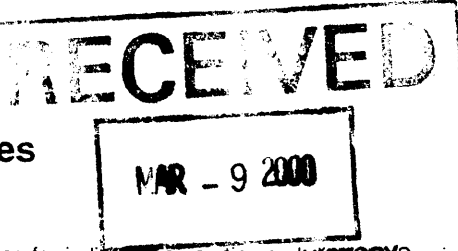


United States Department of the Interior
National Park Service



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OCT 18 1999

OHP 322

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Coxhead, Ernest House

other names/site number Scholars' Cottage, Coxhead House Bed and Breakfast

2. Location

street & number 37 East Santa Inez Avenue not for publication

city or town San Mateo vicinity

state California code CA county San Mateo code 081 zip code 94401-2555

3. State/Federal Agency Certification

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

Marcel Uyeta March 3, 2000
Signature of certifying official/Title Date

California Office of Historic Preservation
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Edson H Beall 4/6/00
Signature of the Keeper Date of Action

Coxhead, Ernest House
Name of Property

San Mateo County, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/hotel

7. Description

Architectural Classification
(Enter categories from instructions)

Tudor Revival

Materials
(Enter categories from instructions)

foundation brick

walls stucco

roof asphalt

other brick

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

c. 1893

Significant Dates

c. 1893

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Coxhead, Ernest

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

City of San Mateo Planning Dept.

Coxhead, Ernest House
Name of Property

San Mateo County, CA
County and State

10. Geographical Data

Acreage of Property Less than one acre.

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 0	5 5 9 0 2 0	4 1 5 8 1 3 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Patricia E. Osborn

organization _____ date October 15, 1999

street & number 37 E. Santa Inez Avenue telephone (650) 685-1600

city or town San Mateo state CA zip code 94401

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name Patricia E. Osborn and Kathleen M. O'Reilley

street & number 37 E. Santa Inez Avenue telephone (650) 685-1600

city or town San Mateo state CA zip code 94401

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

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

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

*Coxhead, Ernest House
San Mateo County, CA*

NARRATIVE DESCRIPTION

The Coxhead House and Carriage House at 37 E. Santa Inez Avenue were evaluated as individually eligible for the National Register of Historic Places by the San Mateo Cultural Heritage Association in July 1989. When the house was inventoried, the building's physical appearance was described in the San Mateo Historic Resources Inventory as follows:

"This two-story residence is of half-timber construction typical of the Tudor style. Two front facing gables meet at a center valley. Side gables give a dormer type effect along the sides perpendicular to the main gables. Each gable appears to bow outward in the center and a chimney rises from the intersection of the two main gables. Half timbers frame the multiple pane windows and create a strong contrast to the white stucco. The principle entrance is to the side through a wide paneled wood door covered by a bracketed trellis. Heavy vegetation in and around the site (since removed) makes it difficult to see the house in its entirety. The house appears to be without modification."

The First Bay Tradition

Generally recognized as a period of contextually unique architectural innovation, the First Bay Tradition evolved in the San Francisco Bay Area in the 1880s. Curiously, the objects and ideas produced during this period were in large part reactions from a group of architects that arrived from other parts of the country and the world. Manifestly opposed to the Victorian-era trends that they encountered, the individuals of the First Bay Tradition, to which the Englishman Ernest Coxhead is associated, necessarily imparted outside influences and inspirations to the creations that attempted to engage the new landscape in which these architects found themselves. In many cases, the diversity of such motivations produced very rich results.

A colleague of Coxhead once remarked that the High Victorian houses prevalent in the Bay Area in the 1880s were absurdities . . . piled up without rhyme or reason--restless, turreted, gabled, loaded with meaningless detail, defaced with fantastic windows and hideous chimneys." (Longstretch, p. 78) Such apparently misinformed and ostentatious compositions were surely in conflict with Coxhead's sensibilities, which were developed through apprenticeship under English architects involved in preservation efforts, as well as through his attendance at the Architectural Association in London

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where Ecole de Beaux-Arts methods were advocated. Coxhead also seems to have been heavily informed by the anti-restorationist methodologies favored by the English theorist and architect William Morris. Morris and others admired buildings that had evolved over centuries, buildings that demonstrated an accumulatively disparate aesthetic, yet that nonetheless remained harmonious and resonant with meanings.

Ernest and Almeric Coxhead's own house, their second personal house in the Bay Area, marks a cultural shift in the architectural thinking at the time that it was conceived and built. That it is also the architect's own house makes the project all the more significant, as the architect was in the unique position of being client and architect. Such self-scrutiny necessarily provides an exceptional opportunity to view the architect experimenting with new forms of expression, and testing those upon which he typically relied.

The Main House

Several influences can be identified as contributing to the eventual character of the Coxhead House. Primary among these is the fact that the site is located in present-day San Mateo county. In contrast to the urban location of the Coxhead's primary residence, this second house was conceived of in a lush, nearly unsettled landscape. Such a setting must have appealed to Coxhead's English heritage, especially the tradition of the English garden, which prized the picturesque, or sublime, and was peppered with objects and structures that were meant to appear "old." Similarly, the natural setting must also have petitioned Coxhead's affinity for the English rural vernacular, or cottage style, which was celebrated by Morris, as well as other architects associated with the First Bay Tradition. Rustic English and French buildings were accepted for their honesty in materials and methods, and especially their regional idiosyncrasies, usually the result of additions or modulations to an original, older structure, and regional techniques of construction. Coxhead and others also admired the rural vernacular for its simplicity and relative lack of ornamentation. This celebration of commodity and craftsmanship was in sharp distinction to the displays of gratuitous decoration typical of high Victorian styles prevalent during Coxhead's time.

Specific aspects of the materials and form of the Coxhead house embody the ideas and influences with which Ernest Coxhead was experimenting in the 1890s. Beginning with the south elevation of the house, it is possible to first examine the exterior elements and identify their lineage, as well as the unique way in which Coxhead appropriated and transformed precedence. Gentle, bowing, almost Gothic arches compose the symmetrical gables, the primary massing element of the south facade.

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Coxhead, Ernest House
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Below the gables exist similarly symmetrical secondary pieces, yet their detailing, including cornices, is remarkably different from each other, as well as from the mass above. The opposition between these forms provides a necessary tension that prevents the composition from appearing too bulky and also gives the impression that the house has accumulated its elements over time. Rustic heavy timbers, which also align with cornices, provide a matrix that Coxhead surely appreciated for its structural expression and honesty, in addition to its ability to unify the tertiary compositional elements such as windows and cornices. The timbers and half-timbers that frame windows also allow for infill panels of stucco that together start to approximate the waddle and daub materials typical of rural French and English vernacular cottages. That cornices, rustic timbers, and gothic details such as the arch and small, leaded window lites co-exist harmoniously demonstrates Coxhead's ability to bring together apparently disparate styles and elements into a unified effort.

Coxhead's cohesive strategies are similarly applied to the other elevations of the house. For example, the east elevation has the same large mass of roof above, yet here Coxhead allows a secondary gabled element that penetrates the mass to pull down to the ground floor. Again, the matrix of structure and line work afforded by the timbers and cornices join the contrasting pieces. The bulk of the roof is further mitigated by the texture and detail of the applied shingles that might also have been intended as a nod to the thatched character of the roofs of the rural cottages from which he drew inspiration. The north and west elevations reveal more of the additive character of the overall composition, perhaps as a result of their closer relation to more utilitarian functions. Storage sheds, secondary entrances, and access to the detached garage are applied to or nestled within the major mass of the roof and house. The individual detailing of each of these components is unique, yet they are held together by reference to the materials and compositional structure of the overall work.

The street-facing elevation also provides an introduction for the consideration of the spatial organization of the house. The secondary masses below the main form, as well as a horizontal window element between the two elements, contain windows that implicitly give clues to the activities on the interior. This is to say that the placement of windows on the exterior appears informed by the programs and shapes of the rooms in the interior. This results in a unique and independent pattern on the facade. These first floor rooms are decidedly public in nature--a living room, a study, and auxiliary sitting rooms--and Coxhead lets the communal character of these functions translate freely to the exterior. The placement of windows above, however, presents a different situation. Two large windows that are individually divided into small lites occur symmetrically below the main gables. Compositional techniques seem to have informed the placement of these windows, rather than the functions behind them, which nevertheless seems appropriate, as private bedrooms exist on the

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Coxhead, Ernest House
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second level of the house. These windows are also conceptually important in attaching a certain mystery to the second floor, the character of which seems in line with the romantic, picturesque ideal that attracted Coxhead to refer to the rural vernacular initially. A small pair of windows below the main windows and on the right further provide tension in that they are asymmetrically included in this composition, yet they also act as a necessary transitional element from the first floor to the second floor.

It is furthermore possible to demonstrate a conceptual approach in the spatial organization of the house that differs notably from Victorian houses typical of the same era. The arrangement of rooms and circulation in the Coxhead house is easily distinguished from its Victorian counterparts. The typical Victorian model included a series of distinct rooms that usually occurred in relation to and off of a main circulation spine--an identifiable "hall." The psychological effect of such an arrangement was that the rooms and activities within those rooms remained separate from each other. The Coxhead houses' organization, however, is more inclusive. Rooms flow into each other. A living room becomes a dining room becomes a den. Separations occur sectionally through the articulation of ground planes and ceiling heights rather than with walls. The occupant of the house is able to see into several areas of the house at the same time and therefore develop a sense of space that is more vast than a single room. Such devices more closely resemble the structure of the picturesque landscapes of English gardens that inspired Coxhead than the typical Victorian compartmentalized space. In the picturesque garden, as in the Coxhead house, movement and being propelled to other spaces, other ideas, are more important than the occupation of a single room or frame of reference.

The Carriage House

The carriage house building type represents a transition between the barn of the nineteenth century, which occupied an important position in the structure of agricultural life, and the garage of the twentieth century. As suburbs evolved, the requirements of the barn moved away from the functional support components of a farm and toward the service of transportation needs only, one of the characteristic exterior functions of the suburban "physical plant." It is no accident that suburban physical forms were related to agricultural forms--that was the point of moving to the suburbs. That houses were modeled after rural patterns was not simply a functional accommodation, but also a matter of critical imagery.

The suburban dream of enjoying the amenities of cities while living the rural lifestyle was dependent on transportation. In order to enjoy the wealth of cities without living in them, residents had to move around much more than they had in a purely urban existence. This was a somewhat revolutionary

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idea in the nineteenth century and it was an idea that pre-dated the automobile, as most pre-war suburbs in America were made possible not by the automobile, but by the railroad.

The Coxhead carriage house is an excellent example of the barn transitioning to garage, whereas the function it housed was still one of service. Architecturally, the carriage house was clearly conceived of as less of a structure than the main residence. While it includes similar treatments such as exposed heavy timbers, stucco infill, and a delicately articulated dormer, the extent of detail and woodwork, not to mention the structural complexity of the roof, is reduced. This exemplifies the subordinate role the building played in formal life. It is related to the main residence, but clearly a backdoor function.

The garage, as evolved barn, was naturally located at the rear of the house, which emphasizes its status as a subordinate and informal component. As demonstrated at the Coxhead House, the drive access along the side of the house created the de-voled barnyard that became play and work area, as is prevalent in the historic rural pattern. At the scale of a neighborhood, the result is a dimension between houses that could not be compromised by additions and therefore preserved open space between houses.

The charm and attraction of suburban neighborhoods was the sense of, and actual dimension of, space around the residence. The suburban neighborhood evoked the spatial wealth and poetic potential of the rural countryside. A key physical component to the effecting of that sense of space was the rear garage and side driveway. This was to be the pattern for all twentieth century detached garages, often resulting in run-down shacks next to elegant houses. That subordination fueled the desire to eliminate the detached garage after World War II. Combined with the increased level of worship paid to the automobile, the elimination of an eyesore brought the garage indoors. At this point the suburban house diverged substantially from its rural roots.

In addition to representing a unique example of turn of the century Bay Area Architecture in transition, an Architecture meant to inspire one to contemplate the landscape in which the house was conceived, the Coxhead House still impels us to examine our suburban situation today, in the midst of increasing density, development, and the scarcity of open space. The Coxhead carriage house thus becomes a tremendous snapshot of the suburban vision at a time when it was not fueled by the technology of the automobile, but by the desire to live according to a particular visual and symbolic pattern.

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Coxhead's Legacy

The architects of the First Bay Tradition drew upon outside sources to evoke a vision, a sense of instant history that transported them to pastoral, picturesque, ideal places. They constructed a history more extensive than the novelty of the place they inhabited. These influences, however, directly sprang from the new landscape that inspired them. This was a progressive landscape that held as potential the possibility of transcendence of the actual place they inhabited, and the occupation of an ideal place. Perhaps it is no mistake then, that the simplicity, honesty, and idealism evident in the Coxhead House was appropriated by the subsequent generations responsible for the propagation of the bungalow typology. In the same way that the Coxhead House--now an object of our real history--inspired those later generations to new ways of thinking about the House, about neighborhoods, about cities, through its association with tradition and history, it continues to possess the same capacity to evoke a vision worth contemplating.

Alterations

A review of building permit records by San Mateo Planning Department Staff revealed no information about changes to the building. Alterations to the exterior of the house appear to be limited to the roofing material, and to enclosing the southwest porch. Now a modern asphalt composite shingle, the roof appears to be wood shakes in archival photos. The photos also show the open porch at the south end of the west elevation, now infilled and expanded. A chimney has been added at the west end of the porch. Anecdotal evidence suggests that these changes to the porch were made by Coxhead himself to accommodate his friends, the second owners, Arthur Pope and Phyllis Ackerman. In order to accommodate Professor Ackerman's books, the original living room fireplace was removed and replaced with a wall of bookcases. A new cast stone fireplace was built at the west end of the great room, back to back with the brushed stucco porch fireplace. A circa 1893 photo of the house, calling it "scholar's cottage", appears in a documentary biography of Pope and Ackerman titled *Surveyors of Persian Art*. They founded the Arts of Asia Foundation and were foremost authorities on Persian art, architecture, and Persian rugs - she catalogued the Hearst collection, among others. They authored 36 volumes and are the only Americans honored in Iran with a mausoleum and park in their names.

Alterations to the Carriage House include enlarging the shed-like entry at the west end of the south facade, bumping out the entire wall three feet and adding a second door to the east end of the south facade. Like the main house, the door change may date from Coxhead's refurbishment for the second owners. The enlarging change, according to Tom Hemingway, whose parents owned the house from 1951 to 1991, was completed after their purchase, to accommodate the family's new Dodge!

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Coxhead, Ernest House
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Additional Features

During Coxhead's first years in the Bay Area, one of his interests was the English manor house. In this house, and in several of his other buildings during this period, he included window panels with muntin grid patterns. A projecting bay surrounds the largest of the delicate lead-pane windows with a wide redwood window shelf beneath. Redwood paneling, crowned with dentil work, lines the entire first floor entry, living and dining rooms. Original redwood doors with brass openers remain in the entry, living and dining rooms. The very large, oak paneled entry door with large original brass latch and knocker remains. It is pictured in Sally Woodbridge's *Bay Area Houses*. A small brass knocker which appears to be a replica of the larger knocker is located to the right of the door and can actually be pulled to ring the bell.

All rooms in the house contain lead-pane windows of varying sizes. A large lead-pane window on the north wall of the porch, appears to have been originally on the south wall of the carriage house, later replaced by a second garage door. A three-foot high plaster casting of an angelic form is embedded in the west gable wall of the original porch. It appears to be gothic, approximately 15th century.

Recent Modifications

In 1997 the buildings were converted to allow for usage as a Bed and Breakfast. Martin Dreiling, a Burlingame architect, designed the remodel, and because the house had recently been declared a local historic landmark, the City of San Mateo required design review by Carey and Company which follows the Secretary of the Interior's Standards for Rehabilitation.

The first floor common rooms remain the same. The houndstooth chimney, according to archival drawings from Crocker Library at U.C. Berkeley, was added in 1925 by Coxhead & Coxhead at the request of the second owner, Arthur Pope. It was left unused for many years, and along with the dining room fireplace was seismically retrofit, reinforced and sealed to be operational according to city codes. The second floor included remodeling of two bathrooms (not original) and conversion of a closet to a bathroom. In two bedrooms, the doorways were moved to allow for privacy and access to adjoining bathrooms. A deteriorated second story fireplace, located above the original living room fireplace which had been sealed over in 1925, was removed because the chimney mortar was apparently made of beach sand and lime disease had developed causing bricks to fall off everywhere. Two new metal fireboxes were installed back to back to allow for an additional fireplace in the adjoining bedroom. New flues were located in the existing chimney and the shape and size of the

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*Coxhead, Ernest House
San Mateo County, CA*

chimney was replicated utilizing the original salvaged Roman brick on the roof. The mantel from the original fireplace, redwood painted white, was carefully removed during the construction and replaced in the same room. Roman bricks, duplicating size, shape and color of the dining room fireplace hearth, were utilized to create two new hearths. Additional changes were of a cosmetic nature, replacing worn carpeting, peeling wallpaper, etc. Any opportunity to salvage and reuse materials was utilized. Original pedestal sinks and toilets from the only other Coxhead House in town (unfortunately gutted in 1996) were rescued and installed here. Copper shower pans from the bathrooms were utilized to construct an Old English sign for the property and the remaining bricks from the crumbling fireplace were utilized for the courtyard patio.

The current owner's daughter, a horticulturist employed by Filoli National Trust Property, has worked extensively to contain and restore the landscaping including the front yard, side courtyard and small portion of the rear yard. The gravel driveway that passes the front door and runs to the rear of the property has been maintained as it was in the circa 1893 photo. The larger portion of the rear yard was asphalt paved to accommodate city parking requirements. The edge was trimmed with brick, leading to the side courtyard. A cement based brick stoop was also added in the front yard to fill the space between the protruding bay window and the porch door. The door had previously been nailed shut and this entrance was apparently abandoned for the past 50 years.

In July 1999, the home was determined eligible for the tax incentive program of the National Park Service.

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Coxhead, Ernest House
San Mateo County, CA

NARRATIVE STATEMENT OF SIGNIFICANCE

The San Mateo Historical Resources Inventory states the building's historical and architectural importance as follows:

"Now largely obscured by trees and shrubs, (since removed) this building is one of the most important residential structures in San Mateo. This was Ernest Coxhead's 'suburban' or second home, constructed around 1893. Coxhead was one of a handful of architects who had come to the San Francisco area around 1889-90, bringing European and Eastern training and experience to a raw landscape and to communities still unformed. This particular house has been noted in several regional architectural histories (Bay Area Houses and On the Edge of the World) as an example of Coxhead's ability to combine vernacular forms influenced by English country home and the Arts and Crafts movement with experimental internal spatial relationships.

"While the house seems out-of-place today among its neighbors, which include apartment buildings and adjacent businesses along El Camino Real, the house was once in the country. It is, in fact, a reminder that at the time of its construction, the idea of the 'rustic suburb', was gaining popularity in the Bay Area. In nearby Burlingame Park and later in San Mateo Park, land was subdivided not in a grid pattern, but along curving lanes. By the 1890s, there was a trend among some of the affluent residents to desire informal and unobtrusive homes, set in village like settings. This openness to new forms gave architects like Coxhead (and colleagues Maybeck, Polk and Schweinfurth) an opportunity to experiment with new forms, and to combine them with forms borrowed freely from European traditions. Coxhead designed several notable houses in the Bay Area which experiment with form and styles in this way. Clearly, Coxhead's own suburban home reflects this interest.

"Although changes in the neighborhood (increased densities) obscure the fact that East Santa Inez was once a country lane, and dense vegetation (since removed) hinders an appreciation of this house (in total), it still retains its architectural integrity and remains an important local landmark in the community and region."

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Coxhead, Ernest House
San Mateo County, CA

The Architect

The son of an Anglican minister in Sussex, Ernest Coxhead (1863-1933), the architect, owner, and inhabitant of the house at 37 East Santa Inez Avenue, was first apprenticed to the architect George A. Wallis and later worked for Frederic C. Chancellor in his native England. He attended the Royal Academy of Art and the Royal Institute of British Architects. He was elected a member of the Institute and in 1884-85 he won the Silver Medal for drawing.

Apart from his European education, Coxhead's tools as a designer included a great sensitivity to the building as a part of the landscape; a strong and lasting interest in vernacular and regional modes; a predilection for Mannerist manipulation; and a healthy lack of awe for the constraints of stylistic convention. Coxhead was motivated to produce art, maintaining that "if utility alone is needed, then an architect is not."

According to Leland Roth in his just published *Shingle Style: Innovation and Tradition in American Architecture 1874 to 1982*, "... Coxhead possessed a solid grounding in classical design, with its emphasis on clear expression of the building program and its emphasis on proportions, as well as a sound introduction to English medieval architecture, with its attention to detail. He was involved in the restoration of several centuries-old churches and seems to have developed some associations with the young leaders of the English Arts and Crafts movement in London. In 1886 he and his brother, Almeric, left Great Britain and headed west, crossing the American continent and settling first in Los Angeles, California. Why he made so decisive and dramatic a break from family and country may never be known, but he may have been given encouragement by the Episcopal Diocese in California. Between 1887 and 1898 he and Almeric, who managed their practice, designed most of southern California's new Episcopal churches and enjoyed a field of action far greater than would have been afforded them in England."

"... Coxhead was a well-established designer of churches when he ... moved from Los Angeles to San Francisco around 1890. He had already completed eleven churches, including the Church of the Angels just outside Los Angeles, in 1889, and All Saints Episcopal Church in Pasadena, in 1888-89. In his Chapel of St. John the Evangelist, in Monterey (1891), he began to use shingles in highly innovative ways, rounding corners and intersection, softening the outline of the building ..."

"His first project in San Francisco, and perhaps his masterwork in church design, was the massive Church of St. John the Evangelist, 1890-91. ... It was dynamited to prevent the spread of fire

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following the earthquake of 1906. . . . it was based on a compact Greek cross plan but had a center dome capped by a broad squat square shingle-covered tower, vented by deep louvers that ran in continuous bands around the base of the pyramid roof. The shingled roof surface also wrapped over the gable ends, fusing with the wall surfaces in a unique organic way. Although his other urban churches were of masonry, Coxhead's smaller parish churches exploited shingles, which seemed to flow over the building surface, around corners, up and over doors and windows, and over gable ends, merging wall and roof into one plastic envelope."

"By 1891 the Coxhead partnership began to receive commissions for small houses in San Francisco. . . . For these Coxhead continued to use wood frame construction. . . . "Coxhead's home in San Mateo, half-timber construction, was designed at approximately the same time, and is related in plan to, the Churchill house in Napa and the Greenleaf house in Alameda. It is unknown exactly when the San Mateo home was constructed but it has been determined to be between 1891 and 1893. In original photos, it appears to have a shingle roof. It may be that the Napa and Alameda houses were built just after the San Mateo house, with their more extensive and complex use of exterior shingles and further development of the expanded stairway. Several more homes around the Bay Area were constructed during the next 14 years. In 1905 in San Mateo, Coxhead's wife, Helen Browning Hawes, died giving birth to their third child, John Coxhead. In 1906, many of Coxhead's most famous buildings, churches and residences, were destroyed in the earthquake. His work is less prolific after that time.

For a while, Bernard Maybeck worked for Coxhead and was said to have influenced Coxhead's approach to architecture. They had similar interests, particularly in the Bay Area Shingle Style, with an early understanding of the relationship of a house to its environment and a careful handling of detail. Coxhead was considered on a par with Maybeck as well as Julia Morgan, the personal architect for William Randolph Hearst, who was also known for her Bay Area Shingle residences.

The current inhabitants of the house, wanting to honor the creativity and powerful designs of the above-mentioned architects, utilized an architectural theme for the Coxhead House Bed & Breakfast. The rooms are named the Ernest Coxhead Room, the Julia Morgan Room, the Bernard Maybeck Room and the Angel Porch. They are each filled with architectural books, murals and paintings of the architect's works, designed by Steve Cabrera, Innkeeper and Artist. Included is a water-color of a Chapel of the Chimes frieze, a water-color of the Angel House at Wynton, a water-color of the Palace of Fine Arts, and a water-color depicting Maybeck's works through a quarterfoil.

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Conversations and Notes

Martin Dreiling, Restoration Architect for Coxhead House, January 9, 2000. (recorded notes on the Carriage House)

Thomas Hemingway, 1998. (unrecorded conversation at Coxhead House)

Nick Morisco, CSS Architecture, January 27, 2000 (recorded notes)

Carl J. Penton, President, The Arts of Asia Foundation, 1993. (unrecorded conversation at Coxhead House)

Noel Siver, Jay Gluck, Sumi Hiramoto Gluck, October 13, 1996. (unrecorded conversation at University of California at Berkeley)

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San Mateo County, CA*

ADDITIONAL DOCUMENTATION

PHOTOGRAPHS

All black and white photographs were taken by Steve Cabrera, Innkeeper, during the second week of October 1999. Negatives are stored at the Coxhead House, 37 E. Santa Inez Avenue, San Mateo, California 94401.

1. South elevation, front of house facing East Santa Inez Avenue.
2. South elevation, eastern portion.
3. South elevation, western portion with bay window and porch entrance.
4. East elevation, main entrance and dormers to back of Coxhead House.
5. East elevation, main entrance.
6. North elevation, back of house, rear entrance, side courtyard.
7. West elevation, dining room bay window, dormer.
8. Carriage House, dormer.

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Coxhead, Ernest House
San Mateo County, CA

VERBAL BOUNDARY DESCRIPTION

Portion of Lots 19 and 20, Block 7-B, as designated on the map entitled, "MAP OF THE SUBDIVISION OF BLOCKS IN THE WESTERN ADDITION TO THE TOWN OF SAN MATEO, SAN MATEO CO., CALIF.", which map was filed in the office of the Recorder of the County of San Mateo, State of California on April 12, 1889 in Book D of Maps at Page 48 and copied into Book 1 of Maps at Page 52, more particularly described as follows:

Commencing at a point in the Northwesterly line of Santa Inez Avenue distant thereon 74 feet Southwesterly from the intersection of said Northwesterly line of Santa Inez Avenue, with the Southwesterly line of Elm Street; running thence Southwesterly along the said Northwesterly line of Santa Inez Avenue, 76 feet to the southwesterly line of said Lot 20; thence at right angles Northwesterly on and along said Southwesterly line of Lot 20 and the Southwesterly line of Lot 19, 137 feet to the Northwesterly line of lot 19; thence at right angles Northeasterly on and along said Northwesterly line of Lot 19, 76 feet and thence at right angles Southeasterly 137 feet to the Northwesterly line of Santa Inez Avenue and the point of beginning.

APN 032-192-060

BOUNDARY JUSTIFICATION

This is all that remains of the historic property after subdivision.

76'-0"

137'-0"

CARRIAGE HOUSE

TREE

PLANTS

PAVED PARKING

PLANTS

TREE

BAR-BECUE ENCLOSURE

TREE

PLANTER

BRICKED AREA

Baywindow

PLANTS

PLANTED AREA

GRAVEL DRIVEWAY

Balcony

Baywindow

PLANTED

Baywindow

TREE

TREE

Coxhead House

GRASS

PLANTED AREA

TREE

TREE



WALK



1/8" = 1'-0"

STREET

Sketch Map

Coxhead, Ernest House
37 E. Santa Inez Ave.
San Mateo, CA 94401
650.685-1600