

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 87002289

Date Listed: 1/22/88

<u>Russian Hill--Vallejo Street Crest District</u>	<u>San Francisco</u>	<u>CA</u>
Property Name	County	State

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.

Caryl D. Shull
Signature of the Keeper

1-22-88
Date of Action

=====
Amended Items in Nomination:

The official count of resources included in the district should read as follows: 26 contributing buildings, 2 contributing sites, and 5 contributing structures; 11 non-contributing buildings and 1 non-contributing site.

DISTRIBUTION:

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

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received DEC - 9 1987

date entered

JAN 22 1988

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic Russian Hill

Antiquities Act of 1908 Accepted

and/or common Russian Hill/Vallejo Street Crest District

2. Location

street & number roughly 1020-1032 Broadway, 1-49 Florence, 1728-42 Jones, 1-7 Russian Hill Pl., 1629-1715 Taylor, 1000-1085 Vallejo NA not for publication

city, town San Francisco N/A vicinity of congressional district 5th

state CA 94133 code 06 county San Francisco code 075

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple; see Continuation Page 1.

street & number

city, town _____ vicinity of _____ state

5. Location of Legal Description

courthouse, registry of deeds, etc. Hall of Records

street & number City Hall

city, town San Francisco state CA 94102

6. Representation in Existing Surveys

title Multiple; see Continuation Pg. 7 has this property been determined eligible? yes no

date _____ federal state county local

depository for survey records

city, town _____ state

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Russian Hill/Vallejo Street Crest District consists of the southeastern crest of Russian Hill in San Francisco, a rural-seeming residential enclave surrounded, defined and protected by walls and natural bluffs. It contains several buildings which pioneered what became known as the First Bay Area Tradition, a simple derivative of the Eastern Shingle Style marked by natural shingle exteriors, informal plans, often gable or hip roofs, a creative relationship to the outdoors, frequent interior use of natural redwood, and restrained but imaginative eclectic ornamentation. The district's western portion is a wall of densely packed buildings in Pueblo/Mission/Spanish Colonial Revival styles; the south boundary is a long massive retaining wall below gardens hiding a few scattered buildings; the central portion is a Beaux Arts-planned street running from the dense western wall through greenery and past scattered buildings to a panoramic view; to the north the district dissolves gently downhill before large apartment buildings; to the east it leaps down a 100-foot-high bluff accessible only to pedestrians and once more fenced in with massive retaining walls. In area the district is roughly one and a half "square" city blocks and a panhandle to the east. Street elevations are 343 ft. at the crest, 296 ft. on the western boundary, and 220 ft. at the southeast corner. The district contains 46 resources: 27 contributing buildings, 7 contributing structures and 12 intrusions (3 heavily remodeled buildings, 7 new buildings, 1 nearly invisible new structure and a vacant lot). Nine of the contributing buildings are in the First Bay Area Tradition style, 2 in Second Bay Area Tradition (a later version of the first one's philosophy and vocabulary beginning in the mid-1930s); 7 are in Mission/Spanish Colonial Revival style, 6 of mixed Pueblo/Mission Revival style, and one each of Italianate, mixed Colonial Revival/Craftsman and vernacular Colonial Revival styles. Contributing also are five major retaining walls, a park, and a unified set of street improvements. The City has contributed a set of stairs within a paneled concrete retaining wall across Florence at Broadway and a paneled safety wall across Broadway at the top of its hill. Informal landscaping with many trees unifies the district and contributes to its rural enclave feeling by hiding and protecting the buildings within.

Speaking of the district, Richard Longstreth described the Atkinson's c.1894 garden (Sketch Map No. 3) as a "verdant enclave (separated) from the street. The total effect imparts a sense of both ordered elegance and elements that had been accumulated over time. . . . Livermore and other residents devised yards with much the same unaffected, rural character as the Atkinson property. In little more than a decade, Russian Hill had become 'a veritable wilderness' rising amid San Francisco's dense urban fabric. Reached by long flights of steps and narrow paths, with plants growing over everything in sight, the compound conveyed a sense of age, even slight decay. Its cultivated rusticity, laced with urbane counterpoints, suggested an old, remote, somewhat neglected residential quarter on the fringe of a European city rather than a pastoral retreat."¹ This feeling of "wilderness enclave and compound amid the dense urban fabric" has been largely maintained up to the present by concerned owners (often of multiple properties) with long-term working interrelationships, aided by a succession of three dead end east-west streets and the traffic-diverting Broadway Tunnel underneath. The few modern buildings in the district have been restricted to minor intrusions by their placement, height, massing, materials, and/or landscaping.

(See continuation page 8)

8. Significance

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

Specific dates 1888-1941

Builder/Architect Polk, Whittlesey, Morgan, etc.

Statement of Significance (in one paragraph)

The Russian Hill/Vallejo Street Crest District appears eligible for the National Register under three criteria. Criterion A, events, is satisfied because persons noted in the arts met here for mutual support, and because it is an island that escaped the great fire all around it after the 1906 earthquake. Criterion B, persons, applies for the residences of such significant people as (in alphabetical order) artists' and writers' friend Catherine Atkinson, painter Maynard Dixon, poet and suffragist Sara Bard Field, photographer Dorothea Lange, journalist Rose Wilder Lane, industrialist and Russian Hill planner Horatio P. Livermore, architect Willis Polk, painter Mary Curtis Richardson, artist Dora Norton Williams, and clergyman-philosopher Joseph Worcester. Criterion C, architecture, applies for the masterworks of Willis Polk, almost the only surviving works of amateur architect Joseph Worcester, and typical works of Charles F. Whittlesey, Julia Morgan, Albert Farr and Charles W. McCall; the district possesses high artistic values for the pioneering houses of the First Bay Area Tradition,¹ for the Beaux Arts street treatment and relationship of houses to it, and for its planning, execution and maintenance as a greenery-enveloped rural enclave in the midst of the city. The district's areas of significance are architecture as above, art for the artists who lived, worked, visited and gathered mental sustenance here; community planning for the Beaux Arts street treatment; engineering for the retaining walls that support the hill and for the creation of streets, ramps, and walkways to manage grades of 16%, 23% and 40%; landscape architecture for the informal landscaping, massive retaining walls and formal street improvements; literature for gathering places of Les Jeunes, the Bohemians who produced the 1890s little literary magazine The Lark; and possibly philosophy for resident Joseph Worcester's "advocacy of a simple relationship between nature and design,"² here carried out. The period of significance is from 1888, the date of the Marshall Houses, to 1941, in order to include two houses in the Second Bay Area Tradition of architecture, a later reprise of the First Bay Area Tradition. The period of significance ends with WWII and the cessation of new construction in the district. New buildings were not added after that until the 1950s.

An offshoot of the Eastern Shingle Style, this First Bay Tradition concerns simple dwellings clad in unpainted redwood shingles, small in scale, with informal or open planning, a creative relationship to the site and the outdoors, a "woody" feeling, often a hip or gable roof, often natural redwood interiors, and with sparse ornamentation carefully selected from a wide eclectic range and wittily applied. It flourished about 1890-1920, led by some of the region's best architects: Willis Polk,³ Ernest Coxhead, Bernard Maybeck, Julia Morgan,³ Arthur Mathews, Albert Farr,³ John White and William Knowles. For over 40 years the best local architectural historians have been writing about the First Bay Area Tradition,⁴ and most of them discuss work in this district. Here the Tradition received its first San Francisco expressions, the houses Joseph Worcester designed for David Marshall in 1888 (Sketch Map Nos. 39 and 41) and the double house Willis Polk built for his own family and for Mrs. Virgil Williams in 1892 (Nos. 35 and 36).

(See continuation page 16)

9. Major Bibliographical References

See Continuation Page 33.

10. Geographical Data

Acreeage of nominated property about 4 acres

Quadrangle name San Francisco North

Quadrangle scale 1:24000

UTM References

A 1 0 5 5 1 6 6 0 4 1 8 3 3 5 0
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification District is almost all of Assessor Block 150, southern half of Block 127, adjoining street widths, & individual 128/16, 149/32. Boundary includes all the properties walled in as the crest of Russian Hill, plus 2 lots across street historically tied to rest.

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

state	code	county	code
N/A			

11. Form Prepared By

name/title Anne Bloomfield, Consultant

organization Russian Hill Neighbors (c/o Rogers) date May 1, 1987
 (Bloomfield) (Rogers) (Bloomfield) (Rogers)

street & number 2229 Webster / 1019 Vallejo telephone 415-922-1063 / 415-885-0802

city or town San Francisco / San Francisco state CA 94115 / CA 94133

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature Kathryn Guellisen
title _____ date 11/30/87

For NPS use only
 I hereby certify that this property is included in the National Register.
Carol D. Hull 1-22-88
 Keeper of the National Register
 Attach:
 Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 4

Page 1

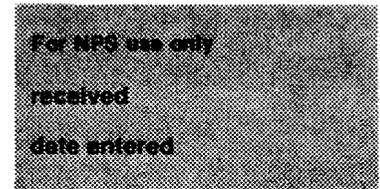
4. OWNERS OF PROPERTY

<u>Map No.</u>	<u>Name</u> <u>Mailing address</u>	<u>Building</u> <u>Address</u>	<u>Assessor's</u> <u>Block/Lot</u>	<u>Relation</u> <u>to District</u>
1,2, 24 & 40.	Stephen Kendrick 1020 Broadway San Francisco, CA 94133	1020 Broadway & 1035-55 Vallejo	150/5 150/29 150/30	Contributors (bldg. & walls)
2,3 & 6.	Mr. Alan H. Nichols 1032 Broadway San Francisco, CA 94133	1032 Broadway & 20 Florence	150/33 150/34	Contributors (1032 Broadway & walls) Non-contributor (20 Florence)
4 & 5.	Emily Tantau 1 Florence #1 San Francisco, CA 94133	1 Florence #1 & #6	150/35 150/40	Non-Contributor (bldg.) Contributor (wall)
4 & 5.	Robert H. Nicholson, Jr. 1 Florence #2 San Francisco, CA 94133	1 Florence #2	150/36	Non-contributor (bldg.) Contributor (wall)
4 & 5.	P.,J.,K.,& L. Milligan 11450 Chula Vista San jose, CA 95127	1 Florence #3	150/37	Non-contributor (bldg.) Contributor (wall)
4 & 5.	Manuel & Lois Talkovsky 1 Florence #4 San Francisco, CA 94133	1 Florence #4	150/38	Non-contributor (bldg.) Contributor (wall)
4 & 5.	Lucy Lewis 1 Florence #5 San Francisco, CA 94133	1 Florence #5	150/39	Non-contributor (bldg.) Contributor (wall)
7.	Mrs. Virginia Escher 30 Florence San Francisco, CA 94133	30 Florence	150/31	Non-contributor

(See continuation page 2)

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

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



Continuation sheet

Item number

4

Page

2

4. OWNERS OF PROPERTY continued

<u>Map Name</u> <u>No. Mailing address</u>	<u>Building</u> <u>Address</u>	<u>Assessor's</u> <u>Block/Lot</u>	<u>Relation</u> <u>to District</u>
8. Mr. Donald Kropp 35 Florence San Francisco, CA 94133	35 Florence	150/11C	Contributor
9. Founders Title Company 265 Montgomery Street San Francisco, CA 94104	37 Florence	150/11B	Contributor
10. Dr. & Mrs. Larry Jew 39 Florence San Francisco, CA 94133	39 Florence	150/19	Contributor
11. Mr. John Berggruen c/o Berggruen Galleries 228 Grant Avenue San Francisco, CA 94108	40 Florence	150/21	Contributor
12. Joan Tayler 100 El Camino Real Burlingame, CA 94010	49-51 Florence	150/18	Non-contributor
13. Nine-Forty-Five Green St. c/o Coldwell Banker Property Management P.O. Box 7987 San Francisco, CA 94120	945 Green/rear	127/22	Non-contributor
14. Lyndell A. Samples and J. Conley Scott 1728-30 Jones Street San Francisco, CA 94133	1728 Jones	150/11	Contributor
15. Lyndell A. Samples and J. Conley Scott 1728-30 Jones Street San Francisco, CA 94133	1730 Jones	150/11A	Contributor
16. George Miller, Trustee 1740 Jones Street San Francisco, CA 94133	1740 Jones	150/12	Contributor

(See continuation page 3)

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

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

For NPS use only

received

date entered

Continuation sheet

Item number

4

Page 3

4. OWNERS OF PROPERTY continued

<u>Map Name</u> <u>No. Mailing address</u>	<u>Building</u> <u>Address</u>	<u>Assessor's</u> <u>Block/Lot</u>	<u>Relation</u> <u>to District</u>
17. Alton & Evelyn Hynes 509 Pacific Avenue Solana Beach, CA 92075	1742 Jones	150/25	Contributor
18. Jonathon C. Rice Living Trust 1 Russian Hill Place San Francisco, CA 94133	1 Russian Hill Place	127/8A	Contributor
19. Hogue Trust c/o Mr. Wayne Hogue 3 Russian Hill Place San Francisco, CA 94133	3 Russian Hill Place	127/8B	Contributor
20. Mrs. Florence Sinton 4 Russian Hill Place San Francisco, CA 94133	4 Russian Hill Place	127/8	Non-contributor
21. Dr. & Mrs. Pierre Merle 5 Russian Hill Place San Francisco, CA 94133	5 Russian Hill Place	127/8D	Contributor
22. Mr. S.W. Newhall 1125 A Street #301 San Rafael, CA 94801	6 Russian Hill Place	127/8E	Contributor
23. Mr. Alexander Blair 7 Russian Hill Place San Francisco, CA 94133	7 Russian Hill Place	127/8C	Contributor
24. Ms. Beatrice Bowles & 1629 Taylor Street 25. San Francisco, CA 94133	1629 Taylor	150/4	Contributor
26. James Willis and & Marc L. Felix 27. 1637 Taylor, #2 San Francisco, CA 94133	1637 Taylor	150/27	Non-contributor (bldg.) Contributor (wall)

(See continuation page 4)

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

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

For NPS use only

received

Date entered

Continuation sheet

Item number 4

Page 4

4. OWNERS OF PROPERTY continued

<u>Map Name</u> <u>No. Mailing address</u>	<u>Building</u> <u>Address</u>	<u>Assessor's</u> <u>Block/Lot</u>	<u>Relation</u> <u>to District</u>
28. Robert & Francesca Naify 172 Golden Gate Avenue San Francisco, CA 94102	1652 Taylor	149/32	Contributor
29. San Francisco Recreation & Park Department c/o Mary Burns, Gen. Mgr. McLaren Lodge Golden Gate Park San Francisco, CA 94117	1700 Taylor	128/16	Contributor
30. Mr. & Mrs. James North & 1715 Taylor	1715 Taylor	127/21	Non-contributor (bldg.)
31. San Francisco, CA 94133			Contributor (wall)
30. Mr. & Mrs. Richard Doty & 1000 Vallejo Street	1000 Vallejo	127/21	Non-contributor (bldg.)
33. San Francisco, CA 94133			Contributor (wall)
34. Ms. Catherine Doliani 1001 Vallejo Street San Francisco, CA 94133	1001 Vallejo	150/1	Contributor
35. Ms. Beatrice Stern Attn: Joan Feast 1017 Vallejo Street San Francisco, CA 94133	1013-1017 Vallejo	150/23	Contributor
36. Mr. & Mrs. C.O. Rogers 4150 La Playa Blvd. Miami, FL 33133	1019 Vallejo	150/22	Contributor
38. Mr. Horatio P. Livermore c/o Putnam Livermore 251 Kearny Street #405 San Francisco, CA 94108	1023 Vallejo	150/41	Contributor

(See continuation page 5)

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

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

For NPS use only
received
date entered

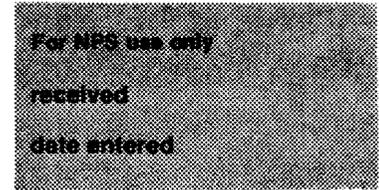
4. OWNERS OF PROPERTY continued

<u>Map Name</u> <u>No. Mailing address</u>	<u>Building</u> <u>Address</u>	<u>Assessor's</u> <u>Block/Lot</u>	<u>Relation</u> <u>to District</u>
39. Mrs. Harriet Richards 1036 Vallejo Street San Francisco, CA 94133	1034 Vallejo	127/6	Contributor
41. Survivors Trust Mrs. Harriet Richards 1036 Vallejo Street San Francisco, CA 94133	1036 Vallejo	127/7	Contributor
42. Charlotte E. Thompson Living Trust 1059 Vallejo Street San Francisco, CA 94133	1059 Vallejo	150/20	Non-contributor
43. Bret R. Heller 1070 Vallejo San Francisco, CA 94133	1070 Vallejo	127/7A	Contributor
44. Ms. Elizabeth Haurat 1071 Vallejo Street San Francisco, CA 94133	1071 Vallejo	150/17	Contributor
45. Mr. Emmet Jones P.O. Box 1435 Mendocino, CA 95460	1075-77 Vallejo	150/16	Contributor
46. Theodore R. Kelter 373 Lombard Street #502 San Francisco, CA 94132	1085 Vallejo	150/26	Contributor
37. Cal-Jones Properties 1177 California St. San Francisco, CA 94108	1020 Vallejo #1	127/141	Non-contributor
37. Eileen E. McKeon 1020 Vallejo St. #2 San Francisco, CA 94108	1020 Vallejo #2	127/142	Non-contributor
37. Mr. Arthur B. Zimmerman 1020 Vallejo #3 San Francisco, CA 94133	1020 Vallejo #3	127/143	Non-contributor

(See continuation page 6)

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

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



Continuation sheet

Item number 4

Page 6

4. OWNERS OF PROPERTY continued

<u>Map Name No. Mailing address</u>	<u>Building Address</u>	<u>Assessor's Block/Lot</u>	<u>Relation to District</u>
37. Seely W. Mudd II 10880 Wilshire Bl. #504 Los Angeles, CA 90024	1020 Vallejo #4	127/144	Non-contributor
37. Mr. & Mrs. Albert Schlesinger 1020 Vallejo #5 San Francisco, CA 94133	1020 Vallejo #5	127/145	Non-contributor
37. Robert L. Knox Living Trust 1020 Vallejo #6 San Francisco, CA 94133	1020 Vallejo #6	127/146	Non-contributor
37. Compania de Inversiones & S.A. Maitte c/o Paul Temple 1401 N. Oak Street #912 Arlington, VA 22209	1020 Vallejo #7	127/147	Non-contributor

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 6

Page 7

6. REPRESENTATION IN EXISTING SURVEYS

1. Here Today (Junior League Survey)
1967, county survey
records deposited in: San Francisco History Room
San Francisco Public Library
Civic Center
San Francisco, CA 94102

2. Architectural Survey, San Francisco Department of City Planning
1976, county survey
records deposited in: Department of City Planning
450 McAllister Street
San Francisco, CA 94102

3. Historic American Buildings Survey (#CA-1236 and CA-1737)
date unknown, federal survey
records deposited in: California Historical Society
2099 Pacific Avenue
San Francisco, CA 94109

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 8

7. DESCRIPTION continued

Generally the buildings are wood frame structures, of 2 or 3 stories with basement, some with additional stories stepping down the hillside. All are residential, most constructed as single dwellings but converted to units. Most are clad in natural shingles, in smooth stucco or in rough pebble-dash stucco. Many buildings belong to architecturally unified groups some of which share party walls: 2 groups of four each (No. 8, 9, 14 and 16, and No. 18, 19, 21 and 23), a group of three (No. 16, 17 and 46) and two or three pairs (No. 35 and 36, 39 and 41, and possibly No. 1 and 25); each group was constructed as a single building campaign for one owner entity by one architect. At the western end of the district, buildings occupy their full street frontages and frequently share party walls. Most of the other buildings are set back from all their lot lines, or appear to be so because of adjoining informal gardens. Colors are earth tones. Architectural design quality is very high.

Alterations in the district, in addition to the new buildings and structure, consist principally of inconspicuous rear, side or roof additions and some substitution of smooth stucco for rough pebble-dash stucco. Landscaping has been renewed and somewhat changed, but the feeling remains unchanged.

Resources contributing to the character of the district:

1. Roeder, Ethel Parker, - Field, Sara Bard, House (1020 Broadway): a First Bay Area Tradition house, well set back, occupying a small portion of a large garden into which it disappears. Natural shingles, low-pitched overhanging roof, irregular plan, fixed and casement windows, entry porch, unfinished redwood interior.
2. Parker-Atkinson Retaining Wall (1020-1060 Broadway): an irregular aggregate tan concrete wall along the Broadway frontage of three lots, c. 15-20 feet high, with 10-inch-wide formboard markings parallel to the hillslope. In spite of a curved bulge at the joint property line, it appears to have been constructed as a single unit. The Atkinson (west) section has a pinkish concrete added level upper entry portion surmounted by a fat wooden balustrade. Parker portion is surmounted by a 19th-century iron fence; its entry is through an arch probably cut c. 1910.
3. Atkinson, Joseph and Catherine, House (1032 Broadway): an E-plan, garden-surrounded Italianate house with cross-gabled roof, bracketed eaves, and bay windows facing south and east. The left (west) stem of the E-plan was added about 1860. Windows are long, narrow, pedimented or entablatured, double-hung and 4/4 with triangle-plan muntins. A bracketed entry porch with square posts projects at the right (southeast) corner. Walls were stuccoed many years ago, without changing the ornamentation.
4. Demerest Retaining Wall (1078-1080 Broadway/1 Florence Street): a rough and irregular aggregate, pinky-tan concrete wall 15-20 ft. tall along the Broadway frontage of the lot. Near the center a pair of buttresses, with large iron bolts protruding from their flat tops, rise about half the wall's height. The wall has several vertical cracks and, on top of it, a non-contributing building (No. 5).

(See continuation page 9)

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 9

7. DESCRIPTION continued

8. Livermore-Whittlesey House I (35 Florence Street): In a group of four rough stuccoed Pueblo/Mission Revival houses with No. 9, 14 and 15, which share partywalls, a common rear courtyard and a common service entry from Jones Street. This one has irregular massing, flat roof, fixed or casement wood window sash, vigas/brackets and a simple bay window. Set at the sidewalk with a garage in the building envelope, it has a widely projecting door hood on fat timbers with some Craftsman detailing.

9. Livermore-Whittlesey House II (37 Florence Street): In the same Pueblo/Mission Revival group as No. 8 and similar to it. A little recessed behind the sidewalk, this one features wooden sash casement windows organized in a great arc, and a projecting door hood.

10. Livermore-Whittlesey-Jew House (39 Florence Street): a rough stuccoed Pueblo/Mission Revival house recessed a little from the sidewalk, and with massive buttressed projecting entry just left (south) of the center. A slightly projecting band of casement windows runs all across the front at second floor level, under a tile pent roof. The right half is a double-width modern garage door on the ground floor and above a replication of the left half.

11. Livermore, Horatio Putnam, Residence (40 Florence Street, formerly 1045 Vallejo Street, still earlier 1023 Vallejo Street): a First Bay Area Tradition, natural shingled frame house with a brick foundation and many projections. It has a hip roof, a north-facing entry, and a lowest-story parlor with Willis Polk's typical natural redwood paneling and delicate fluted columns. Remodeled frequently over the years, it is once again undergoing a complete reworking. The exterior shingles and the Polk room are to remain. The awkward 1950s entry walkway will be replaced; the original entry faced east, near the Polk room.

14. Livermore-Whittlesey House III (1728 Jones Street): the third of the Pueblo/Mission Revival group, see No. 8. The building's rough stucco wall rises straight from sidewalk to roof, with arc-headed holes punched for garage and entry, rectangular holes for windows, and a Renaissance-detailed pent roof. It shares a common entry with No. 15.

15. Livermore-Whittlesey House IV (1730 Jones Street): The fourth of the Pueblo/Mission Revival group, see No. 8. This one is terraced back at two floors, but its pent roof matches that at No. 14.

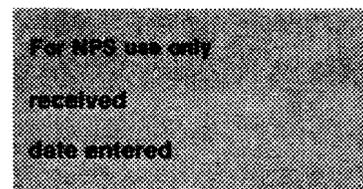
16. Livermore-McCall House I (1740 Jones Street): One of a group of three Mission/Spanish Colonial Revival style houses (see No. 17 and 46), with smooth stucco and tiled gable roofs. This one is terraced back above its basement in a T-plan, with side-entered Tuscan columned portico as the T-stem. Added garages form a lower layer of terracing across the front.

17. Livermore-McCall House II (1742 Jones Street): Of the same Mission/Spanish Colonial Revival group as No. 16 and 46. This one is terraced back above its basement in an L-plan with large scale broken pediment above paneled entry door on the L's side. Windows are casements, some arcaded. Added garages form a lower layer of terracing across the front.

(See continuation page 10)

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

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



Continuation sheet

Item number 7

Page 10

7. DESCRIPTION continued

18. Livermore-Polk House I (1 Russian Hill Place): the first of a group of four not quite identical partywall houses in Mission/Spanish Colonial Revival style (see No. 19, 21 and 23). Their 4-story Jones Street (west) elevations seem one building/retaining wall with slight variations in the rhythm of windows. Their single-story Russian Hill Place (east) facades are smaller scale and more individual, with entry gardens. They all have smooth stucco, tile hip roofs, tall chimneys, occasional heavy wood moldings, paneled doors, arched transoms and door hoods. This one has a third facade to the south on Vallejo and a patio arcade.

19. Livermore-Polk House II (3 Russian Hill Place): In the group with No. 18, 21 and 23. This one's garden (east) facade has half a wide polygonal bay window with an enclosed, pergola-like second floor. This and the next two have added brick patio fences at Russian Hill Place.

21. Livermore-Polk House III (5 Russian Hill Place): a mirror image of No. 19.

22. Heyman, Stanley G., House (6 Russian Hill Place): a Second Bay Area Tradition, L-plan, shake hip-roofed, multi-level, smooth stuccoed house set many steps above the street, with lush vegetation in the open part of the L. The L foot is a one-story hip-roofed attached garage at street level below most of the main house.

23. Livermore-Polk House IV (7 Russian Hill Place): in the same group as No. 18, 19 and 21. On the garden facade this one has an arcade.

24. Homer, Maria - Parker, Charles Retaining Wall (1601-1629 Taylor Street): a semi-regular stone wall partly covered with stucco, on the Taylor Street side of the properties. A great curtain of vines conceals remains of the staircase which once provided access from the corner. A former diagonal buttress has been converted to entry stairs for No. 25.

25. Parker, Homer, House (1629 Taylor Street): a First Bay Area Tradition, natural shingled, basically rectangular plan frame flats building well set back in a casual garden on a steep hillside above an old retaining wall (No. 24). The roof is a rather steep gable with two parallel cross-gables, several dormers and a prominent shingled chimney. Windows are 6/1 double-hung.

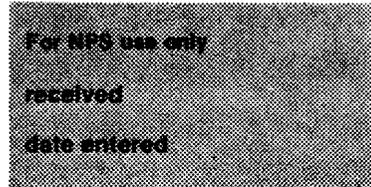
27. Theller, Samuel L., Retaining Wall (1637 Taylor Street): Of large cut stones, regularly coursed, set in an arch above the entry. "A high rock wall runs along the street and in it is an iron gate [now replaced]. When one goes in the gate, he goes up four stone steps then turns and goes up a flight of stone steps. These steps are all inside the stone wall. Solid stone [now plastered] is on each side and overhead. At the top of these stone stairs one comes out into the outdoors on a stone walk."²

28. The House of the Flag (1652-1656 Taylor Street): a First Bay Area Tradition house on the east side of the street. The hillside makes two parts half a story different in height. The higher part near Taylor has a hip roof, a projecting, enclosed entry porch and a few many-muntined windows. All the other windows are long, narrow and double-hung. The lower part has a flat roof and paneled cornice.

(See continuation page 11)

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

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



Continuation sheet

Item number 7

Page 11

7. DESCRIPTION continued

29. Ina Coolbrith Park (1700 Taylor Street): a public park occupying a lot 13 7 x 137 ft. and the adjoining unpaved right-of-way for Vallejo Street east of Taylor. It features a natural bluff extending north northeast from the intersection, while both street spaces run very steeply downhill. There are paths, landscaping, benches facing the view, and a 1947 plaque to Ina Coolbrith placed by the Native Daughters of the Golden West.

30. Jenks, Livingston, Retaining Wall (1701-1715 Taylor Street): a 6- to 30-foot-high battered stone wall of irregular coursing, with a high ledge running contrary to the hill's slope. Some appears to be the living rock. The lowest part is most rough, the middle more regular, the top most regular. Similarly worked entry posts stand on top of it at the corner of Taylor and the Vallejo Street Improvement steps.

32. Vallejo Street Improvements (Vallejo Street right-of-way, Jones to Taylor Streets): a block-long pair of Beaux Arts approaches to the crest of the hill. Of unpainted concrete, they consist of a retaining wall at the west end with auto access ramps, a narrow street rising between banks and leading up to a turnaround and view at the crest, and a walk and steps zigzagging down to the eastern intersection. At the three main points (the two streets and the crest) there are matching balustrades with balusters of urn profiles, squared in section. Elevations are 296 ft. at Jones Street, 343 ft. at the crest 2/3 the distance from Jones, and 282 ft. at Taylor Street. Inscribed on a Taylor-side retaining wall is, "Erected Anno Domini MCMXIV."

34. Hanford, Robert G., - Verdier, Paul, Mansion (1001 Vallejo Street): a 4-story and basement, rough-stuccoed, mixed Colonial Revival/Craftsman flats building that incorporates its own retaining wall on the Taylor St. facade, and on Vallejo loses stories into the hillside. The main entry is on Vallejo, a low, arched and pedimented Gibbs surround with dark, recessed vestibule. The retaining wall extends south along Taylor, with buttresses, arches and a pedestaled parapet supporting an open terrace. Stucco garden walls on both streets match the house stucco. A rear greenhouse (to the southwest) may be a later but still early addition.

35. Williams-Polk House, Polk portion (1013-1017 Vallejo): the eastern of a pair of First Bay Area Tradition partywall houses treated like a duplex. "The front elevation of the Williams-Polk house is treated as a single residence. The Williams [west] side is dominant; the Polk unit has fewer and smaller elements. . . Bands of simple casement windows stretch across both sections at a uniform height, concealing the actual difference in floor levels of about 3 ft. between the two apartments. With all its elements unified and at a tiny scale, the house appears considerably larger than its actual size. The facade . . . picturesqueness is accented in a seemingly casual manner, . . . balanced by the taut, rectilinear articulation and reductive simplicity of its elements . . . The house's 6-story rear portion . . . [is] a loose piling of masses, with balconies and terraces, suggesting an accumulation of hillside shacks."⁵

36. Williams-Polk House, Williams, Dora Norton, portion (1019 Vallejo Street): the western of the First Bay Area Tradition partywall houses described above in No. 35.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 12

7. DESCRIPTION continued

38. Livermore, Helen Eells, House (1023 Vallejo Street): a 2-, 3- and 4-story, First Bay Area Tradition, cliff-clinging, natural shingled residence tucked into the center of the square block and not visible from any public street. Access is on the west, now by an unmarked narrow path adjacent to No. 36. At the path's end, around the corner of the L-plan, one comes upon the principle facade: apparently a low and long single story (second story below), which is symmetrical, with short chasm-spanning bridge to hooded door between a pair of great arched and mullioned windows under deep eaves. The 3- and 4-story L is a series of additions, 1927, 1930, 1981.

39. Marshall, David P., House II (1034 Vallejo Street): a First Bay Area Tradition, rectangular plan natural shingled frame residence, set back a little, with rather steep gabled roof, slightly recessed first story and entry on the right (east) side elevation. Facade windows, double-hung and formerly mullioned, are two asymmetrically placed pairs (one with short upper sash) on the lower floor, a band of 5 (grouped 3 and 2) on the upper, and a small double casement at the gable apex. A one-story addition replaces the original rear bay window; a dormer and lower story bay window have been added at the east elevation's rear.

41. Marshall, David P., House III (1036 Vallejo Street): the twin of No. 39 except that it is set back less, its apex window has always been shorter and wider, and instead of the rear and east side additions, it has a ground floor facade addition replacing the left (west) pair of windows.

43. Ford, Marjorie G., House (1070 Vallejo Street): a Second Bay Area Tradition L-plan, stuccoed house with high hipped roof and lush landscaping. The Russian Hill Place corner leg of the L-plan is only one story tall, with garage in the basement. Windows are grouped in threes, with hinged casements and transoms in wood. A solid balcony overlooks the garden and a brick wall surrounds it.

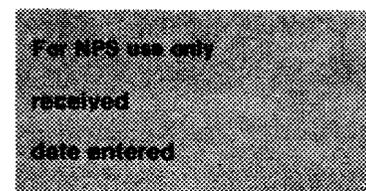
44. Livermore, Norman Banks, House (1071 Vallejo Street): a Pueblo Revival smooth-stuccoed pair of flats filling its Vallejo St. frontage, U-plan on the Florence St. side. Windows (fixed or casement) have very deep reveals, many corners are rounded, and several walls are thickened with 4-6 in.-deep projections like unsupported buttresses. Entry is through a landscaped patio in the open part of the U. Restuccoing in 1947 lost the original rough pebble dash stucco texture, some incorporated window boxes, and an arch at patio entrance.

45. Lowry, Peter, Flats (1075-1077 Vallejo Street): a vernacular Period Revival pair of flats clad in rustic on the ground floor behind a recessed veranda, and clad in painted shingles on the upper floor, which has polygonal bay window with flared apron. Cornice and wooden parapet conceal the roof. Veranda columns are square in section and paneled.

46. Livermore-McCall House III (1085 Vallejo Street): the most ornate of the Mission/Spanish Colonial Revival partywall group of houses, see No. 16 and 17. An L-plan at the corner of Vallejo and Jones, with basement terraced out to form the wall behind the Vallejo Street Improvements ramp (No. 32), this house has smooth stucco, gabled tile roof

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

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



Continuation sheet

Item number 7

Page 13

7. DESCRIPTION continued

and tall chimney. The L opening is on the east side, hiding its loggia from Jones Street. The Jones elevation boasts an arcade, a free-standing loggia or pergola, and a balustrade at the edge of the terrace above the basement garage. Windows have turned colonettes, mullions and other hispanic detailing. The garage and its terrace are an early addition.

Non-contributing buildings which detract from the character of the district:

5. Condominium Apartments (1 Florence Street): a modern 4-story and basement 6-unit apartment building clad in stucco and mosaic ceramic tile and sited above the old retaining wall (No. 4).

6. Nichols House (10 Florence Street): a modern, wood-faced, double-gabled balconied corner residence on a lot cut out of the old Atkinson lot (No. 3), and on the top of the Atkinson wall (No. 2).

7. Gerberding, Elizabeth, -Crowley-Escher House (30 Florence Street): a smooth-stuccoed Pueblo/Mission Revival dwelling of irregular massing, with flat roof, some deep window reveals and a minimal coping at the top of walls. The owner reports her mother removed rough stucco and projecting beam ends, and a 1936 alteration permit (\$450) called for patching exterior stucco, but the Pueblo style is so spare that not much appears to have been removed.

12. Livermore Rental Cottage (49 Florence Street): a very small rough stuccoed house, probably originally of Pueblo/Mission Revival style. It has a setback of half the lot depth, a garage in the basement, solid balconies and multi-paned wood sash windows.

13. Private garages (945 Green Street, rear): a one-story L-plan private garage for the residents of the out-of-district apartment building at 945 Green St. The garage building borders the Vallejo Street right of way, but its access is from Green through a porte cochere incorporated in the apartment envelope. The steepness of the adjacent Vallejo Street right of way makes the garage difficult to see from the district.

20. House (4 Russian Hill Place): an L-plan modern house set high above the street and with abundant landscaping in the open right (south) part of the L.

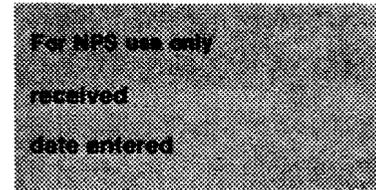
26. Ranlett, William H. House (1637 Taylor Street): a multi-unit building of irregular massing, set high on a hill supported by a massive retaining wall (No. 27). The facade has been entirely stripped and given modern-style wood siding, while the building's stepped footprint remains unchanged since 1899, and its north and west elevations appear of great age.

31. House (1715 Taylor Street): a modern stucco house atop the old retaining wall (No. 30).

(See continuation page 14)

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

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



Continuation sheet

Item number 7

Page 14

7. DESCRIPTION continued

33. House (1000 Vallejo Street): a modern L-plan stucco house above the old retaining wall (No. 30). Over an open courtyard, part of the second story cantilevers out at an angle to the old wall.

37. The Hermitage (1020 Vallejo Street): a new, 4-story, 7-unit condominium, clad in natural shingles and resting on a large underground garage with balustrades after the 1914 Vallejo Street Improvements (No. 32). Massing, materials, roofs and fenestration minimize the building's apparent size and relate it to others in the district.

40. "The Meadow" (1035-1055 Vallejo Street): a vacant lot concealed behind an ivy-covered fence, used for private parking and proposed for three buildings by Robert Stern. It used to be the front garden for No. 11.

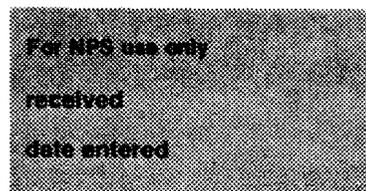
42. House (1059 Vallejo Street): a modern stucco house without setback, at the corner of Florence. It copies from its Pueblo neighbors the plain wall, flat roof and irregular parapet line. The Vallejo facade has pineapple roofline finials that relate to the more traditional styles on Vallejo.

-
1. Longstreth, On the Edge of the World, 1983, 126-127.
 2. Laura Ingalls Wilder, letter dated 4 Oct. 1915, West From Home, 1974: 89.
 3. Longstreth, On the Edge of the World, 1982: 118-119.

Resource Count:		
	Contributing	Non-contributing
Buildings	26	12
Sites	2	0
Structures	5	0

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

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



Continuation sheet

Item number 8

Page 15

8. SIGNIFICANCE continued

The Marshall Houses, recently unattributed,⁵ can now be credited to their designer, Joseph Worcester (1836-1913), amateur architect and minister of the Swedenborgian Church.⁶ The clergyman is known to have considered architecture as a profession, and his considerable architecture library still exists in the Documents Collection, College of Environmental Design, University of California, Berkeley.⁷ His previously known houses "attest to Worcester's design ability, his feeling for proportion and his taste for simplicity. . . According to Bruce Porter, artist, designer, poet, dilettante, and intimate friend of the architect Willis Polk, it was to Worcester that hopeful young architects, journeying West to seek their fortune, came for advice, and it was to him that they owed their thorough grounding in good taste and simplicity."⁸ In a c. 1891 letter to George Howison, for whose projected house he was seeking an architect, Worcester reported that A. Page Brown "said also--But why don't you undertake it and let me help you? I told him that I had had no training, that the work I could do for my friends was to help them avoid bad things, that I could not do good things and should not allow myself to stand in the way of those who could."⁹ Now in 1888, when David Marshall was planning rental cottages, none of "those who could" had yet arrived in San Francisco. A. Page Brown, Polk, Coxhead and Maybeck all came in 1889-1890, others later. Besides there being nobody in 1888 "to stand in the way of," Worcester worried about the costs of architects' fees; as he expressed this concern to Howison, so must he have been even more concerned for his less pecunious friend David Marshall, a foreman of lamplighters. Further, photos of the original interior of the demolished one of the trio, where Mary Cassat-like painter Mary Curtis Richardson lived and worked 1889-1931, show it finished like Worcester's own cottages next door and in the Berkeley hills, in plain unpainted redwood boards and a little simple paneling. However Richardson's stairwall, door and window surrounds, while unpainted redwood, are the standard mill-run moldings and corner bosses-in-squares found routinely in San Francisco Victorian houses of the 1880s--doubtless the work of the experienced contractor John B. Gonyeau. One imagines Worcester did some preliminary or informal plans and left everything else up to the contractor. One can even speculate that it was Worcester's disappointment over such finishing details that led him later to write to Howison, "I could not do good things."

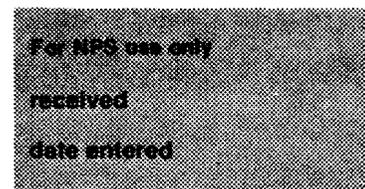
Worcester himself lived in the district 1890-1913, in a now-demolished cottage on David and Emily Marshall's land (site of No. 36). There he gathered his friends in for tea, for instance the great California landscape painter William Keith, his neighbor Mary Curtis Richardson, naturalist John Muir, writer Charles Keeler, neighbor Helen Livermore. And the architects came to him: Polk, Coxhead, Porter, Faville, Bliss and others were devoted disciples; Worcester corresponded with John Galen Howard.¹⁰ He probably served as intermediary when his cousin-by-marriage Daniel H. Burnham employed Willis Polk in Chicago about 1900. The Lark's printer Charles Murdock remembered him as "a modest, shrinking Swedenborgian minister . . . Without knowing it or seeking it he was a great community influence . . . His special beliefs interested few . . . He drew all men to him by his love, and he showed them the way."¹¹ He was certainly a seminal influence in the First Bay Area Tradition of architecture.

There were in the district additional magnets for the young intellectuals at the turn of the century, and their houses stand. At No. 3 Catherine Atkinson (1845-c.1920) welcomed

(See continuation page 17)

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

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



Continuation sheet

Item number 8

Page 16

8. SIGNIFICANCE continued

young artists from Mark Twain in the 1860s to Les Jeunes--Gelett Burgess, Bruce Porter, Willis Polk, Florence Lundborg and Porter Garnett--in the 1890s when they were producing San Francisco's little literary magazine The Lark.¹² In fact, "Purple Cow" and "Goops" author Burgess was her cousin and lived in a tiny shack on the site of No. 44.¹³ In the early 1920s suffragist-poet Sara Bard Field and her husband, poet-painter-essayist Charles Erskine Scott Wood, must have attracted their numerous artistic friends to No. 1 as they later brought them to "The Cats" in Los Gatos, CA. Great painter Maynard Dixon and great photographer Dorothea Lange married in 1920 and lived in a now-demolished cottage at No. 5; 1926-1931 they lived at No. 26. Architect Willis Polk himself attracted other artists to "rose leaf parties" at his residence, first No. 11 and then No. 35; said to be his guests were painter Charles Rollo Peters, later Florida architect Addison Mizner who was then Polk's apprentice, journalist Dan O'Connell, "and all the other artists and writers and singers of the day."¹⁴

Another artist in the district was Dora Norton Williams (1825-1915), a painter of water-colors in the Silverado Museum, Napa County, CA, and drawings in Stevenson House, Monterey, CA. A close friend of Fanny Osbourne and Robert Louis Stevenson, she had studied under her more famous painter husband Virgil Williams (1830-1886), founding director (1874-1886) of what would become the San Francisco Art Institute. As a widow Dora Williams acquired the steep hillside lot (No. 35-36) on which Willis Polk built the famous duplex for which she paid by giving his parents half of building and lot. Williams continued in residence until about 1908 and later sold her side to tenant Julia Collier, whose collateral descendants still own it.

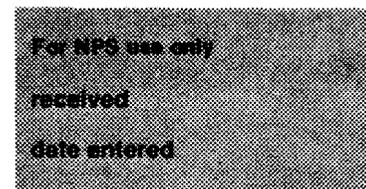
One Williams tenant, about 1915-1916, was Rose Wilder Lane, reporter for the San Francisco Bulletin and earlier one of the first California women selling real estate. During the 1915 Exposition Lane received a visit from her mother, Laura Ingalls Wilder, whose Little House books began to be published in 1932, who in 1915 was learning to write, and whose letters from this 1915 visit were published in 1972 as West From Home. Laura called their section of the house "a dandy little place to live with a fine view from the windows. It is up at the very top of a hill, with the bay in sight."¹⁵ Another Williams tenant, 1900-1904, was architect Edward L. Holmes, partner of later City Architect Newton J. Tharp.

The remaining significant persons were not artists but patrons: the Livermore family, friends of Worcester before they ever came to live at No. 11 in 1897 or bought it in 1889, landlords of Polk before he built No. 35-36, developers of the Vallejo Street Improvements (No. 32) and of the whole wall of buildings on Jones, Florence and Russian Hill Place (No. 8-10, 14-18, 21, 23, 44, 46), builders of the hidden No. 38 and its owners to this day, and in the 1980s developer of No. 37. The pioneer Livermore, Horatio Gates, (d. c.1880), had come from Livermore, Maine, to California in 1850 and had begun the damming and development of the American River at Folsom. His son Horatio Putnam Livermore (1837-1916) came from Maine in 1856 to work with the wholesale drug firm Redington & Company, later Coffin-Redington, of which he became managing partner. With his brother Charles (d. 1897) H.P. built the definitive Folsom Dam and Folsom Power Station (later a P.G. & E. unit), and the brothers were also involved in quicksilver mining, fruit growing, irrigation and lumbering. The next generation was Norman Banks Livermore (1872-1953), H.P.'s son by his

(See continuation page 17)

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

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



Continuation sheet

Item number 8

Page 17

8. SIGNIFICANCE continued

first wife Mattie Banks. A civil and hydraulic engineer by training and early experience (work on San Francisco and San Diego water supplies), Norman Livermore developed a fortune greater than his father's had ever been. His own company, founded 1905, handled heavy equipment and, later, investments. He bought into his father's former drug company, Coffin-Redington, and became its president. He inherited and increased the family water and irrigation holdings in the Folsom area and the San Joaquin Valley. He was P.G. & E. board member nearly 40 years and on its executive committee much of that time. As a conservationist he was involved with the California Academy of Sciences, the Save-the-Redwoods League, the Meadow Club of Marin County and the National Geographic Society.¹⁶

It was as a wide-ranging industrialist, resident in the Rockridge district of Oakland (the family's former estate is now the Claremont Country Club) that H.P. Livermore happened to acquire in late 1889, on a bad debt according to his grandsons, the Russian Hill House (No. 11) on its 137x117-ft. lot. He may or may not have been influenced by Rev. Joseph Worcester, who had designed the just completed Marshall Houses across the street, was building an adjoining cottage for himself, and who was or had been the tutor of H.P.'s only son Norman, who remembered Worcester as "the most Christ-like person I ever met."¹⁷ By the time H.P.'s brother Charles died in March 1897, Worcester was so close a family friend that he conducted the funeral service, in cooperation with a Presbyterian clergyman (colleague of Mrs. Livermore's father).

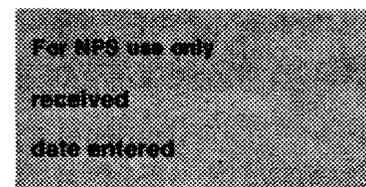
Toward the end of 1897 H.P. Livermore brought his family to live on Vallejo Street. It was quite a comedown in square footage, acreage and elegance; a number of reasons may have motivated the removal. His grandsons say he'd experienced business reverses. Coleman describes huge capital needs of Livermore's various enterprises all converging in 1897: competition for his Sacramento Electric Power and Light Company, drought weakening his Folsom Water Company and start-up operational problems with his American River Land and Lumber Company. Bachelor Charles Livermore's recent death probably tied his large capital resources up in probate. And a newspaper columnist in 1918 reported that Horatio's second wife Helen Eells had been so charmed by the place at one of Willis Polk's "rose leaf parties" that she "went home to her husband and told him that his house on Russian Hill was the loveliest place in San Francisco and that she had got to go and live in it at once."¹⁸

Certainly Polk had lived as Livermore's tenant in the house at No. 11 before his own (No. 35) was finished, and he had remodeled the parlor with what became his signature: natural redwood paneling, imaginative use of space and attenuated fluted columns--the only interior space essentially intact today.¹⁹ This was only the beginning of remodelings. According to their grandson George, H.P. and Helen Livermore loved to tinker with buildings and kept a carpenter constantly employed, either here or at their summer ranch near Mt. St. Helena; the mansion in Oakland they had moved, enlarged and resurfaced into an Eastern Shingle Style affair. Similarly, the house on Russian Hill gradually acquired outcroppings it had not known before, a natural shingled exterior, a Vallejo-side "meadow" with teahouse, and a third floor. All but perhaps the last were in place for the 1899 Sanborn map. Family story, plausible, has it that Polk designed these changes, which brought the old house into the First Bay Area Tradition.

(See continuation page 18)

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

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



Continuation sheet

Item number 8

Page 18

8. SIGNIFICANCE continued

The tinkering habit grew. Retired about 1901, in 1912 H.P. embarked on a nine-unit building program which, by his death four years later, earned him the title "Father of Russian Hill." He commissioned Los Angeles and former Santa Fe Railroad architect Charles F. Whittlesey (Pacific Building, San Francisco; Auditorium, Los Angeles) for five Pueblo-Mission Revival style houses in 1912-1913 (No. 8-10, 14-15); Willis Polk again for the Beaux Arts Vallejo Street Improvements in 1914 (No. 32); and noted Oakland architect Charles W. McCall (Wakefield and Holland Buildings, Wholesale Produce Market, Hatch House) for the last group of three Mission/Spanish Colonial Revivals at Vallejo and Jones in 1915 (No. 16-17, 46). One can guess at the motivations for his choice of architects. Whittlesey had already done two or three houses on Florence: No. 7 for a Mrs. Gerberding in 1910, No. 44 and possibly No. 12 in 1912 for son Norman, who called him "almost a good architect."²⁰ Polk of course had worked for H.P. before, and while Burnham's representative had drawn a beginning proposal for the street improvements.²¹ McCall may have been a friend from Oakland days.

After H.P.'s death, his widow Helen (1862-1941) proceeded to build herself what the English would call dowager cottages (No. 38), smaller residences near the inheriting son's big houses on Vallejo St. and at the ranch. For these First Bay Area Tradition buildings she commissioned her old Oakland friend Julia Morgan, and Julia helped her, informally, with additions to No. 38 in 1927 and 1930.

Actually it was Norman Livermore who began the expansion on Russian Hill. The Block Book of 1909 shows him as owner of the lots at No. 38, 12 and the south half of 10. Then he acquired the corner lots that became No. 44, where in 1912 Whittlesey built a Pueblo Revival house that served as Norman's residence until his father's death in 1916. Just before that, Norman had Polk design the four Mission/Spanish Colonial Revival houses that front on both Jones and Russian Hill Place (No. 18-19, 21 and 23), for which four building permits were granted on 28 Dec. 1915. These completed the formal Livermore family constructions in the district. In 1926 Norman and his wife deeded to the City the nicely bricked street space of Russian Hill Place. Meanwhile the City built the paneled retaining wall-&-steps at Florence, and the safety wall across Broadway.

After 1920 Norman and Caroline Livermore sold their properties on the north side of Vallejo Street and at the corner of Florence. The family held onto the rest. Norman managed them, getting friends as tenants (including descendants of the Parkers (No. 1, 24, 25) and the Marshalls (No. 39, 41)), miserly about improvements, and complaining when the Depression caused rental difficulties. But continued Livermore ownership kept the district intact until about 1950, when they began selling. Other families, friends of those already here, have continued to maintain the district, partly through Livermore-style multiple ownerships, through living on the hill and loving it. The Crowley and Escher family have been involved with several properties since about 1920 and concerned with the district's ambiance. The Kendricks arrived later but also act to preserve the neighborhood and their own properties. The ownership continuity of No. 36 goes straight back to its construction. One of Norman Livermore's sons still owns and resides in No. 38, and he has continually bought and sold property in the district, always seeking friendly buyers who will maintain the district's aura. Talented architects have continued to be chosen to maintain

(See continuation page 19)

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 19

8. SIGNIFICANCE continued

the district's quality. Zoning, escalated real estate values and these caring owners will probably continue to maintain this very special place.

The district's historic name "Russian Hill" was a recognized place name long before the district's period of significance. Source of the name is generally agreed to be several Russian graves noticed by Bayard Taylor in 1849-1850, "each surmounted with a black cross, bearing an inscription in their language."²² Those buried must have come from one of the many Russian ships to arrive in San Francisco harbor, from Rezanov's in 1806, or throughout the 1812-1842 occupation of Fort Ross by the Russian American Company. The U.S. Coast Survey map of 1859 shows "Russian Hill" here, and city directories as early as 1861 list it under "Prominent Places" with the description "head of Vallejo between Taylor and Jones" or "Taylor between Broadway and Green."²³ In 1916 H.P. Livermore's obituary called him "Father of Russian Hill" doubtless for all the construction he had commissioned in the district 1912-1916. Today the name is applied to the much larger hilly ridge area north of Nob Hill between North Beach and Van Ness Avenue; the Russian Hill Neighbors, the community improvement group sponsoring this Nomination, considers its area of influence to be about 34 square blocks bounded by Taylor, Pacific, Polk and Francisco Streets.

The historic district's boundaries on three sides are the walls and hillsides that enclose this special hilltop, which Gebhard calls "one of the choicest residential enclaves in the city."²⁴ On the north side, as the hillside begins to descend, highrise apartments intervene before the hillside drops down (see Russian Hill/Macondray Lane District Nomination). The subject district's major one-and-a-half square blocks exclude their southwest corner because of an architecturally undistinguished building not historically related. The northeast corner is included in spite of four post-World War II resources (No. 13, 31, 33 and 36) in order to connect the rear property lines of the Marshall Houses (No. 39 and 41) with the important Jenks Retaining Wall and Ina Coolbrith Park (No. 30 and 29). The two properties east of Taylor Street, The House of the Flag and Ina Coolbrith Park (No. 28-29) are included for their roles as hillside bulwark, 1906 fire defense and First Bay Area Tradition architecture.

The district is such an exceptional ensemble that its period of significance has been extended to 1941 in order to include two houses constructed respectively in 1936 and 1941 on and at the corner of Russian Hill Place (No. 22 and 43), houses that harmonize with the district both visually through scale, use, siting, L-plans, fenestration, materials, roofs, colors and landscaping, and in the person of their architect Albert Farr, here in partnership with J. Francis Ward; but in his earlier solo practice he had designed two of the district's First Bay Area Tradition houses in 1909 (No. 1, 25). The style of his 1936 and 1941 houses can be called Second Bay Area Tradition, the name commonly given to certain fine local residential work which took renewed interest in the ideals of the First Bay Area Tradition, a tribute to its strength and character. The houses' siting, scale and stucco cladding make them appropriate visual transitions between the district's western wall of Livermore houses in Pueblo and Mission Revival styles and the woodsy First Bay Area Tradition houses to their east.

(See continuation page 20)

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 20

8. SIGNIFICANCE continued

Resources that Contribute to the Significance of the District:

1. Roeder, Ethel Parker, - Field, Sara Bard, House (1020 Broadway): 1909. Albert Farr, architect. The house belongs to the First Bay Area Tradition group of buildings in the District. Its huge garden on the massive retaining wall (No. 2, 24) creates a significant edge for the district, immediately stating verdant enclave theme. It was built with No. 25 for a brother and sister who had grown up in their grandparents' house (demolished c.1910) on the corner. Owner 1919-1943 was noted poet and suffragist Sara Bard Field, who lived here in the early 1920s with her husband, poet-painter-essayist Charles Erskine Scott Wood.²⁵

2. Parker-Atkinson Retaining Wall (1020-1060 Broadway): c.1890/1894. Engineer or designer unknown/Bruce Porter (attrib.) landscape architect. Important as engineering, landscaping and 1906 fire defense, this wall is part of the bulwark protecting the district from the outside world. The wall must have been constructed when the hill was cut down to grade the street, which occurred between 1877 (Muybridge panorama) and 1897 (street paving). Both wall and balustrade show clearly in the c.1896 photo. The estimated construction date of 1890 reflects the concrete construction. The balustrade may have been part of Polk's 1893 alterations to the house interior, but more likely part of Bruce Porter's 1894 garden design.²⁶

3. Atkinson, Joseph and Catherine, House (1032 Broadway): 1853/c.1893. Joseph M. Atkinson (attrib.) builder/Polk & Polk, architects. Local Landmark #97 and the most intact and the oldest of the district's three pre-1860 houses, it contains exquisite interior woodwork by Willis Polk on the entry floor. The original owner's daughter, Catherine Atkinson (c.1845-c.1920) befriended young artists, notably her cousin Gelett Burgess and others of Les Jeunes in the 1890s, who met in this house. Later it was a small private school run by her cousins Jane and Florence Paul.²⁷

4. Demerest Retaining Wall (1078-1080 Broadway/#1 Florence Street): c.1890. Joseph H. Demerest (attrib.) mason. Important as engineering, the wall contributes to the district's sense of an ancient fortress shutting out the outside world. Like No. 2 it must have been constructed when the hill was cut down to grade the street. It appears in 1906 photographs. Joseph H. Demerest, mason, had lived on the site from 1863, and his relative Frank W. "Pop" Demerest (c.1852-1939) moved back into a cistern on the property a mere two weeks after the 1906 fire. Frank, "The Hermit of Russian Hill," provided inexpensive quarters there for several generations of Bohemians. His Compound was destroyed in the mid-1950s, but its wall lives on.²⁸

8. Livermore-Whittlesey House I (35 Florence Street): 1913. Charles F. Whittlesey, architect. One end of Florence's Pueblo/Mission Revival streetscape. Built for H.P. Livermore in conjunction with No. 9, 14 and 15, it has no surviving building permit, but Edwards Abstracts records the same information four times (implying four permits), and the one surviving permit, for No. 13, contains a sketch map of all four lots and cites lot dimensions that include all four. While harmonious and obviously related, each of the four is individual in massing and various details, exactly matching the others only in stucco texture. They were Whittlesey's last work in the district.²⁹

(See continuation page 21)

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 21

8. SIGNIFICANCE continued

9. Livermore-Whittlesey House II (37 Florence Street): 1913. Charles F. Whittlesey, architect. A central part of Florence's Pueblo/Mission Revival streetscape. Building information and significance are the same as No. 8.³⁰

10. Livermore-Whittlesey-Jew House (39 Florence Street): 1912/1948/1969. Charles F. Whittlesey, architect/J.M. Anderson, builder/Merrill Jew, architect. The center and strongest statement of Florence Street's Pueblo and Mission Revival mixture. However only the left (south) half is Whittlesey's original, his first building for H.P. Livermore. The right half was a separate lot with its own 1906 building, purchased by the adjoining owners, the Wolfsohns, in 1933 and demolished. They merged the two lots and built the double garage in 1948. In 1969 the Larry Jews sensitively added above the garage the present second floor, which matches the original on the left.³¹

11. Livermore, Horatio Putnam, Residence (40 Florence Street): c.1857 / 1891 / c.1897 / 1920 / c.1950s / 1986-1987. Original designer unknown/Polk & Gamble, architects/Willis Polk (attrib.) architect/Ferguson & Son, builders/Wurster Bernardi & Emmons, architects/Robert Stern, architect. One of the district's three surviving houses that appear on the 1859 U.S. Coast Survey map. Its third floor, its shingles and at least two projections were added about 1897, making its style First Bay Area Tradition. H.P. Livermore acquired it in 1889 and moved his family in late in 1897. It is the house where he experienced the Polk-Worcester vision of the "rustic city house" surrounded by views and casual landscaping, the house whence he planned and directed the sympathetic development of much of the district. Its many 1900-1980 alterations concern only the interior and the entrance. Currently Robert Stern is reworking it yet again - into a shingled fantasy intended to harmonize with the First Bay Area Tradition.³²

14. Livermore-Whittlesey House III (1728 Jones Street): 1913. Charles F. Whittlesey, architect. The beginning of the Jones Street wall protecting the district from the outside world, a wall here rather like that of an Italian hill town. Constructed as a solid bulwark in front, it completely conceals its rear garden, shared with No. 8, 9 and 15. It was part of the same building program and contracted on the same day as the other three. This one is listed on the only extant building permit.³³

15. Livermore-Whittlesey House IV (1730 Jones Street): 1913. Charles F. Whittlesey, architect. A softer part of the Jones Street wall because of its partial setbacks. It was part of the same building campaign as No. 8, 9 and 14.³⁴

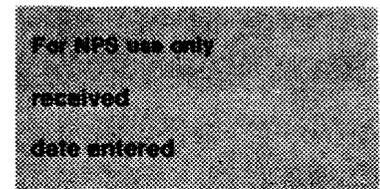
16. Livermore-McCall House I (1740 Jones Street): 1915. Charles W. McCall, architect. This house helps form the Jones Street wall protecting the district, and it maintains the greenery theme with landscaping on the terraces. It is one of three (with No. 17 and 46) built under a single contract between H.P. Livermore and Oakland architect Charles W. McCall, and it is thus part of the Livermore development of the district.³⁵

17. Livermore-McCall House II (1742 Jones Street): 1915. Charles W. McCall, architect. Significance same as No. 16.³⁶

(See continuation page 22)

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

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



Continuation sheet

Item number 8

Page 22

8. SIGNIFICANCE continued

18. Livermore-Polk House I (1 Russian Hill Place): 1915-1916. Willis Polk & Company, architects. The corner and beginning of the row Willis Polk designed for Norman Livermore behind the retaining wall he had built a few months earlier for Norman's father. These wall buildings north of Vallejo are a more unified and interesting design than those to the south (No. 14-17, 46). These seem one building rather than four on the Jones Street side, but the Russian Hill Place elevations are individual. This group has top rating in both the 1976 City Planning Survey and in the Junior League Survey c.1966.³⁷

19. Livermore-Polk House II (3 Russian Hill Place): 1915-1916. Willis Polk & Company, architects. Significance same as No. 18.³⁸

21. Livermore-Polk House III (5 Russian Hill Place): 1915-1916. Willis Polk & Company, architects. Significance same as No. 18.³⁹

22. Heyman, Stanley G., House (6 Russian Hill Place): 1936. Farr & Ward, architects. This contributes to the district by its Second Bay Area Tradition style, its materials, irregular massing, fenestration and abundant greenery. The architectural senior partner Albert Farr was one of the leading First Bay Area Tradition architects; he also designed No. 1 and 25, and well as No. 43.⁴⁰

23. Livermore-Polk House IV (5 Russian Hill Place): 1915-1916. Willis Polk & Company, architects. Significance same as No. 18.⁴¹

24. Homer, Maria, - Parker, Charles, Retaining Wall (1601-1629 Taylor Street): c.1867. Engineer or designer unknown. Important as engineering, landscaping and 1906 fire defense. Comparison of an early 1860s photo with the 1877 Muybridge panorama suggest the wall was built in connection with and because of cutting down the hill to grade Taylor Street from Broadway to Vallejo. Contracted by the City on 14 December 1866 as removal of 9,383 cu. yds., the streetwork's cost of \$6,820 indicates not easy sand removal but difficult rockcutting, possible source of the wall's stone. At that time owner-occupants of the one house on combined lots of No. 1 and No. 25 were Maria C. Homer, widow of contractor Charles, her daughter Ella and son-in-law Charles Parker, an attorney. Perhaps confusing Charles Homer with Charles Parker, descendants reported the latter as a government contractor who "built the old sailor's home and the walls on Alcatraz".⁴²

25. Parker, Homer, House (1629 Taylor Street): 1909. Albert Farr, architect. One of the First Bay Area Tradition houses. Its wall (No. 24) and garden contribute to the district's sense of a protected enclave, a sense reproduced in miniature by the way the house is hidden by hillside and greenery. It was built for Charles Homer's grandson, who had grown up in the former corner house on the combined lot of this and No. 1. The two contracts with architect Albert Farr, filed on the same day, call No. 1 a "residence" but this a "building," perhaps indicating it was intended as a rental. The Parkers seem never to have lived here.⁴³

(See continuation page 23)

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 23

8. SIGNIFICANCE continued

27. Teller, Samuel L., Retaining Wall (1637 Taylor Street): c.1867. Engineer or designer unknown. Important for engineering, landscaping, and 1906 fire defense. Laura Ingalls Wilder's 1915 description of the wall and its stairs, quoted above in block 7, fits the wall today except for the gate. Built for resident owner Samuel L. Theller, real estate agent, its massive stone construction implies a separate building campaign from the Homer Wall next door (No. 24) but the same street grading necessitated construction of both walls.⁴⁴

28. The House of the Flag (1652-1656 Taylor Street): 1864/c.1903. Designers unknown. City Landmark #46, "The House of the Flag" is so called for the dramatic story of its rescue from the 1906 fire. Before abandoning the house one resident, publisher Edward A. Dakin, dipped his largest flag in a salute, inspiring a company of soldiers to ascend the hill and battle the flames. They found a bathtub full of water, sand from the construction of No. 34, and soda water siphons for places hard to reach. The house had been built in two phases, the lower part for civil engineer Angus McPherson in 1864, the upper part and total recladding with natural shingles in 1903 for attorney and former U.S. consul in China, Eli T. Shepherd. Its post-1903 appearance makes it one of the district's First Bay Area Tradition houses.⁴⁵

29. Ina Coolbrith Park (1700 Taylor Street): natural/1930s. Designers unknown. The park contributes to the hill and greenbelt that isolate and protect the district. It was acquired by the City in 1858 for school use, and a small frame school building stood here 1864-1877. The land seems to have remained vacant thereafter; a 1912 photo shows it as a barren bluff. Park development came after its acquisition by the Recreation and Parks Department in 1931. Honoree Ina Coolbrith (1841-1928) was one of Overland Monthly's "Golden Gate Trinity" in the 1860s, California's first public librarian, matriarch of a literary salon, and the state's first official Poet Laureate. She lived nearby at 1604 Taylor Street (1901-1906, burned), 17 Macondray Lane (1907-1909) and 1067 Broadway (1909-1919), and she wrote at least one poem about Russian Hill.⁴⁶

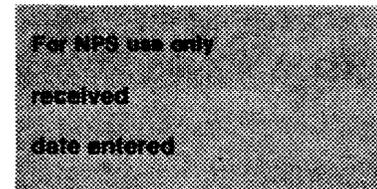
30. Jenks, Livingston, Retaining Wall (1701-1715 Taylor Street): c.1905. Myron Hunt, architect. Important as engineering, landscaping and 1906 fire defense, the wall contributes to the protection of the district from the outside world. It is all that remains of attorney Livingston Jenks' house, which stood at an angle above it 1905-1956 and was the first San Francisco work of Los Angeles architect Myron Hunt, according to Architect & Engineer, which published a photo of it, with the wall, in 1918. The mid-1890s photo shows the area without any wall.⁴⁷

32. Vallejo Street Improvements (Vallejo Street right-of-way, Jones to Taylor Streets): 1914-1915. Willis Polk & Company, architects. These improvements announce and enforce the separation of the district from the outside world, provide its only interior auto access, and contribute to its scenic greenery and beauty. They are one of Polk's very few realized projects for city beautification. They were commissioned, not by the City which owned the land, but by the adjoining property owners, organized together by Polk's patron H.P. Livermore.⁴⁸

(See continuation page 24)

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

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



Continuation sheet

Item number 8

Page 24

8. SIGNIFICANCE continued

34. Hanford, Robert G., - Verdier, Paul, Mansion (1001 Vallejo Street): 1905-1906. Houghton Sawyer, architect. Contributor as part of the protecting wall, as a repeat or suggestion of the western wall's rough pebble-dash stucco, as a fascinating design by a good architect and as an addition to the landscaping. Architect Houghton Sawyer was known for residential work, particularly the apartments at 1001 California and 901 Powell, a house at 2518 Buchanan, and a major addition at 2220 Sacramento. Client Robert G. Hanford, a Western Pacific Railroad executive, lived here only 1907-1909, followed by his in-laws the Guittards of the spices and chocolate clan, after which it lay empty, dubbed haunted. Popularly known as "The Verdier Mansion," it was the 1919-1953 property of Paul Verdier of the City of Paris store.⁴⁹

35. Williams-Polk House, Polk portion (1013-1017 Vallejo Street): 1892. Polk & Polk, architects. This was Polk's first "rustic city house," and one of the best of the First Bay Area Tradition houses anywhere. It is the theme house for the whole district, an architectural masterwork inside and out. This eastern, Polk side was the Polk family residence for most of its first decade, and owned by the family until 1925, but the master architect was listed here only 1893-1898.⁵⁰

36. William-Polk House, Williams, Dora Norton, portion (1019 Vallejo Street): 1892. Polk & Polk, architects. Same significance as No. 35. This western side belonged to Dora Norton Williams (1829-1915), widow of painter and teacher Virgil Williams (1830-1886), co-founder of the San Francisco Art Association and the Bohemian Club, founding director of the School of Design, now San Francisco Art Institute. In her own right Dora Williams was an accomplished painter and a close friend of Fanny and Robert Louis Stevenson. Her works are in the collections of Stevenson House in Monterey and Silverado Museum in Napa County.⁵¹

38. Livermore, Helen Eells, House (1023 Vallejo Street): 1917. Julia Morgan, architect. A fascinating design, the last built Livermore residence on Russian Hill, and a rare-for-San Francisco example of Julia Morgan's First Bay Area Tradition style as opposed to her more urban Beaux Arts work. This hidden house was built as a dependent of No. 11, shortly after H.P. Livermore's death, by his widow Helen for herself and her school teacher daughter Elizabeth (later Mrs. Matthew Schmidt). Livermores have owned and lived in it ever since.⁵²

39. Marshall, David P., House II (1034 Vallejo Street): 1888. Joseph Worcester, amateur architect; John B. Gonyeau, contractor. This, No. 41 and their demolished companion David P. Marshall House I (1032 Vallejo Street), all built under the same contract, introduced the First Bay Area Tradition to San Francisco, before it became a style and before Polk, Coxhead and A. Page Brown arrived in the city. They were the first local buildings clad entirely in unpainted shingles. They began the country-in-city feeling on Russian Hill, the idea of a small, casual, view-enjoying house set amid gardens. They are also significant as the second, third and fourth of the five known buildings designed by Joseph Worcester.⁵³

(See continuation page 25)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 25

8. SIGNIFICANCE continued

41. Marshall, David P., House III (1036 Vallejo Street): 1888. Joseph Worcester, amateur architect; John B. Gonyeau, contractor. Significance same as No. 39, an importance not seriously diminished by the first-floor facade addition, already in place for the Here Today photo (p. 51, c. 1965). Here lived, 1909-1943, retired Major Andrew S. Rowan (1860-1943), who in 1898 at the beginning of the Spanish-American War had carried the super publicized "message to Garcia," the Cuban rebel leader, from U.S. president McKinley.⁵⁴

43. Ford, Marjorie, House (1070 Vallejo Street): 1941. Farr & Ward, architects. Significant as a Second Bay Area Tradition house, contributing to the district by its siting, scale, materials, color, massing, casual plan and landscaping. It provides a visual transition between the western and central portions of the district, and a historical transition in the person of its senior partner architect Albert Farr, designer of No. 1 and 25, and in partnership with J. Francis Ward for No. 22.⁵⁵

44. Livermore, Norman Banks, House (1071 Vallejo Street): 1912. Charles F. Whittlesey, architect. Whittlesey's first for the Livermore family, Norman Livermore's first construction on Russian Hill and his own residence 1912-1916, and the district's most purely Pueblo Revival design. It has a key location at the southwest corner of Vallejo and Florence Streets, visible from Jones Street. In the 1920s and 1930s it belonged to Isabel Stine, one of the San Francisco Opera's co-founders. The 1947 work changed very little of the building's form and of course does not relate to its historical significance. Norman's son George Livermore now lives in this house where he was born.⁵⁶

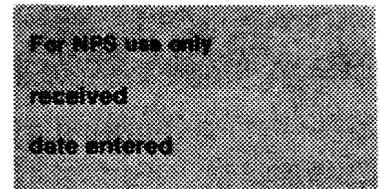
45. Lowry, Peter J., Flats (1075-1077 Vallejo Street): 1908. Peter J. Lowry, builder. This is the only building in the district that escaped the Livermore passion for beautification of Russian Hill, the only one after 1870 designed by a builder rather than a distinguished architect. It seems a quaint survivor rather than what it is: the normal post-fire residential architecture against which the district's quality stands out. Carpenter Peter Lowry or Lowrey lived here before the fire and was probably rebuilding something similar to what he had lost. A small rear section may be considerably older.⁵⁷

46. Livermore-McCall House III (1085 Vallejo Street): 1915. Charles W. McCall, architect. The protecting wall up which Polk's retaining wall and south ramp climb for entry into the district. Its position is key to the district's themes of bulwark, landscaping and privacy. It was built after the Vallejo Street Improvements with the intention of harmony between their Beaux Arts symmetry, the casual First Bay Area Tradition houses within and the Pueblo Revival work on Florence. It was built under a single contract with No. 16 and 17 for H.P. Livermore. Oakland architect McCall had this one published twice in Architect & Engineer.⁵⁸

(See continuation page 26)

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

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



Continuation sheet

Item number 8

Page 26

8. SIGNIFICANCE continued

Non-Contributing Buildings

5. Condominium Apartments (1 Florence Street): 1957. Bruce E. Heiser, architect. The building is highly intrusive, not contributing to the district in age, style or any category of appearance; it is included in the district for the Demerest Retaining Wall (No. 4) on which it rests. The building is on the site of "Pop" Demerest's Compound for artists, where painter Maynard Dixon and photographer Dorothea Lange lived in a cottage 1920-1925.⁵⁹

6. Nichols House (10 Florence Street): 1978. Jerry Steichler, architect. Too new to contribute to the district, this house blends in by color, use of wood, siting and relation to the Parker-Atkinson Retaining Wall (No. 2).⁶⁰

7. Gerberding, Elizabeth, - Crowley - Escher House (30 Florence Street): 1910/1936. Charles F. Whittlesey, architect / James L. McLaughlin Company, contractor 1936. Ruled out as a contributor for loss of the original rough stucco and wood trim. This building introduced Charles F. Whittlesey to the district. It makes the bulk of Florence Street a unified Pueblo/Mission Revival streetscape. Original owner Elizabeth Gerberding (resident 1911-1915) had continued her husband Albert's hay and grain business after his death, gradually giving up the work to a partner.⁶¹

12. Livermore Rental Cottage (49 Florence Street): c.1908/unknown. Designers unknown. Remodeled so often that it's impossible to discern original. One story and basement from construction through at least 1929, two stories and basement (same footprint) at least by 1976. However the building is so small, so setback and so covered with the streetscape's typical rough stucco that it blends in inconspicuously.⁶²

13. Private garages (945 Green Street, rear): 1956. Aleck L. Wilson, architect. The garage does not contribute to the district in age, use, style massing or materials, but because of the steep hill it is almost invisible.⁶³

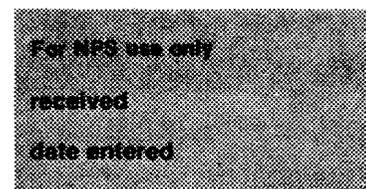
20. House (4 Russian Hill Place): 1950. John G. Kelly. Too new to contribute to the district, but relatively inconspicuous behind its landscaping.⁶⁴

26. Ranlett, William H., House (1637 Taylor Street): c.1854/1890s/1955/1975. William H. Ranlett (attrib.) architect/divider unknown/Frank Portman, contractor/Anderson-Colley, architects. Not a contributor because of the modern facade. However the modern stepped footprint is recognizable as the southern half of that on the 1859 U.S. Coast Survey map, and the rear view agrees with such age. New York architect and house plan publisher William H. Ranlett (1806-1866), in California for the U.S. government in the 1850s, owned the property 1854-1857 and doubtless built the house; its asymmetrical stepped footprint is typical of the houseplans he published. The northern section, a narrow rectangle, disappeared between the 1886 and 1899 Sanborn maps. In 1915 Laura Ingalls Wilder found here "the little artist girl [Berta] who illustrated some of my verses." Maynard Dixon and Dorothea Lange lived here 1926-1931.⁶⁵

(See continuation page 27)

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

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



Continuation sheet

Item number 8

Page 27

8. SIGNIFICANCE continued

31. House (1715 Taylor Street): 1957. Clifford Conly, architect. Too new to contribute to the district but included for the Jenks Retaining Wall (No. 30) on which it rests. Conly also designed No. 42 and had served as draftsman for Farr & Ward (No. 22, 43) perhaps under Albert Farr (No. 1, 25).⁶⁶

33. House (1000 Vallejo Street): 1957. Anshen & Allen, architects. Too new to contribute to the district, but included for the Jenks Retaining Wall (No. 30) on which it rests. Projecting section repeats the angle of Jenks' house originally on this site. This building's appearance and architects are significant for their era.⁶⁷

37. The Hermitage (1020 Vallejo Street): 1980-1982. Escherick Homsey Dodge & Davis, architects. Too new to contribute to the district, but it follows the district's traditions of quality architects, input from the Livermore family (Putnam was its initial developer) and natural shingles. On the site of two very significant buildings demolished about 1960 for an unrealized highrise. They were David P. Marshall House I (1032 Vallejo; see No. 39, 41) and Joseph Worcester Cottage (1030 Vallejo), also owned by the Marshalls. Worcester resided there Oct. 1890-1913. Mary Cassat-like portrait painter Mary Curtis Richardson (1848-1931), taught partly by Virgil Williams of No. 36, lived and worked in Marshall House I 1889-1931. Several photographs of her interior exist at California Historical Society, San Francisco.⁶⁸

40. "The Meadow" (1035-1055 Vallejo Street): vacant. A non-contributor but concealed by a 6-ft. ivy-covered fence. Called "The Meadow" by Helen Livermore, it used to be part of the garden for No. 11, which was entered from Vallejo. Its stairs up from street to sidewalk still exist. Near the northwest corner was a small square "teahouse" with hip roof on square posts, enclosed to north and west, entirely open to south and east. It is proposed for three shingled townhouses by Robert Stern.⁶⁹

42. House (1059 Vallejo Street): 1954. Clifford Conly, architect. Too new to contribute to the district but harmonious with the streetscapes in scale, materials, color and ornamental details. Conly also designed No. 31; he served as draftsman in the Farr & Ward office, which produced No. 20 and 43, after partner Albert Farr had done No. 1 and 25.⁷⁰

1. Also called simply Bay Area Tradition, or Bay Region Tradition, or Bay Area Shingle; here labeled 'First' because of the second flowering of the same or similar themes in the region beginning in the last 1930s.

2. Longstreth, On the Edge of the World: 126-127.

3. Represented by building(s) in the district.

(See continuation page 28)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 28

8. SIGNIFICANCE continued

4. Highlights of the literature, in chronological order:

William W. Wurster, "San Francisco Bay Portfolio," Magazine of Art, Dec. 1944: 304-305.

Lewis Mumford, "The Skyline," The New Yorker, 11 Oct. 1947: 99.

Elizabeth Kendall Thompson, "The Early Domestic Architecture of the San Francisco Bay Region," Journal, Society of Architectural Historians, Oct. 1951: 15-21.

J.M. & S.B. Woodbridge, Buildings of the Bay Area, 1960: Introduction.

Olmsted & Watkins, Here Today, 1968: 325/1.

Harold Kirker, "California Architecture and Its Relation to Contemporary Trends in Europe and America," California Historical Quarterly, Winter 1972: 239-305 (especially 298-299).

Freudenheim & Sussman, Building with Nature: Roots of the San Francisco Bay Region Tradition, 1974.

David Gebhard, "Introduction: The Bay Area Tradition," Bay Area Houses, 1976: 3-22.

John Beach, "The Bay Area Tradition: 1890-1918," ibid.: 23-98.

Richard Longstreth, On the Edge of the World: Four Architects in San Francisco at the Turn of the Century, 1983: passim, esp. 3-5, 107-188, 358 note 4, 414-416.

5. Longstreth: 375 note 10.

6. Two contemporary sources, the San Francisco Bulletin (9 Nov. 1888: 1/5) and California Architect & Building News (Nov. 1888: 154) reported that three one-story frames were about to be built at Vallejo and Jones Streets for owner David P. Marshall by contractor John B. Gonyeau, with architect "Wooster." An earlier Bulletin listing (2 Nov. 1888: 3/2) gave the CA&BN price of \$7,920, same contractor and owner, and the more exact description: "To build three separate cottages on north side of Vallejo street, 137-1/2 ft. east of Jones street." All three sources appear to be reports of one "Builders Contract and Bond" filed with the San Francisco Recorder on 2 November 1888 (S.F. Recorder, General Index, v. 135, old series), a date agreeable with the contract limitation of 90 days, the water service installation request on 7 January 1889 (the month, hand written, is "J-scribble-y," which Longstreth [375 note 10] interprets as July; but since the scribble lacks a tall letter for 'l', January seems to make sense) and the listing of tenant Mary Curtis Richardson at one of the houses in the San Francisco Directory of 15 April 1889. Probably the contract was filed by the contractor John B. Gonyeau, a well-established carpenter-builder-contractor who had been building superintendent for tract developer The Real Estate Associates 1877-1880, and in that capacity had been called "as competent a master mechanic

(See continuation page 29)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination FormFor NPS use only
received
date entered

Continuation sheet

Item number 8

Page 29

8. SIGNIFICANCE continued

as can be found on the coast (San Francisco Directory, 1878: 12. Bloomfield, "The Real Estate Associates": 28). Presumably Gonyeau wrote "Wooster" because he didn't know the man and may have received only generalized plans. A search of city directories for 1887, 1888 and 1889 under both 'Wooster' and 'Worcester' (which are cross-referenced) turned up 13 men by that name, none remotely connected with any building trade except possibly Herbert Worcester, manager of a paint factory, and Henry Wooster, millhand in a mattress factory. There were 4 clerks, 3 merchants, a coachman, a physician, an insurance agent, and "Rev. Joseph Worcester, pastor 2nd New Jerusalem Church." Of these 13, Joseph Worcester is by far the most likely candidate for Gonyeau's givennameless "Wooster." There is also a Worcester tradition mentioned by Marshall's grandniece Mrs. A.B. Wellington in material for an undated portrait exhibit at California Historical Society, San Francisco.

7. Longstreth: 111, 375 note 8. Freudenheim & Sussman: 16-18.

8. E.K. Thompson: 16.

9. Undated letter, Joseph Worcester to George Howison, in Howison Papers, Bancroft Library.

10. Freudenheim & Sussman: 16 note 29. Longstreth: 111, 115-117. Letters, Worcester to John Galen Howard, 13 Oct. and 14 Nov. 1899, Howard Collection, Bancroft Library.

11. Murdock, A Backward Glance, 1921: 241-242.

12. Nathan, "San Francisco's Fin de Siecle Bohemian Renaissance": 207 note 4.

13. Burgess was listed at 1031 Vallejo in city directories 1895-1897. Location of this address is confirmed on Sanborn maps and by a historic photo at California Historical Society, San Francisco. The relationship to Atkinson is given in Longstreth: 124-126.

14. Edward A. Morphy, "San Francisco's Thoroughfares: Taylor Street," Chronicle, 18 Aug. 1918. D.W. Curl, "Addison Mizner," Master Builders, D.C. 1985, The Preservation Press: 136.

15. Wilder, West From Home: Letters of Laura Ingalls Wilder: San Francisco 1915: xvii, 47.

16. Interviews with H.P. Livermore's grandsons George and Horatio Putnam (hereafter Putnam). "San Francisco Pioneer is Dead," Chronicle, 27 April 1916. Coleman, P. G. & E. of California: 117-127. Charles' funeral, San Francisco Daily Morning Call, 9 March 1897: 11/7.

17. Interview with George Livermore, 13 Jan. 1987.

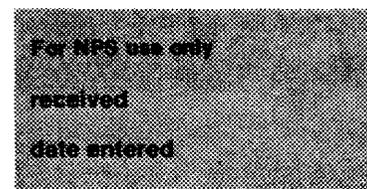
18. Coleman, P.G.&E. of California: 123-126. Morphy, op. cit.

19. Illustrated in Overland Monthly, May 1893: 460.

(See continuation page 30)

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

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



Continuation sheet

Item number 8

Page 30

8. SIGNIFICANCE continued

20. George Livermore.
21. Plans in file #S-3-21 with the San Francisco Department of Public Works, Division of Surveying and Maps, are three blueprints labeled "Willis Polk & Co." and one labeled "D. H. Burnham & Co."
22. Bayard Taylor, El Dorado, New York 1949 (reprint of 1850 edition), Knopf: 222. Hoover et al., Historic Spots in California, 3rd edition 1966: 363.
23. San Francisco Directory, 1858: 369. 1882: 133.
24. Gebhard et al., Guide, 1976: 55.
25. Edwards Abstracts from Records, 27 May 1909. Architect & Engineer, June 1909: 96.
26. Historic photos. Longstreth: 126, 376 note 18.
27. Case Report, San Francisco Landmark #97. U.S. Coast Survey map, 1859. Nathan, "San Francisco's Fin de Siecle Bohemian Renaissance," 207 note 4. Longstreth: 124-126, 276 note 18, 429/2.
28. Historic photos. M.P. Doss, San Francisco at Your Feet, 1964: 66-67.
29. Edwards Abstracts from Records, 10 Sept. 1913. Building permit application #51252.
30. Ibid.
31. Building permit applications #46326, #109077 [2nd series], #369963 [2nd series].
32. U.S. Coast Survey map, 1859. Longstreth: 126-127, 428/2. George Livermore. San Francisco Arts Commission Gallery, "Regional Radicalism": Robert Stern exhibit.
33. Building permit application #51252.
34. Ibid. Edwards Abstracts from Records, 10 Sept. 1913.
35. Edwards Abstracts from Records, 13 Aug. 1915. Architect & Engineer, July 1916: 64.
36. Ibid.
37. Building permit application #66085.
38. Building permit application #66086.
39. Building permit application #66087.
40. Building permit application #16290 [2nd series].

(See continuation page 31)

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 31

8. SIGNIFICANCE continued

41. Building permit application #66088
42. Historic photos, esp. Muybridge, 1877 Panorama, Plate 3. San Francisco Municipal Reports, 1866-67: 430. Dr. Ludwig Emge, "Data regarding Charles Homer," ms California Historical Society, San Francisco.
43. Edwards Abstracts from Records, 27 May 1909. Architect & Engineer, June 1909: 96.
44. Wilder, West From Home: 89-90. Historic photos, esp. Muybridge, op. cit. Municipal Reports, op. cit. San Francisco Municipal Reports, 1866-67: 430.
45. Case Report, San Francisco Landmark #46. Murdock, A Backward Glance, 1921: 149-150.
46. Real Estate Owned by the City and County of San Francisco, 1909: 150. Architect & Engineer, Feb. 1912: 36. S.F. Recreation & Parks Department: files. Coolbrith, Ina, "From Russian Hill".
47. Architect & Engineer, Aug. 1906: 41-42; April 1918: 44.
48. San Francisco Department of Public Works, Division of Mapping & Surveys: File S-3-21. Edwards Abstracts from Records, 23 April 1914.
49. Edwards Abstracts from Records, 29 Sept. 1905; 21 March 1907. S.F. Recorder, Misc. Records Book 4: 307-308. Kinnaird, History of the Greater San Francisco Bay Region, c.1966, v. 2: 521-522.
50. Water Service Installation Request. Longstreth: 117-124, 276 note 16, 429/2.
51. Ibid. Hughes, Artists in California: 504-505. Dutton, They Left Their Mark: 20-21, 25, 32-33, 36-37.
52. Edwards Abstracts from Records, 4 April 1917. Beach, "The Bay Area Tradition": 72-73.
53. Bulletin, 9 Nov. 1888: 1/5; 2 Nov. 1888: 3/2. California Architect & Building News, Nov. 1888: 154. Longstreth: 112-113, 275 note 10. Freudenheim & Sussman: 12-19.
54. Ibid. Chronicle, 25 July 1899: 5/1-2; 12 Jan. 1943: 9/1-2. S.F. Examiner, 12 Jan. 1943: 4/1-4.
55. Building permit application #63934 [2nd series].
56. Building permit applications #43486 [1st series], #100799 [2nd series]. George Livermore.
57. Building permit application #14608.

(See continuation page 32)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 32

8. SIGNIFICANCE continued

58. Edwards Abstracts from Records, 13 Aug. 1915. Architect & Engineer, July 1916: 64; Oct. 1916: 65.

59. Building permit application #198839 [2nd series]. "Popular Members S.F. Art Colony," Chronicle, 25 March 1920.

60. Building permit application #7712946 [3rd series].

61. Building permit applications #30091, #22130 [2nd series].

62. Sanborn maps 1912, 1929, 1976, 1986. Realdex, 1986.

63. Building permit application #191536 [2nd series].

64. Building permit application #16290 [2nd series].

65. U.S. Coast Survey map 1859. Sanborn maps 1886, 1891, 1899. Abstract of Title, 1637 Taylor/1001 Vallejo, c. 1895, courtesy George Livermore. Building alteration permit applications #176925 [2nd series], #451628 [2nd or 3rd series]. Wilder, West From Home: 90.

66. Building permit application #200249 [2nd series].

67. Building permit application #202763 [2nd series].

68. Building permit applications #459729, #800484 [3rd series]. Michael J. Crosbie, "Livermore Condominiums," Architecture, March 1985: 144-145. Hughes, Artists in California: 386. California Historical Society, San Francisco, biographical files on Mary Curtis Richardson.

69. George Livermore. Sanborn maps 1899, etc. San Francisco Arts Commission Gallery, "Regional Radicalism": Robert Stern exhibit.

70. Building permit application #169894 [2nd series].

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 33

9 . MAJOR BIBLIOGRAPHICAL REFERENCES

Abstract of Title for 1637 Taylor/1001 Vallejo, c.1895, courtesy George Livermore.

Anderson, Kathryn. "Reflections by Scholars on the Uses of Oral History," California Historical Quarterly, Spring 1975: 80.

Beach, John. "The Bay Area Tradition: 1890-1918," Bay Area Houses, New York 1976: 23-98.

"Betrothal of Artists," San Francisco Chronicle, 22 Jan. 1920.

Bloomfield, Anne. "The Real Estate Associates: a land and housing developer in San Francisco in the 1870s," Journal, Society of Architectural Historians, March 1978: 13-33.

Boutelle, Sara Holmes. Julia Morgan Calendar, Berkeley, CA, 1986, Berkeley Architectural Heritage Association.

California Historical Society, San Francisco. Selections from photo collection.

Chickering, Allen L. "In Memoriam: Norman B. Livermore," California Historical Quarterly, March 1954: 81-82.

Cohen, Irving R. Review of Fry, Sara Bard Field, Poet and Suffragist, in California History, Fall 1983: 224-225.

Coleman, Charles M. P.G. and E. of California, New York/Toronto/London 1952, McGraw Hill: 117-127, 203.

Coolbrith, Ina. "From Russian Hill," Sunset, Aug. 1915: 270-271.

Corbett, Michael. Splendid Survivors: San Francisco's Downtown Architectural Heritage, San Francisco 1979, California Living Books: passim.

"Creators of Our Cityscape: Charles F. Whittlesey: Master Eclectic," Heritage Newsletter, July-Aug. 1980: 5.

Daniels, Mark. "Work of Farr and Ward," Architect & Engineer, Nov. 1941: 18-41.

Davis. Davis' Commercial Encyclopedia of the Pacific Southwest, 1911: 212, 220.

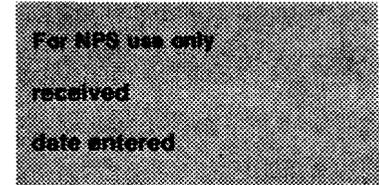
Doss, Margot Patterson. San Francisco at Your Feet, New York, 1964, Grove Press: 66-67.

Dutton, Joan Perry. They Left Their Mark: famous passages through the wine country, St. Helena 1983, Illuminations Press: 20-25, 32-33, 36-38, 46, 101.

Edwards. Edwards Abstracts From Records, passim. (for exact dates see endnotes.)
(See continuation page 34)

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

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



Continuation sheet

Item number 9

Page 34

9. MAJOR BIBLIOGRAPHICAL REFERENCES continued

Enge, Dr. Ludwig. "Data regarding Charles Homer," ms California Historical Society, San Francisco.

Escher, Mrs. (nee Crowley). Interviews, 31 Oct. 1986, 14 Jan. 1987.

Freudenheim and Sussman. Building With Nature: Roots of the San Francisco Bay Region Tradition, 1974.

Funeral of C.E. Livermore, San Francisco Daily Morning Call, 9 March 1897: 11/7.

Gebhard, David. "Introduction: The Bay Area Tradition," Bay Area Houses, New York, 1976: 3-22.

Hart, James D. A Companion to California, New York 1978, Oxford University Press: passim.

Herron, Don. The Literary World of San Francisco and its Environs, San Francisco, 1985: 58-65.

Hitt, Neil. "Hermit of Russian Hill," c.1941 clipping in San Francisco Chronicle Collection California Historical Society, San Francisco.

Homer, Charles, papers, California Historical Society, San Francisco.

Hughes, E.M. Artists in California: 1786-1940, San Francisco 1986, Hughes Publishing: 130-131, 386, 504-506.

Hunt, Myron. "Hillside Residence of Mr. Livingston Jenks, San Francisco," Architect & Engineer, April 1918: 44.

Junior League of San Francisco. Architectural survey files, ms 1960s, San Francisco History Room, San Francisco Public Library.

Kinnaird, Lawrence. History of the Greater San Francisco Bay Region, New York c.1966, Lewis Historical Publishing, v. 2:521-522; v. 3: 2-3.

Kirker, Harold. "California Architecture and Its Relation to Contemporary Trends in Europe and America," California Historical Quarterly, Winter 1972: 289-305.

Langley, Langley/Polk, et al. San Francisco Directory, various years.
Livermore files, Chronicle Collection, California Historical Society, San Francisco.

Livermore, George. Interview, 13 Jan. 1987.

Livermore, Putnam. Interviews, Dec. 1986 and Jan. 1987.

(See continuation page 35)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 35

9. MAJOR BIBLIOGRAPHICAL REFERENCES continued

Longstreth, Richard. On the Edge of the World, New York etc. 1983, Architectural History Foundation/MIT Press: 3-5, 107-188, 358 note 4, 375 n.10, 376 n. 16 & 19, 414-416, 428/2, 429/2.

McCall, Charles W. "Residence Apartments and House for Mr. Norman P.[sic] Livermore," Architect & Engineer, July 1916: 64.

Mery. San Francisco Block Book, 1894, 1901, 1906, 1909: passim.

Morphy, Edward A. "San Francisco's Thoroughfares: Taylor Street (Continued)", Chronicle, 18 Aug. 1918.

Muhlberger, Richard C. "William H. Ranlett: 19th Century Architect and Publisher," Historic Preservation, Jan.-March 1970: 10-15.

Muybridge, Edward. "Panorama of San Francisco," 1877, Panels 2 & 3, reprinted in California History, Summer 1978: 140-141.

Mumford, Lewis. "The Skyline," The New Yorker, 11 Oct. 1947: 99.

Murdock, Charles. A Backward Glance, 1921: 149-150, 241-243.

Nathan, Marvin R. "San Francisco's Fin de Siecle Bohemian Renaissance," California History, Fall, 1982: 196-209.

Native Daughters of the Golden West. "Ina Donna Coolbrith," bronze plaque in Ina Coolbrith Park, 1947.

Obituary, H.P. Livermore, Chronicle, 27 April 1916.

Obituary, Norman B. Livermore, San Francisco Examiner, 29 Dec. 1953.

Obituary, Andrews S. Rowan, San Francisco Chronicle, 12 Jan. 1943: 4/1.

Obituary, Charles F. Whittlesey, Architectural Forum, Feb. 1941, Supplement: 50.

Olmsted, Roger and T.H. Watkins. Here Today: San Francisco's Architectural Heritage, San Francisco 1968, Chronicle Books: 49-51, 325/1.

Peixotto, Ernest. "Architecture in San Francisco," The Overland Monthly, May 1893: 449-461.

Polk, Willis, & Co. "Proposed Improvement of Vallejo Street between Taylor and Jones Streets," San Francisco Department of Public Works, Division of Mapping & Surveys: File S-3-21.

(See continuation page 36)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 36

9. MAJOR BIBLIOGRAPHICAL REFERENCES continued

"Popular Members S.F. Art Colony United in Marriage," Chronicle, 2
5 March 1920.

Real Estate Owned by the City and County of San Francisco, San Francisco 1909: 150.

Rhodehamel, Josephine & Raymund Wood. Ina Coolbrith: Librarian and Laureate of
California, Provo, UT, 1973.

Richardson, Mary Curtis. Biographical files, California Historical Society, San
Francisco: ms 1679 and 1779.

Rogers, Carol Ann. Interviews, Oct.-Dec. 1986, Jan. 1987.

Rogers, J. Nielsen. Interviews, Nov. 1986, Jan. 1987.

Ryder, David Warren. Coffin-Redington Company: the first hundred years, San Fran-
cisco 1949, Coffin-Redington, passim.

Sanborn Map Company. San Francisco, 1886, 1891, 1899, 1912, 1953, 1973, 1986.

San Francisco Archives, San Francisco Public Library. Selections from photo collec-
tions.

San Francisco Arts Commission Gallery. "Regional Radicalism: Current Bay Area Work
by Five Architectural Firms," 20 March - 1 May 1887: Robert Stern exhibits.

San Francisco Assessor. Sales Ledger, 1913-1939, ms.

San Francisco County Clerk. McEnerney Records, #2820, 4460, 9334, 22006.

San Francisco Department of City Planning. Architectural Survey, 1976.

San Francisco Department of Public Works. Building Permit Applications.

San Francisco Landmarks Preservation Advisory Board. Case Reports, Landmarks #46
and 97.

San Francisco Recorder. Sales Ledgers, 1906-1913, ms.

San Francisco Water Department. Water Service Installation Requests.

Territorial Pioneers of California. Register, ms. California Historical Society,
San Francisco, I: 278 and II: 126.

(See continuation page 37)

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 37

9. MAJOR BIBLIOGRAPHICAL REFERENCES continued

Thompson, Elizabeth Kendall. "The Early Domestic Architecture of the San Francisco Bay Region," Journal, Society of Architectural Historians, Oct. 1951: 15-21.

United States Archives. U.S. Census, manuscript records on microfilm, 1860, 1900, 1910.

United States Coast Survey. San Francisco maps, 1853, 1859, 1869.

Unknown. Floor plans for 40 Florence. Courtesy George Livermore.

Weitze Karen J. California's Mission Revival, Los Angeles 1984, Hennessey & Ingalls: 82, 88, 92, 123, 135 and passim.

Wellington, Mrs. Arthur Boole. "The Marshall Family," ms California Historical Society, San Francisco, Biog. Collection: Clark, John Goddard.

Wilder, Laura Ingalls. West From Home: Letters of Laura Ingalls Wilder to Almanzo Wilder: San Francisco 1915, New York, Evanston, San Francisco, London 1974, Harper & Row.

Woodbridge, J.M. and S.B. Buildings of the Bay Area, New York, 1960, Grove Press: Introduction.

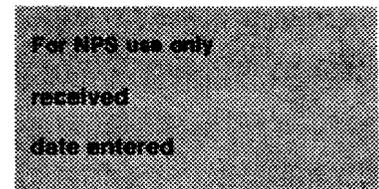
Worcester, Joseph. Letter to Mr. [George] Howison, c. 1891, Howison Collection, The Bancroft Library, University of California, Berkeley.

Worcester, Joseph. Letters to John Galen Howard, 13 Oct. and 14 Nov. 1899, John Galen Howard Collection, The Bancroft Library.

Wurster, William W. "San Francisco Bay Portfolio," Magazine of Art, Dec. 1944: 301-305.

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

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



Continuation sheet

Item number 9

Page 38

APPENDIX: CHRONOLOGICAL CHART

1850 Bayard Taylor reports seeing Russian grave markers.
 1853 U.S. Coast Survey maps show no development in the district.
 Joseph Atkinson builds No. 3, first structure in district.
 c.1854 William H. Ranlett builds No. 26, double present size.
 c.1857 No. 11 is built as two-story house.
 Charles Homer builds house on lots of No. 1 and No. 25.
 1858 City acquires No. 29 for a school.
 c. 1864 Angus McPherson builds east half of No. 28.
 1864-77 Elementary school on No. 29.
 c.1867 Retaining walls built at No. 24 and No. 27.
 pre-1886 14 small houses built between Florence and Jones.

PERIOD OF SIGNIFICANCE:

1888 David Marshall has three cottages built.
 1889 Horatio P. Livermore buys No. 1, 40 and 42 (one house, large lot).
 c.1890 Retaining walls built at No. 2 and No. 4.
 Oct. 1890 Joseph Worcester moves into cottage on site of No. 36.
 c. 1891 Willis Polk remodels parlor of No. 11.
 1892 Polk builds No. 35-36.
 c.1893 Polk remodels No. 3 for Catherine Atkinson.
 1894 Bruce Porter designs garden No. 3 and balustrade No. 2.
 c.1895 North half of No. 26 cut off and moved away.
 1896-98 Resident Bohemians write and produce The Lark.
 1897 Livermore family moves to Russian Hill, No. 11.
 c.1897 No. 11 shingled and enlarged, story added.
 c.1903 Eli Shepherd adds west half and shingles to No. 28.
 1905 Myron Hunt builds No. 30 wall and house for L. Jenks.
 1905-06 Houghton Sawyer builds No. 34 for R.G. Hanford.

1906, 18 April Earthquake. Fire begins.
 19 April Soldiers see Dakin's flag and save No. 28.
 19-20 April Fire takes everything around the three Russian Hill districts.

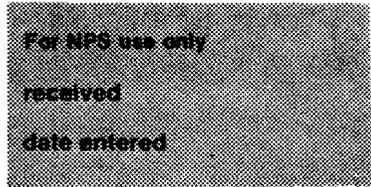
1908 Peter Lowry builds No. 45.
 c.1908 No. 12 built as one-story.
 Cottage built on north half of No. 10.

1909 Albert Farr builds No. 1 and No. 25 for Homer's grandchildren.
 c.1910 Charles Homer's old house demolished.
 1910 Charles F. Whittlesey builds No. 7 for Mrs. Gerberding.
 1912 Whittlesey builds No. 44 and part of No. 10 for Livermores.
 1913 Whittlesey builds No. 8-9 and No. 14-15 for H.P. Livermore.
 1914 Willis Polk builds No. 32 for adjoining property owners.
 1915 Charles W. McCall builds No. 16-17 and 46 for H.P. Livermore.

(See continuation page 39)

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

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



Continuation sheet

Item number 9

Page 39

APPENDIX: CHRONOLOGICAL CHART (cont.)

1915-16	Polk builds No. 18-19, 21 and 23 for Norman Livermore.
1916	H. P. Livermore dies; Norman moves into No. 11.
1917	Julia Morgan builds No. 38 for Helen Livermore.
1919	Sara Bard Field buys No. 1 and moves in.
1920	Livermores sell No. 44 to Isabel Stine. Maynard Dixon and Dorothea Lange marry and live at No. 5.
1926	Livermores give Russian Hill Place to the City.
1926-31	Maynard Dixon and Dorothea Lange live at No. 26.
1927, 1930	Julia Morgan designs additions to No. 38.
c. 1930	Norman Livermore moves his family to Marin County. City builds Florence Street retaining wall and steps, Broadway wall.
1931	City Recreation and Parks Dept. acquires No. 29 from School Board.
1933	Wolfsohns buy north half of No. 10 and demolish old cottage.
1936	Farr & Ward build No. 22.
1941	Farr & Ward build No. 43.

CLOSE PERIOD OF SIGNIFICANCE:

1950	J. G. Kelley builds No. 20.
c. 1950	Norman Livermore begins selling off properties.
1954	Clifford Conly builds No. 40.
1956	Garages (No. 13) built.
1957	Clifford Conly builds No. 31. Anshen & Allen build No. 33. Bruce Heiser builds No. 5.
c. 1960	1030 and 1032 Vallejo demolished.
1969	Addition to No. 10.
1975	New front on No. 26.
1978	No. 6 built.
1980-82	Esherick Homsey Dodge & Davis build No. 36 for Livermore.
1986-87	Robert Stern designs three houses for No. 40.
1986-87	Robert Stern remodels No. 11.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 & 8 Page 41 Russian Hill / Vallejo Crest District
Name of property
San Francisco, California
County and State

Replacement text for No. 40, pages 14, removing it from the list of "non-contributing buildings which detract from the character of the district" and page 26, removing it from the list of "non-contributing buildings."

Vacant Sites

40. "The Meadow" (1035-1055 Vallejo Street): The area called "the Meadow" was the name that former owner Helen Livermore used to describe the front yard to her home (Map No. 11), which fronted on Vallejo Street during the district's period of significance. Now concealed by a 6-ft. Ivy covered fence, "the Meadow" was accessed by stairs that were created as part of the 1916 street improvements (Map No. 32) and still exist. Near the northwest corner of the Meadow was a small square "teahouse" with hip roof on square posts, which appears in historic photographs and Sanborn Maps.



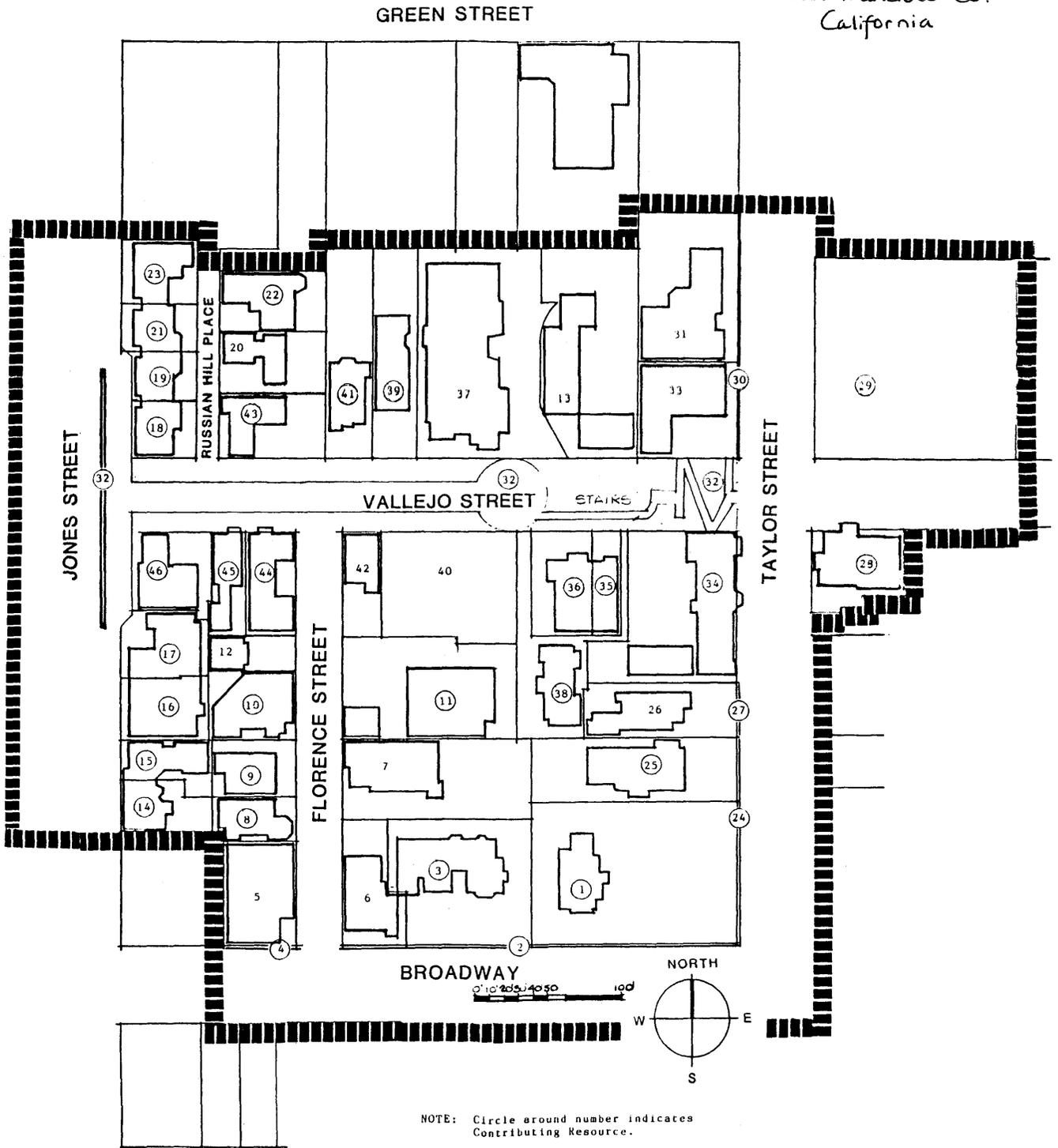
Photo of "the Meadow" (foreground) circa 1888, with four houses designed by Rev. Jos. Worcester

By Cherlyn Wydell
State Historic Preservation Officer

Cherlyn Wydell 7/10/92
Cherlyn Wydell Date

RUSSIAN HILL/VALLEJO CREST DISTRICT-Sketch Map

San Francisco
San Francisco Co.
California



NOTE: Circle around number indicates Contributing Resource.