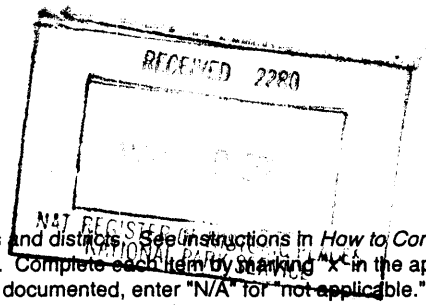
NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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

1. Name of Property

historic name **Folger Estate Stable Historic District**

other names/site number **Jones Ranch**

2. Location

street & number **4040 Woodside Road** **NA** ☐ not for publication

city or town **Woodside** **NA** ☐ vicinity

state **California** code **CA** county **San Mateo** code **081** zip code **94062**

3. State/Federal Agency Certification

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

K. M Ellson SHPO 3/4/04

Signature of certifying official/Title Date

California Office of Historic Preservation

State or Federal agency and bureau

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

Signature of commenting or other official *Date*

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper — Date of Action: 4/16/04

5. Classification

Ownership of Property (Check as many boxes as apply)

- ___ private
- X public-local
- ___ public-State
- ___ public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
4	4	buildings
___	___	sites
1	1	structures
___	___	objects
___	___	Total

Number of contributing resources previously listed in the National Register 0

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
Domestic	Secondary structure
Recreation and Culture	Sports facility
Agriculture/Subsistence	Animal facility

Current Functions (Enter categories from instructions)

Cat:	Sub:
Recreation and Culture	Sports facility

7. Description

Architectural Classification (Enter categories from instructions)

- French Renaissance
- Bungalow/Craftsman

Materials (Enter categories from instructions)

foundation	concrete
roof	asphalt
roof	metal
roof	shingles
roof	glass
walls	weatherboard
other	brick chimneys
other	stone

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)

- X 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.
- X 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.)

- ___ a owned by a religious institution or used for religious purposes.
- ___ b removed from its original location.
- ___ c a birthplace or a grave.
- ___ d a cemetery.
- ___ e a reconstructed building, object, or structure.
- ___ f a commemorative property.
- ___ g less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
Architecture
Entertainment/Recreation

Period of Significance 1905-1940
Significant Dates 1905

Significant Person (Complete if Criterion B is marked above) N/A
Cultural Affiliation N/A
Architect/Builder Schulze (Henry A.) & Brown (Arthur Jr.)
Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: _____

10. Geographical Data

Acreage of Property approximately 3

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing			
xx	xxx	xxxx	10	565660	4140220

X 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 Michael R. Corbett, Architectural Historian
organization _____ date 8 January 2004
street & number 2054 University Avenue, Room 505 telephone 510-548-4123
city or town Berkeley state CA zip code 94704

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

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

Property Owner

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

TABLE OF CONTENTS
SECTION 7

SUMMARY

The Folger Estate Stable Historic District is a complex of ten buildings and structures located on a three-acre site in Woodside, California. The district is just inside the entrance to Wunderlich Park, a 945-acre largely forested San Mateo County park. There are five contributing and five non-contributing resources in the district. The contributing resources are a large stable, a garage, a blacksmith barn, a dairy house, and stone walls built as retaining walls, to define roads, to control erosion, and as ornamental features. The non-contributing resources, scattered about the district, are small stables, a storage shed, and an outdoor pen, all built since 1974. The stone

dairy house and probably some of the stone walls were built between 1874 and 1902 as part of an agricultural operation owned by Simon Jones and his son, Everett. In addition to these features, the Jones family built a house, a bunkhouse, a large barn, and outbuildings that still existed during the period of significance (1905-1940) but were demolished between 1975 and the early 1980s. The wood stable, garage, and blacksmith barn (the stable complex) were built in 1905 as part of a larger estate owned by James A. Folger II and his wife Clara. The larger estate included a large house, located about 350 feet northwest, out of view of the stable complex. The house and stable complex were all designed by the architectural firm of Schultze & Brown. The Folger house has been part of a separate property since it was sold in 1955. The district is dominated by the three buildings of the stable complex. These dominant buildings are characterized by their high hip roofs and by their stylistic derivation from French Baroque architecture and, to a less extent, from the Arts and Crafts movement. The largest of these buildings, the stable, is the focal point of the district. The stable includes numerous stalls for horses, a carriage room, tack rooms, living quarters, and a hay loft. The district has been altered through the loss of the Jones house, bunkhouse, barn, and outbuildings, resulting in diminished integrity of design, workmanship, and feeling. The district retains integrity of location, setting, materials, and association.

OVERVIEW OF THE DISTRICT

The Folger Estate Stable Historic District is a complex of buildings and structures built for ranching and horses in the late nineteenth and early twentieth centuries on the edge of what became Woodside, California. It is dominated by three buildings built for James A. Folger II in 1905-1906. These resources were built at the base of the Santa Cruz Mountains on 1,500 acres of farm, ranch, and timberland, most of which was on the mountain slopes west of the small cluster of buildings. As it was developed, the property was one of several other sparsely developed properties in the area. Today, the district is part of Wunderlich Park, a 945-acre branch of the San Mateo County parks system. The district is at the edge of the park adjacent to suburban areas of Woodside.

The features of the district were built in three phases. Prior to the period of significance (1905-1941) Simon Jones and his son Everett Jones established a farm and ranch here. The Jones family built numerous buildings and structures, one of which, a stone dairy house, survives. The property was owned and developed by the Folger family during the period of significance including the three principle buildings in the district. After the period of significance, especially after 1974, several buildings and structures were added to facilitate the operation of a

commercial stable. These were relatively minor and unobtrusive additions. During the period of significance, several buildings and structures developed by the Jones family were present within the boundaries of the district: the Jones house, a bunkhouse, a large barn, one or more minor farm structures, a stone dairy house, stone retaining walls, roads, and culverts. Outside the boundaries of the district there were orchards, vineyards, fields of crops, and fences. There may also have been a hydroelectric plant (or it may have been built later). During the period of significance many of these features were altered or destroyed. After the end of the period of significance, in 1975 the Jones house, the bunkhouse, and a minor farm structure were demolished. In the early 1980s, the large barn was demolished. Today only the stone dairy house remains as a clear survivor of the Jones era. The orchards, vineyards, crops, and fences completely or largely disappeared during the period of significance. The stone retaining walls, roads, and culverts were probably modified or rebuilt during the period of significance. The hydroelectric plant was abandoned long ago, probably when commercial electricity became available, perhaps in the 1920s. Only concrete foundations remain at a site in a canyon above the district.

The period of significance begins in 1905 with the design and construction of the three Folger buildings, the main stable, the blacksmith barn, and the garage. The stable and the blacksmith barn were built on a graded site. Stone retaining walls, roads, and culverts were built (or modified from structures built by Jones) to stabilize the land, provide access, and control the water. The stone walls and the Jones dairy house were present during the period of significance and are contributing structures in the district.

At the same time that the stable, garage, and blacksmith barn were built, the Folgers built a large residence, also designed by the same architectural firm of Schulze & Brown. Both the working buildings — the stable, garage, and blacksmith barn — and the residence were in a similar style. The separation of domestic and working areas was similar to the traditional pattern of California farm development except that this was a extreme case. Although visually related, the two groups could not be seen one from the other. Because the residence was not visible from the working building cluster and because it has been separately owned since 1955 (the stable group is in public ownership; the residence remains a private residence), it is not included within the boundaries of the district.

After the end of the period of significance, several new features were built within the boundaries of the district. After 1974, changes were made to accommodate new uses under public ownership: several outdoor pens; a parking lot on the site of the Jones House; a small stable, a

storage building, and a residence between the main stable and the blacksmith barn; and a small stable behind the blacksmith barn. All of these are non-contributing resources.

The contributing features of the district are located in an area about one-half mile south of the main Folger house. The two areas are linked by the public road, Woodside Road, or by an unpaved curvilinear private drive. It has always been possible to enter the two areas separately from Woodside Road. Although designed and built together with the house, the separation of the district from the house, their separate access, and their different uses have given the district a separate identity.

Within the district, the buildings are generally oriented to the topography and to their functional needs. The stone dairy house is located on the bank of a creek below the other buildings near the place where the entry road crosses the creek — water from the creek was used for cooling the dairy house. The main stable and the garage are on a large, flat graded site with stone retaining walls on the uphill (west) side. The main stable is oriented to the base of the slope on its west side. The garage is northeast of the stable and at right angles to it with space between and around them for automobile, carriage, and horse traffic. The blacksmith barn is north of the main stable just out of sight and on slightly higher ground. It is removed from the others to minimize the danger of fire in the stable. Like the main stable it is oriented to the base of the slope on its west side. Although oriented to the same feature — the slope of the mountain — the two buildings are oriented somewhat differently because of the irregular curving foot of the slope. The Folger house is oriented on the same principles and therefore is also oriented differently than these buildings.

The creek that passes by the dairy house comes from the slopes above the buildings. It is carried under the north side of the main stable and the garage in a culvert. It emerges into the open from the mouth of a concrete culvert and retaining wall a short distance north of the garage, from which point it flows down past the dairy house.

The character of the district is dominated by the size and appearance of the three Folger buildings. These are wood structures with high hip roofs and overhanging eaves in a style derived primarily from French Baroque architecture and secondarily from the American Arts & Crafts movement.

The buildings are little altered. The garage has been rehabilitated and its central bay, for vehicles, has been filled in. The main stable has not been maintained except for a new roof, and

is visibly in need of painting and repair. The blacksmith barn underwent rehabilitation after a tree fell on it several years ago. The stone dairy house is in need of repair.

LIST OF RESOURCES

Stable	Building	Contributing
Garage	Building	Contributing
Blacksmith Barn	Building	Contributing
Dairy House	Building	Contributing
Walls	Structure	Contributing
Stable-yard stable	Building	Non-contributing
Stable-yard storage shed	Building	Non-contributing
Stable near blacksmith barn	Building	Non-contributing
Stable operator's residence	Building	Non-contributing
Outdoor horse pens	Structure	Non-contributing

FOLGER ERA RESOURCES

STABLE

The main stable is the dominant feature of the Folger Estate Stable Historic District by virtue of its size and appearance. It is a large two-story wood structure with a complex hip roof, a lively skyline of dormers, ventilating towers, and chimneys, and a stylistic character derived from French Baroque architecture blended with local materials and methods of building.

Like many stables, the Folger stable is a two-story structure with a hay loft above everything else. It is irregular in plan but its ground floor can be generally characterized as having three zones: at the center is an area that was built to accommodate carriages, tack, office, lounge, and living quarters. At the south end is a smaller wing where originally all the horse stalls were built. The central area and the south wing are linked and unified by a wide central corridor. At the north end, off center and at the rear, is a narrow wing built as a workshop area.

At its maximum points, the building is 188 feet long and 75 feet wide. The stable is oriented northwest-southeast. It is situated near the foot of the mountain behind it on a flat graded site.

The entrances to the lower level are all on the east side and at the two ends. The south end with its stalls has an entrance principally for horses. A freestanding curved concrete wall and a concrete trough outside the south end establishes a small space there for grooming horses. The front of the building — its long east side — faces the garage across a wide open roadway that leads to a large open space at the north end. This large open space — a stable yard — can accommodate horses, carriages, and automobiles. This is adjacent to the north end of the central area of the stable which has the principal entrance for carriages. The central area is entered at the end of the central corridor, which is sufficiently wide for carriages. The workshop wing, also facing the stable yard, was originally entered through two narrow pedestrian doors.

The second floor hay loft is entered from the outside from ground level at the rear. This is possible because a driveway runs along the back of the stable between the stable and the stone retaining wall that establishes the foot of the mountain. This driveway, only wide enough for one-way traffic, is built on an earth surface that slopes gently upward to the center from each end. At the center, a wagon loaded with hay could be unloaded at the second floor level. With this arrangement, the stable is a bank barn, a traditional type of two-story barn built into a sloping site so that each floor is accessible from ground level.

Without original plans or other records, it is not known what the original spaces in the stable were called, or in every case what they were used for. There were originally more than the 12 stalls now in the south end — probably 16 judging from the configuration of chutes from the hayloft. In the central area on the west side of the corridor, the large room was for carriages. The room to the south, adjacent to the stables, may have been a lounge or for tack. The original use of the room north of the carriage room is unknown. On the east side of the corridor, three small rooms included living quarters with a bathroom and perhaps other types of rooms. There is also a stairway to the loft on this side. The north wing accommodated workshops whose doors were not large enough for horses or carriages to enter. In the corner between the north wing and the central area is a small room at the rear that appears to have been a small boiler room and perhaps also the entry for electricity from the hydroelectric plant up the hill.

In the corners on the east side of the central area are covered porches. The porch in the angle formed with the stable wing sheltered a narrow door that provided an entrance for horses. In the corner adjacent to the stable yard, an L-shaped covered area included space for washing carriages.

The Folger stable is a wood-frame structure built on a foundation of concrete perimeter walls, concrete footings and, along the rear, retaining walls of concrete and stone (at the north end).

The wood frame is clad in two types of siding — generally three-inch beveled siding to the spring line of the doorways, and flush siding above. Interior walls are tongue-and-groove paneling in the living quarters, lounge, and tack rooms. The buildings is lit by a mix of double-hung and casement windows with variations in the numbers of lites per sash. The doors are paneled. The building was assembled with square nails.

The building is covered by a complex high hip roof with porches, dormers, and ventilating towers. Each roof element has overhanging eaves and paneled soffitts. The roof is supported by a variety of types of trusses, all visible in the hay loft.

The building is interesting for its infrastructure. It was built with a drainage system under its brick floor. It has plumbing for water and radiator heating. The boiler room supplied steam or hot water for radiators mounted high on the wall in the carriage room. Heat was also provided by three fireplaces in rooms in the central part of the building. A fourth fireplace in the workshop wing may have been for work purposes. Electricity generated up the hill was used for electric lights distributed by knob-and-tube wiring — most original ceiling light fixtures appear to be broken or replaced. The loft floor was designed with holes to drop hay down chutes into stalls below. Iron wheel guards protect the bases of the wood posts.

The most interesting system is a passive one designed to ventilate both the loft and the lower level. This was accomplished by a traditional use of louvered vents in loft dormers and a system of "trunks" that rose from the ceiling of the ground level, through the loft to ventilating towers projecting above the roof. What may be an innovation in the system here is the use of skylights on the roofs of the ventilating towers to warm the air and create a draft.

This complex structure is unified by its architectural design, derived from French Baroque architecture as seen at the Ecoles des Beaux Arts and to a lesser degree from the Arts and Crafts movement.

The dominant feature of the building is its roof which both expresses the different zones of the building and establishes a common image for the whole. The hip roof, imposing by its height, is enlivened by numerous dormers, ventilating towers, and chimneys. The dormers and ventilating towers, roofed in miniature versions of the main roof, are utilitarian features designed for expressive purposes. The broad overhanging eaves and paneled soffitts shade the walls and enhance the presence of the roof. The source of this roof design is seventeenth-century French Baroque architecture, and a revival of interest in that architecture in late nineteenth century France.

The walls are articulated by standard local materials — beveled and flush siding in zones defined by an expression of the wood structural system. These are not French features but are associated with an attempt by some architects in California to express a relationship of buildings both to the local, natural setting and to traditions of good craftsmanship.

For all of the power of this design, there are only a few carefully chosen decorative details, notably the balcony on the east side, the corbels under the eaves, and the arched parapet that marks the principal carriage entrance to the building. By limiting the use of such details, the strength of the design of the building itself is more clear. The use of the details accents principal components of the building for clarity and for visual interest.

The stable has been little altered since it was built, but the uses of some of its spaces have changed. The principal alterations are the removal of the brick floor in the stable area and the replacement of the original stalls. Among the principal changes in use are the adaptation of the workshop for stalls, and the construction of stalls and the storage of hay in the carriage room.

GARAGE

The garage appears to have been designed by Schulze & Brown in 1905 for automobiles used to travel between the railroad in Redwood City and the Folger property in Woodside. Automobiles were probably pushed in and out of the garage while the engine was off. No early photographs or other records exist to document its design and original purpose; the possibility exists that it was used for carriages rather than automobiles. There was a gas pump in front of the building in the early 1950s (Folger 2003). Since that time, a service pit was removed and filled with concrete to match the rest of the floor (Lang 2003).

The garage is a one-and-one-half story wood structure built on a site that slopes steeply to the rear so that there is a large crawl space or partial basement below. It is a wood-frame structure on a concrete foundation and with a concrete slab at the first floor level. It is covered by a high hip roof with overhanging eaves and paneled soffitts. The extension is clad in three-inch beveled siding attached with round nails.

The footprint of the building is a "T," with a shallow central stem projecting from the rear. The main block of the building is a rectangle oriented to the main stable so that its long side faces the main stable and is parallel to it. The principle facade is divided into three bays. A photograph from 1980 showed the central bay with a sliding door for vehicles. The two outer bays and the other facades are lit by double-hung windows (6 over 1).

At the first floor, the interior is a single, unobstructed space with a toilet room and staircase to the attic in the stem of the "T" at the rear. Upstairs there are two rooms, each lit by two dormers — one in the front and one at the end of the building. Interior walls and ceilings are clad in tongue-and-groove paneling.

The architectural treatment of the building is a simpler version of the main stable, expressing the hierarchical relationship of the two. The materials and the general characteristics are similar — it is dominated by a high hip roof with dormers and it is built of the same beveled siding with an articulation of the post-and-beam structure on the main facade. However, its details are simpler: the walls of the dormers are straight rather than battered; the principal facade is articulated in the same way as utilitarian parts of the stable; and the garage lacks decorative flourishes like the balcony and the rounded parapets on the stable. Only the decorative corbels under the eaves match the extravagance of the main stable.

BLACKSMITH BARN

The blacksmith barn appears to have been designed by Schulze & Brown in 1905. No early photographs or other records exist of its design or use. It is referred to here as a blacksmith barn because the earliest references to it, dating back only to the mid 1970s, call it a blacksmith barn or shop. The former presence of a hearth and chimney (Holmes 2003) and the isolated location of the building — to minimize the danger of fire in the stable — support this interpretation.

The blacksmith barn is a one-story wood structure. It is of post-and-beam construction with square posts resting on concrete footings. Walls are clad in three-lap rustic siding over diagonal sheathing — a less expensive imitation of the beveled siding used in the stable and the garage. The building is assembled with round nails. The floors are dirt and wood planks.

The building has a rectangular footprint. A complex, high hip roof with exposed rafters covers this rectangular area. The rectangular footprint is oriented with its log side facing forward. At either end of the structure is a hip roof with a ventilating ridge monitor. At the center, a higher roof with a transverse ridge is hipped at the front and gabled at the rear.

The area covered by the roof is enclosed across the rear and is an open porch across the front. At the center of the enclosed space, a walled ramp leads upward to a rear exit on higher ground — like the stable, this is a kind of bank barn. The enclosed spaces on either side have been subdivided into three stalls each. The recessed front facade is entered through a two-paneled door at the center and wide openings on either side.

The architectural treatment of the building is a simpler version of the main stable and the garage, expressing the hierarchical relationships of the three. The materials look similar to the others, but they are cheaper. The stylistic relationship is expressed in the complex high hip roof. But even in this feature which is related, this is a cheaper version because of its overhanging eaves with exposed rafter ends rather than paneled soffitts.

The blacksmith barn was severely damaged when a tree fell on the south end of the building several years ago. The structure was rehabilitated at that time (Holmes 2003).

JONES ERA RESOURCES

DAIRY HOUSE

The dairy house is a small rectangular stone building with a wood gable roof and central ventilating cupola. When it was built in 1874, it was described as "a stone dairyhouse . . . 19' x 21', with 10" walls and 10' in the clear" (*Redwood City Democrat* 1874). Its location near a creek, its thick stone walls for insulation, its cupola with louvered vents, and its few openings (one door and one small window) are consistent with its use as a place intended to keep perishable dairy products cool.

Its masonry walls are sandstone rubble laid with mortar. The walls are pierced by only three openings — a window in the rear (northeast) wall and a door and adjacent window that share a wood lintel in the front (southwest) wall. Both windows are small, square openings with wood window frames — both casement windows or coverings are missing. The wood paneled door has been removed from its hinges and is leaning against an inside wall.

The building is covered by a wood roof clad in wood shingles. The roof structure consists of rafters and a collar tying each pair of rafters together. There is no ridge beam. On the ridge is a square gabled cupola with louvered vents on its sides.

The interior is a single undivided space, open to the roof except for a simple frame that spans the space at the eaves. This appears to have been added later for lifting or hanging objects. There are pipes to bring water into the building which would have been necessary for its use as a dairy house. There are also remains of a knob-and-tube wiring system — not original but possibly added before the Folgers bought the place in 1902.

There are few alterations to the building. The corners have been reinforced with steel angles and the building is wrapped by a steel cable at the eaves. The exterior walls are painted.

WALLS

There are stone walls throughout the district that may have been built or begun in the nineteenth century during the ownership of Simon Jones. No documentary evidence from the period has been found about the walls, but a reliable 1973 source (Richards 1973) reported extensive use of Chinese workers in clearing the land and building roads. Later anecdotal evidence suggests stone walls were built here by Chinese workers. Because Jones was engaged in trade with China, it is plausible that he brought Chinese workers here and that among other tasks, they built stone walls as they did elsewhere in California.

The stone walls may also have been built — and they were certainly added to or modified — under the ownership of James A. Folger II. Early photographs of the Folger era that show the estate about the time it was finished, show roads between stone walls and gateposts among photographs of the new house (San Mateo County Historical Museum Archive 2003a). As he was a civil engineer as well as an architect, it is plausible that Arthur Brown, Jr. not only designed these walls but took pride in their integration with the buildings and landscape as suggested by the artistically composed photographs.

The walls were built for a variety of purposes. Some are retaining walls on a site with a slumping hillside. Some appear to be part of the design of roads — both visually defining the roadway and helping with drainage. Some may be designed to prevent erosion. Some line the creek between culverts. Some are partly ornamental, notably the alcoves created in the retaining walls on either side of the garage. Because the many retaining walls are associated with abrupt changes in ground level, some walls are built with stairs — next to the alcoves on either side of the garage and from the roadway up to the level of the blacksmith barn.

The walls are all dry laid rubblestone without coping. The walls adjacent to the staircases were built with smaller stones then those functioning strictly as retaining walls.

Although located throughout the district, the stone walls can be specifically identified in several areas. Behind (east and south of) the main stable, there are retaining walls and walls that define the lower reaches of park trails. Below the garage (to the northwest and southeast) there is a retaining wall with alcoves and steps and there are walls along the creek bed (to the north). In the vicinity of the blacksmith barn, there is a retaining wall with steps below (to the east) and walls along an old driveway above (to the south and west).

The walls appear to be in good condition — none are obviously failing in their function as retaining walls.

SETTING

ROADS

Like the walls, roads were built in the nineteenth century by the Jones family. These were built to provide access to the property from the public road and to provide internal circulation on the property. During the Jones era, the area in and around the historic district was the site of the owner's residence as well as most of the farm buildings. From old maps and views, the principal entrance drive to the property today appears to be more or less the same as that built by Jones to his house. This drive enters the property from Woodside Road and, traveling generally to the south in a curvilinear path, crosses the creek below the dairy house and continues to the main parking lot — formerly the site of the Jones house.

From the parking lot, the road curves up the hill, turns north, and divides around both sides of the main stable. The lower road leads back to the Folger house. The upper road winds up the slope. It is not known when these roads were built — the upper road may be a remnant of an old logging trail. The other roads were probably modified if not built during the Folger era.

Nothing is known about the original design or appearance of the roads. Today, they are gravel and dirt or mud, depending on the season. Their widths may have varied over time. Their alignments rather than their current materials are historically associated with the property. In several locations, the roads are associated with other features — a culvert over the stream, stone walls, and the buildings and places to which they lead.

CULVERTS

Two culverts on the property are associated with the historic development of the district — one where the entrance drive crosses the creek below the dairy house, and one under the larger graded site of the main stable and the garage — the main stable yard.

The culvert on the entrance drive serves a function required since the Jones era in the nineteenth century — to carry water under the entrance drive. The present culvert may date from the nineteenth century or may have been rebuilt later.

The culvert under the main stable yard was built when the site was graded in 1905 to carry creek water from the hillside above to the open creek below and probably also to collect water from the drainage system installed with the stables. The concrete end of this culvert and a concrete wall above it are visible below the retaining wall north of the garage. This was presumably designed by Arthur Brown, Jr., in his role as a civil engineer.

NON-CONTRIBUTING RESOURCES

The following resources were built after the period of significance and are non-contributing resource within the district.

STABLE-YARD STABLE

At the north end of the large graded stable yard, there is a small one-story, rectangular stable assembled from portable elements after 1974. This structure is in three parallel parts: two rectangular units each with three stalls, and a covered area between them. The stalls are built of wood. Each unit and the area between are covered by very slightly pitched corrugated metal shed roofs.

STABLE-YARD STORAGE SHED

Immediately southwest of the stable-yard stable is a rectangular, flat roofed storage shed with two bays. This is a portable structure resting on concrete block posts and clad in manufactured boards. This was moved to the site after 1974.

STABLE NEAR BLACKSMITH BARN

Immediately behind the blacksmith barn and parallel to it is a one-story stable with a shed roof. This structure is clad in manufactured board. It is a narrow rectangular structure with four rooms in a row, three stalls and a tack room. According to the county parks department, "this was built in 1983 or 1984 by San Mateo County employees" (Moore 2003).

STABLE OPERATOR'S RESIDENCE

Between the main stable and the blacksmith barn on the higher ground that also supports the blacksmith barn, is a one-story flat roofed residence. This is a portable structure moved to the site after 1974.

OUTDOOR HORSE PENS

Below the blacksmith barn on the site of the nineteenth-century Jones barn demolished in the early 1980s there are several outdoor horse pens.

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SECTION 8

SUMMARY

The Folger Estate Stable Historic District is eligible for the National Register under Criteria A and C at the local level of significance. Under Criterion A, the district is eligible in the area of Entertainment/Recreation as the first of many major stables built for a twentieth-century generation of wealthy San Franciscans who built homes in Woodside. This stable, built for James A. Folger II and his wife Clara, belongs to a group that played a key role in a distinctive

aspect of the history of Woodside — its accommodation of horses for a variety of recreational pursuits. The period of significance is from 1905, when the stable was built, to 1940 when the owner, Clara Folger, died. Under Criterion C, the district is eligible in the area of Architecture both as an example of its type — an early twentieth century recreational stable for an elite client — and as an example of its style, based primarily on the teachings of the Ecole des Beaux Arts. Under Criterion C, the period of significance is 1905.

PROPERTY HISTORY

EARLY HISTORY

The Folger Estate Stable is located in Wunderlich Park near its northwest border along Woodside Road. Although the Folger Estate Stable Historic District occupies only about three acres of the 945-acre park, the history of the stable area is part of the history of the entire park property.

Prior to the arrival of Europeans and Americans, the site of the Folger Estate Stable was occupied by the Ohlone Indians. Under jurisdiction of Mexico after 1821, the site was part of a large land grant of 12, 545 acres in 1840 from governor Juan Bautista Alvarado to John Coppinger (or Copinger). Coppinger, an Irish immigrant, was "once a British naval officer and later, in California, a lieutenant in charge of the artillery company that had brought about the success of Alvarado's revolution and put the governor in power" (Kyle 1990:376). Coppinger lived on the rancho by Bear Gulch Creek near the present-day intersection of King's Mountain and Woodside roads — about one and one-quarter miles north of the future site of the Folger Stable. Coppinger may have engaged in lumbering on his rancho (Hynding 1982:37-40) but his primary economic activity appears to have been the sale of pieces of his land.

In 1846, Coppinger sold 2,880 acres of the rancho, including the future site of the Folger Stable, to Charles Brown. Brown was "an early county lumberman" (Svanevik and Burgett 2001:63) who built the first lumber mill in the area — the site is State Historic Landmark No. 478 about one-quarter mile southeast of the Folger Stable. Brown also built an adobe house, which is still standing at 3000 Portola Road, near the site of the sawmill. Brown called his property Mountain Home Ranch.

Mountain Home Ranch was in two parts — mountainous timberland on the west and alluvial valley land — used by Brown as rangeland for cattle — on the east. Located in the timberland, the future site of the Folger Stable was heavily logged by Charles Brown and subsequent owners. After Brown abandoned the property in 1850, it was "picked up at a sheriff's sale by John Coffee

Hays" (Richards 1973:42) and two investors, James Gailbraith and Major John C. Caperton. Hays was a former Texas Ranger and a participant in the Texas war for independence from Mexico. In the year that he bought Mountain Home Ranch, which he called Hays Ranch, he began serving as sheriff of San Francisco. The Woodside area was part of San Francisco County until 1856 when San Mateo County was established and Hays was San Francisco County's sheriff serving from 1850 to 1851. (Did Hays, the sheriff, sell it to Hays, the citizen?) Later, Hays was "Surveyor General of the United States for California." Hays "used Brown's old adobe as a sort of roadhouse for lumbermen while he and his wife lived in a two-story frame house beside it." (Richards 1973:42).

During the next fourteen years, the future site of the Folger Stable was acquired by nine different owners (Richards 1973:43). The first three were Colonel Ralph Norris in 1858, David W. Aldrich and John D. Havens in 1860, and William P. Morrison in 1860.

In 1861, Ephraim Burr, owner of the San Francisco Savings and Loan Society foreclosed on Morrison and took the property. In 1862, Burr divided the land; he stayed on the valley land with the old Brown adobe and sold the timberland — about 1,200 acres — to Hanson & Thurber, a lumber company. In 1863, Hanson & Thurber sold the property to William Page, a seller of lumber. During Page's ownership "there occurred on July 29, 1867, one of the largest forest fires ever recorded" (Richards 1973:43). In 1869, Page sold the property to William Fishel and in 1872, Fishel sold it to Simon L. Jones.

By the time Jones bought the property in 1872, twenty-six years of logging and the 1867 forest fire had thoroughly transformed the landscape (from a virgin redwood forest to generally treeless slopes) and had completely altered its potential for future use. Nearly 130 years later, a local history of the property noted: "Evidence of the logging era is abundant. Two well-preserved skid roads, side by side, down which oxen slid the great logs during the 1850s and 1860s, are still distinguishable . . . Only two old-growth coast redwoods remain." (Svanevik and Burgett 2001:63).

SIMON L. JONES AND EVERETT D. JONES 1872-1902

The new owner, Simon Jones, "was the head of the leading wholesale auction and commission house in San Francisco" (Goodman 1963:13), S.L. Jones & Company.

> S.L. Jones (now deceased), was a native of Wales, born at Cowbridge, Febr 28, 1813. At the age of 16 years he emigrated to Texas and settled at Corpus Christi, where he attained great popularity as a shrewd business man and a gentleman of

> affairs. He became a citizen of Texas when it was a republic, and was elected Senator from Refugio County. While in the Senate he voted against the annexation of Texas to the United States. . . . He was a member of the Texas Rangers, and was prominent in the affairs of the republic. Upon the expiration of his term in office, he settled at Galveston, and engaged extensively in the cattle business, and in trading between Texas and Mexico. Subsequently settling at Mobile, he was married at that place to Miss Margaret Everett, daughter of Judge Everett. . . . In 1852 Mr. Jones was induced to come to San Francisco, through the influence of his friend, General H.A. Cobb, with whom he entered partnership under the firm name of Cobb & Company, at the present stand, 209 California. The partnership continued for several years, and after its disruption in 1856, Mr. Jones continued the business under the name of S.L. Jones & Co. He enlarged the establishment from a small waterfront store to its present high standing in the commercial world. For many years they did the bulk of the tea trade on the coast. Regular catalogue sales of tea, rice, etc. were features of the firm. In 1870 Mr. Jones established a house at Hong Kong, China, represented by Fung Tang, through whom he did an extensive business in importing Chinese commodities to the coast and exporting the products of this coast to China, being one of the largest shippers of American flour to that country. Mr. Jones was one of the first members of the Chamber of Commerce of San Francisco, and he held high positions in the Produce Exchange and Board of Trade . . . He was a member of the British Benevolent Society . . . He passed from this life in August 1890.

In addition to the 1,200 acres Jones bought from William Fishel, he also acquired 320 acres along Alambique Creek — the south border of the old Mountain Home Ranch — for a total of more than 1,500 acres. According to one source, "the two tracts held the key to one of the finest water sources known in the county" (Goodman 1963:13). According to another source, when he dug a tunnel "120 feet into the hillside he found water in abundance" (Richards 1973:43). At any rate, the property was adequately supplied with water to support its development for agriculture. For its new purpose, Jones gave the property a new name — Hazelwood Farm.

It is not entirely clear which improvements were made by Simon Jones between 1872 and his death in 1890 and which were made by his son, Everett D. Jones, between 1890 and 1902. It appears that Simon Jones "cleared some of the mountainside, and built roads at the cost of thousands of dollars" (Goodman 1963:13, 20) — he did this "utilizing Chinese coolie labor — an action for which he was condemned locally" (Richards 1973:43). He built a house ("the house that Jones built still stands" [Richards 1973:4]), several barns, numerous small structures, and

terraced the land for fields, as is shown in an 1878 lithographic view entitled " 'Hazelwood Farm' property of S.L. Jones, near Woodside, San Mateo Co. Cal." The caption for the view states that "It is principally composed of wood land and is well watered, having a large number of inexhaustible springs of pure water, and several mineral springs, said to possess valuable medicinal qualities . . . A small portion only of this land is cleared; planted with fruit trees of all kinds, which produce an abundance of superior fruit and the grape, as well as all varieties of the citron family, grow to perfection, as the climate on the side hills is very mild and free from frost." (Moore & Depue 1878). This view shows terraced and fenced areas at the foot of the mountains and an unfenced orchard and vineyard running westward up the slope apparently to the ridge of the mountains.

The fences and a stream separated the lower land into a domestic area and several working areas. The domestic area, stretched along what is now Woodside Road, provided a parklike setting of trees and grass for a one-story house at the center. Access to the house was along curvilinear paths through the park. The house itself appears to have had a trellised porch facing the road and a fountain in front of it. In 1885, when "wings and a carriage portico" (Spanger 1975:2) were added, the local newspaper described it as "a comfortable house surrounded by shade trees and shrubbery" (*Redwood City Democrat* 1885). The house was located until 1975 in what is now the principal parking lot for Wunderlich Park and the stables.

The domestic area was separated from a work area to the northwest by a small stream which was crossed by a bridge. Near the end of the bridge in the work area was a small rectangular structure with a gable roof and a window in the gable end facing the road — this matches the location and general appearance of a the stone building still standing near the entrance to the stable area from Woodside Road, sometimes referred to as a spring house. The local newspaper reported on 25 July 1874 that, "S.L. Jones is building a stone dairyhouse at his place near Searsville, 19'x21', with 10" walls and 10' in the clear" (Richards 1973:98). Beyond the spring house or dairy house, were five larger structures, one of which may have been the two-story bunkhouse and one of which matches in its general appearance and location the cow barn — These were demolished in 1975 and the early 1980s, respectively.

Behind the domestic area were more fenced areas, one immediately behind the house, with two structures. Behind this were three areas, an orchard, a pasture, and a field with two structures — possibly a house and an outhouse.

According to the federal Productions of Agriculture Census of 1880, Jones had 154 acres of tilled land, 200 acres of meadows, pastures, orchards, and vineyards, and 1,000 acres of

woodland. He reported that the farm was worth $9,500, not including livestock which was worth $1,567. He paid $3,020 for a total of 350 weeks of labor and the value of his farm products was $2,000. He raised hay, barley, oats, wheat, and potatoes. He had 300 fruit trees on two acres and produced 1,000 pounds of grapes on seven acres. He had 15 milk cows, 16 other cattle, 56 sheep, 25 swine, and 50 poultry.

During the 1880s, in the last decade of Simon Jones' life, a newspaper report indicated expanded orchards and the introduction of citrus fruits on the property: "on the sidehill back of the house is a large orchard. Mr. Jones pays special attention to the culture of grapes, oranges, and lemons." (*Redwood City Democrat* 1885). In 1887, the paper reported:

> . . . The hillside vineyard of Mr. S.L. Jones occupies clearings of several spurs of the mountain south of Bear Gulch, and west of Searsville. About 80 acres have so far been planted, aggregating 67,000 vines. . . . So far in its history the vineyard of Mr. Jones has produced but little wine; such as has been made had been pressed elsewhere, twelve tons of grapes being sold last year to Paul Demartini. Up to date the chief product of its vines has been exported as raisins. Last year, some 14,000 pounds of raisins were sold from there, and commanded, when sold, excellent prices, most of them being shipped to Hong Kong. . . .

After his father died, Everett Jones and his wife, Eugenia Cobb Jones, hired T.H. Ramsay of Solano County to manage Hazelwood Farm. "Ramsay did a fine job. With the help of 25 to 30 men he worked wonders in a year and a half. Oranges, limes, lemons, figs, cherries, apricots, peaches, nectarines, berries of all kinds and endless varieties of vegetables and cereals were growing and bearing. There were 100 acres in grapes, an olive orchard of hundreds of trees, 65 acres in fruit trees, 500 almond trees, and 4,000 cords of wood." (Goodman 1963:20). For ornamental purposes and as windbreaks, "Jones introduced a number of other non-native trees . . . Monterey cypress, olive, and eucalyptus trees." (Svanevik and Burgett 2001:64).

All this work was accomplished by "sober and industrious men . . . Half were white men and the balance Chinese, who boarded themselves and lived some distance away" (Goodman 1963:20). Accommodations were also made for workmen who lived on the place: "a large workshop was erected, where tools of all kinds for working in wood and metal were kept. Wash and bath rooms, fitted with hot and cold water, were supplied, and upstairs was a large sitting room, well furnished with heat, light, and other conveniences, and also bedrooms for the men's use" (Goodman 1963:20).

Evidence on the construction of buildings on the property is ambiguous. Contradicting the possibilities suggested by an 1874 newspaper notice and the 1878 lithographic view, cited above regarding the barn, main house, and spring house or dairy house, a 1963 newspaper article described a large barn present in 1892 and then stated: "Not even begun by 1892 were the large cow barn, stone dairy house and wine cellar. The site selected for the new residence, also not as yet planned, was south and west of the first improvements" (Goodman 1963:20).

In addition to the agricultural value of the property, made possible by the availability of water, there were other potentials as well — only some of which may have been realized. One writer attributed the development of water and hydroelectric power to the Jones': "The force was strong enough to run a motor which propelled machinery for chopping feed and hay, churning, and even supplying incandescent lights for the entire outfit" (Goodman 1963:20). At least some of the water also had medicinal value: "One attraction of the farm was the Sulphur Springs, issuing from crevices in the solid rocks, several feet wide and 18 to 20 feet high. The rocks were coated with white sulphur, and the nearby air was odorous with sulphur fumes" (Goodman 1963:20). "Many local residents drank the water, firmly believing that it had medicinal qualities" (Svanevik and Burgett 2001:64).

More ephemeral were evidence of oil, gas, and coal. According to the newspaper in 1875, "Reports have been circulated that a rich coal mine has been discovered in the lands of S.L. Jones" (Richards 1973:98). And, "From a 400-foot well small quantities of oil were sometimes seen. There was also a gas spring nearby which when touched off by a lighted match gave forth a lurid flame of varied force" (Goodman 1963:20).

At the end of the Jones' tenure, Everett Jones moved to "the Balfour place in Fair Oaks" and removed himself from operation of the property: "Mr. E. Wessling of Mission San Jose has leased the E.D. Jones' Hazelwood Farm at Woodside for a term of years. He will pay strict attention to the raising of prunes, for which the farm has become famous." (*Redwood City Democrat* 1901). Wessling also promoted the place for visitors in an April 1902 newspaper advertisement: "At Woodside is situated Hazelwood Farm, about one hour's drive from the Redwood depot. This resort is in the foothills pleasantly located, and has a fine climate. Stage fare is 50 cents, rates for board are from $8 to $10 per week" (*Redwood City Democrat* 1902).

JAMES A. FOLGER

In July 1902, the local newspaper reported the sale of the property: "This village has added another new resident to its growing population in the person of J.A. Folger of San Francisco who

has purchased the Jones place, which is known to many through its sulphur springs, mountain drives and other things too numerous to mention. (Note: this would be the Hazelwood Farm, E.D. Jones proprietor. Mr. Folger intends building a fine residence on his new domain)" (*Redwood City Democrat* 1902).

The buyer of the property was the second of three generations named James Athearn Folger. James A. Folger I (1835-1889) came to California from Nantucket at the age of 15 in 1850. He immediately went to work for The Pioneer Steam Coffee and Spice Mills, which opened in May 1850. In 1859, Folger became half owner of the business. In 1867, he became the sole owner and changed the name to J.A. Folger & Company. Except for a partnership with August Schilling from 1878 to 1882, Folger continued in business on his own "selling coffee, tea, spices, baking powder, and extracts" (Sherrell 1982) until his death at his home in Oakland in 1889. According to an 1892 history, "Mr. Folger had . . . built up an importing and manufacturing business which was unsurpassed by anything on the Pacific Coast" (Lewis 1892:volume 2, p. 343).

When James A. Folger I died, the business was taken over by his twenty-six year old son, James A. Folger II (1863-1921). According to his obituary, "He spent his childhood in Nantucket, Mass., returning to California for his education" (*San Francisco Examiner* 1921). He also "attended the College of the City of New York" (Newhall n.d.:35). Not much else is known about Folger's personal history. As a young man he was a member of the San Francisco Art Association and the Cosmos Club — he was listed as a member of each in the *San Francisco Blue Book* of 1892. The Blue Book characterized the Cosmos Club as follows: "The aim of the organizers to keep the Club the most select in the city has been pre-eminently successful, and its position as such is generally conceded. Every three months the members give a banquet in their elegantly furnished club-house" (Bancroft 1892:129, 150). Folger was one of nine directors of the club.

Folger was a contributing member of the San Francisco Art Association which created the California School of Design, "the first art school west of the Mississippi" (Hart 1987:439) in 1874. From 1893 to 1906 the school was called the Mark Hopkins Institute of Art which became affiliated with the University of California in 1894, and afterwards it was the San Francisco Art Institute. Among the members of the San Francisco Art Association in the 1890s, along with James A. Folger II were the architects Clinton Day, Albert Pissis, Henry Kenitzer, Nathaniel Blaisdell, William Curlett, and Rudolph Herold; the artists William Keith and Arthur F. Mathews; future Woodside neighbors George F. Hooper, A.C. Hooper, Charles Josselyn, and W.B. Bourn; and Joseph A. Donohoe II, whose son would later marry Folger's step-daughter. In

addition, Arthur Brown was a member — this may have been Arthur Brown, Sr., the father of Arthur Brown, Jr.; Folger later hired the son as his architect. Or it may have been Arthur Brown, Jr., who before he entered the University of California took drawing lessons from the faculty at the San Francisco Art Institute, "and frequently dropped in on William Keith at his studio on Montgomery Street" (Tilman 1998:19). Arthur Brown, Jr. "was a drawing and painting student of the institute as a young man, would become a board member and adjunct instructor as an adult, and would eventually design its present facilities on Russian Hill" (Tilman 1998:25). In his connection with the Mark Hopkins Institute of Art, Bernard Maybeck taught drawing, architecture, and history of architecture in 1894-1896 to a group of University of California students including Arthur Brown, Jr., Julia Morgan, Edward H. Bennett, Harvey Wiley Corbett, John Bakewell, Jr., Lewis Hobart, G. Albert Lansburgh, and Loring P. Rixford (Tilman 1998:25-26; Nelson 1986:178) — all of whom would later become prominent architects. If Folger was actively involved in this organization, he may have been introduced to changing ideas about architecture that might have affected his thinking about his own house and stables. He may even have known Arthur Brown, Jr.

Later in his life, Folger was a member of the Bohemian Club, a club whose membership and activities embodied both the exclusivity of the Cosmos Club and the interest in the arts of the San Francisco Art Association in one organization. He was also "a great golf enthusiast" (*San Mateo News Leader* 1921) and a member of "several local golf clubs" (*San Francisco Examiner* 1921). On his Woodside estate, Folger had a skeet shooting range (Svanevik and Burgett 2001:64).

"Under J.A. Folger, II's leadership, the company experienced rapid and continuing expansion which began with the hiring of a super salesman named Frank Atha in 1900. In 1901, Atha convinced Folger to support his attempt to market the Folger brand in Texas; his success was immediate . . ." (Platt 1996:section 8, page 8). The existing company facilities at 104-110 California Street — a three-story space, 50 feet wide (Bennett 1996:111) — were no longer adequate. To meet the demands of the growing business, Folger & Company purchased a large parcel at the southwest corner of Howard and Spear streets in San Francisco in 1903 and built a new six-story steel and brick office, manufacturing, and warehouse building in 1904-1905. Even this could not meet the needs of the growing business. "In 1908, J.A. Folger & Co. of Nevada was incorporated, with a plant and headquarters in Kansas City . . . This was the beginning of the company's expansion across the country which continued until 1960 . . ." (Platt 1996:section 8, page 12).

During James A. Folger II's lifetime, the success of Folger & Company is illuminated by the growth of the coffee business in San Francisco: "In 1915 San Francisco imported 400,000 bags of coffee . . . in 1919 1,200,000 bags . . . were unloaded along the waterfront. The city became one of the world's major coffee ports, and the industry . . . became San Francisco's biggest business" (Newhall n.d.:48).

For a time after his father's death, James A. Folger II continued to live with his mother in the family home at 1308 Jackson Street in Oakland (Bancroft Company 1892:67). Probably when he got married — in 1899 or 1900 — he moved to a large house at 2889 Pacific Avenue in San Francisco (built in 1890 and erroneously attributed to the architect, Arthur Brown, Jr., [Olmsted and Watkins 1968:285] who was a sixteen year old student at the time; elsewhere it is attributed to Clinton Day [San Francisco Architectural Heritage]). Folger married Clara Eugenia Luning, widow of John Moffat Cunningham with whom she had three children, Sarah Evelyn, Marie Genevieve, and John Moffat Cunningham II. Clara's first husband was the grandson of James Cunningham, a wealthy New York ship builder. Clara was the daughter of Nicolas Luning, a banker and real estate investor, and one of the richest men in San Francisco in the 1870s (Muscatine 1975:362). In 1900, James and Clara Folger had the first of two sons — James A. Folger III (born 1905 in France — in Dinard, Normandy) followed in 1906 by Peter Folger (Donohoe 2003).

With a booming business and a growing family, James and Clara Folger bought the Jones property in Woodside. In 1905, they hired the architectural firm of Schulze & Brown (Henry A. Schulze and Arthur Brown, Jr.) to develop the property as a country estate — a second family home outside of San Francisco. Without removing the major buildings built by Jones — the house, bunkhouse, dairy house, main barn, and perhaps other barns and sheds — the Folgers added a palatial new house and buildings for horses, carriages, and automobiles. The drawings for the house were dated between 23 June and 18 July 1905 (Schulze & Brown 1905). Although no drawings of the stables or garage have been found, other evidence clearly supports the attribution of the design to Schulze & Brown at the same time as the house

According to Al Lockwood (born 1905), a retired architect and builder in Pleasant Hill, the stables were built by George Edward Fake, the father of Lockwood's wife, Hazel. Ed Fake was a builder and contractor based in Oakland who had worked nearby as a building supervisor for a contractor on two or three buildings at Stanford University. Fake built the stable in 1905 (Lockwood believes that he did not build the house) and stayed on at the Folger estate for at least three years managing the property. Fake's daughter Hazel, born 24 July 1905, was named for the property — called Hazelwood Hills on drawings of the Folger house by Schulze & Brown.

When her mother became ill at the time of her birth in Oakland, Hazel was taken to Woodside. She was raised on the Folger property until she was three years old and played with Peter Folger I (also born in 1905) while the stable was under construction. Years later, after her father died, Hazel and her husband Al Lockwood came into possession of presentation drawings of the main house by Schulze & Brown, and of photographs of the stable and the house shortly after they were completed (Donohoe 2003). A man in one of the photographs with two boys and a horse is identified as "Ed Fake, the contractor." The boys appear to be about three and seven years old — about the ages of Peter and James Folger in 1908 (Lockwood 2003).

According to a recent history, "Less than a half-mile west of the main house, in 1905, Folger erected a two-story, redwood sided, cupolaed stable, also designed by architect Arthur Brown Jr." (Svanevik and Burgett 2001:65). This attribution is supported by the physical evidence — these buildings appear to have been designed and built about the same time as the house because of the stylistic similarities and the use of square nails (rarely used after 1900) in the construction of the stable. The house "was under construction and damaged (two chimneys fell) during the earthquake of 1906. While the big house was being built, the Folgers occupied the older Jones dwelling" (Svanevik and Burgett 2001:65). It is not clear how long they maintained the agricultural operation, but at first, "The Folgers continued Jones' agricultural pursuits, planting cherries, apples, and pears." (Svanevik and Burgett 2001:65).

From the beginning, the Folgers also used the land in a new way: "Under Folger's ownership the land changed careers, becoming a recreation area suited to the family's taste. Wagon trails and old skid roads became riding and carriage trails" (Richards 1973:43). The family "maintained a campsite near Alambique Flat. Several tent frames with wooden platforms were scattered on the flat. Canvas was put over the frames when in use. Mrs. Folger and the children used tents when the family needed a true vacation." (Svanevik and Burgett 2001:65).

The stables and garage served a combination of purposes. When the Folgers began developing their property, automobiles were used by the wealthy, largely for recreation, but were not in common use until later — when the Model T was introduced in 1908. Automobiles were too expensive for most people and were not always reliable. Many residents and visitors to Woodside until that time would have taken a horse-drawn carriage from the railroad depot in Redwood City. The Folgers were among that small group of people who had automobiles and must have used them for the drive to the train or even, via El Camino, to their home in San Francisco.

The main stables or carriage barn accommodated alternative transportation if the automobiles were out of service. More importantly, however, they must have existed for recreation in Woodside. In addition, "Typical of other great landowners of his era, Folger used his property primarily for horse breeding" (Svanevik and Burgett 2001:65).

Contradicting another source which said hydroelectric power was developed by Everett Jones, according to a history of Wunderlich Park, "Folger harnessed the waters of nearby Alambique Creek, storing it in a 100- by 50-foot concrete reservoir near Salamander Flat. The water was used to create the area's first hydro-electric power. His was said to have been the original house on the Peninsula fully wired for electricity. Folger also powered a sawmill constructed on the property" (Svanevik and Burgett 2001:65).

During the period when the estate was designed, built, and first occupied, James A. Folger II became a partner in the Ocean Shore Railroad Company to build a railroad from San Francisco through San Mateo County to Santa Cruz on the Pacific Ocean side of the coast mountains. This was an ambitious undertaking that resulted in the establishment of several towns, including El Granada, designed by D.H. Burnham. Like the schemes of other California railroad builders, this was intended to result in enormous profits from real estate opened up by the railroad. Technical and financial problems resulted in the failure of the effort in 1908 and the loss of substantial amounts of money (Postel 1988:52-55).

The Folgers continued to be listed as residing in San Francisco at 2889 Pacific Avenue through 1911. In the 1910 census, the Folgers were recorded in San Francisco with five children, aged four to eighteen, and six servants — three maids, two cooks, and a laundryman. Beginning in 1912, the Folgers were listed in directories as residing in Woodside. Until that time they may have followed the common practice among San Francisco's elite of living primarily in the city but using the country place for weekends and summers. Especially during San Francisco's foggy summers, women and children were often sent to sunny climates.

Despite their listing in the directory as residing in Woodside, in 1920 the Folgers were once again recorded in the census at 2889 Pacific Avenue in San Francisco. At that time only the three youngest children were at home. In addition there were two maids, one servant, one "countryman" (usually in Woodside?), and one boarder.

Before James A. Folger II died in 1921, the family was occasionally in the news, both for social events — parties, charity balls, and a trip to New York — and in one case in 1912 for James Folger's having "outwitted deer poachers" on his Woodside property (California State Library

1904-1959). One memorable event was the wedding reception of Evelyn Cunningham and Joseph A. Donohoe III on 23 October 1915 (Donohoe 2003).

At the time the Folgers moved to Woodside, it was not yet home to many other wealthy city people. Around the time James A. Folger II died, friends of the family, Mr. and Mrs. Selah Chamberlain decided to hire Bakewell and Brown to built a house in Woodside while sitting on the Folger's terrace (Regnery 1983). More than fifteen years after the Folgers went to Woodside, "Most of their friends thought the young Chamberlains a trifle daft when they announced their intention of moving way down the Peninsula. There was no water on their land or any utilities." (Robbins 1964).

After James A. Folger II died, his widow, Clara remained in Woodside until her death in 1940. From newspaper stories, it appears that she was often in the company of her children there. In 1923, James A. Folger III (1900-1972; sometimes called James A. Folger, Jr.) made the news: "a burglar was slain by James Folger, Jr., millionaire son of the late coffee king, in the Folger mansion at Woodside" (*Redwood City Democrat* 1923). In 1927, Clara had "a small vacation cabin built" at Alambique Flat, where the family had often camped. This may have been the log cabin recorded in 1976 (California Department of Parks and Recreation 1976). In 1927, James A. Folger III had a weekend party at Woodside. In 1928, Clara held a birthday party for her grandchildren. In 1935, James A. Folger III was Chairman of the Woodside-Atherton Flower Show. (California State Library 1904-1959). Peter Folger learned to ride in Woodside. "He had a life-long interest in animals, especially horses. As a student at Yale he was captain of the polo team. After graduating from Yale, he continued to play polo for most of his life. Locally, Mr. Folger competed in polo matches at the Menlo Circus Club" (*Peninsula Times Tribune* 1980).

After James A. Folger II died, his brother Ernest ran Folger & Company until 1936. During that period, James A. Folger III and his brother Peter both went to work for Folger & Company. Both were also active in civic affairs. In 1927, James A. Folger III was "one of the founders of the San Francisco Junior Chamber of Commerce" (Newhall n.d.:57). In 1934, he was awarded a medal by Nicaragua for earthquake aid (California State Library 1904-1959). After Ernest Folger died in 1936, the brothers James and Peter ran the company as partners until 1963, with various titles and specific responsibilities (Folger 2003). In 1936, James A. Folger III became head of Folger & Company. During his tenure, he "was responsible for expanding the manufacturing area into Houston to service large areas of the mid-west, such as St. Louis, southern Illinois and Tennessee" (Platt 1996:Section 8, p. 12). During World War II he was regional director of the War Production Board.

At some point, James A. Folger III was succeeded by his brother, Peter: "Under Mr. Folger's leadership the Folger Coffee Co. . . . grew into a major roaster and seller of coffee throughout the nation" (*Peninsula Times Tribune* 1980). Peter also served on the Woodside Planning Commission, as a trustee of the San Francisco Art Institute, and with various "health, sports, education, and arts" groups (*Peninsula Time Tribune* 1980).

While the estate continued to be used actively after Clara's death in 1940 by her children, within a short time after her death, the occupation of the property was interrupted for several years. The house was not used during World War II (Folger 2003). After the war, a 1946 publication stated that "it is now occupied by one of the Folger daughters, Mrs. Joseph A. Donohoe, Jr." (Stanger 1946:166) — this was Evelyn Cunningham Donohoe, Mrs. Joseph A. Donohoe III. The Donohoes lived alternately in the main house and the gate house for several years until 1950 when they moved to Atherton and Peter Folger and his family moved to the main house (Donohoe 2003). In the early 1950s, Peter Folger's children played in the carriage barn but it was not otherwise in use (Folger 2003). During the 1950s, portions of the property were sold off. In 1953, the gatehouse on two parcels consisting of 4.64 acres was sold to Robert and Marie Christ. In 1955, Peter Folger bought the main house and 30 acres from his siblings; 950 acres including the Jones ranch buildings and the Folger stables was purchased by the Peninsula Development Corporation of Sunnyvale; and "the other 750 acres have been sold to various persons." (Folger 2003; *San Francisco Chronicle* 1955).

The Peninsula Development Corporation, which bought the land including the Jones ranch buildings and the Folger stables, was owned by Martin Wunderlich. When he purchased the property, Wunderlich intended to subdivide it for homes: "Plans call, he said, for houses costing $40,000 to $50,000 each. They will be erected on large lots, and the development will follow the terrain." (*San Francisco Chronicle* 1955). However, "because of the proximity of the San Andreas fault, the land was extremely unstable and given to sliding." (Svanevik and Burgett 2001:66) — and unsuitable for development. In 1974, 945 acres of the former Folger property were donated to San Mateo County "without any conditions" by Martin and Murielle Wunderlich: "I have witnessed at first hand the rapid population expansion and growth of the county and I am aware of the need for property which must be used for open space, watershed, recreation and other similar types of public purpose." (*San Francisco Chronicle* 1974).

Martin Wunderlich (1899-1976) "was a native of Esbjerg, Denmark, and moved with his family to St. Paul, Minn., in 1904. He founded an excavating, grading, and construction firm that became a road and highway construction company in the 1930s. His company built large earth fill dams in the midwest and then went on to build highways and air fields throughout the

country." (*Redwood City Tribune* 1976). "Some of his projects included work on the Panama Canal and construction of the Pan-American Highway through Costa Rica during World War II" (*San Francisco Chronicle* 1976).

By the end of Wunderlich's ownership, the Jones house was occupied by tenants. The stables were in use by Robert Ackerman and Patricia Holmes "who had operated horse stables on the lower part of the property at the time of the park gift" (Spangler 1974), and continued under one-year leases. Patricia Holmes began operating the stables in 1971 (Holmes 2003). During Wunderlich's tenure, his daughter Joyce and her husband built a horse ring (erroneously attributed to the Woodside Trail Club) "south of the horse barn and parallel to Woodside Road" (Arutunian/Kinney 1975: 10).

The donated land was named Wunderlich Park and the Folger garage was occupied as the park headquarters. Arutunian/Kinney Associates, Inc., Landscape Architectural Consultants of Palo Alto were hired within a couple of months to develop a "use concept plan" which was completed in January 1975. Among other things, the plan called for development of trails for horses and hikers and noted about the buildings: "they contain significant historical value, offering a unique resource that could be developed as a major asset to the park." (Arutunian/Kinney 1975:10).

In the first half of 1975, the tenants were evicted from the Jones house. The county called attention to "trespass and vandalism problems" and sought approval to demolish several of the buildings "out of concern over the 'attractive nuisance' aspects of the unoccupied structures and the attendant liability of the county for possible loss or injury" (Spangler 1975:10). Before this effort was made public and before approvals or permits were granted, a county contractor improperly demolished four buildings: the Jones house, a minor farm structure from the Jones era, the bunkhouse from the Jones era, and a detached garage from the Folger era. In a separate action, the large Jones barn was demolished in the early 1980s (Charles Hall Page & Associates 1980, and Holmes 2003).

Where at the time of the donation, the Jones and Folger eras were more or less equally represented by the buildings and other built features of the property, by the early 1980s, the property predominantly reflected the Folger era. Only the dairy house clearly represented the Jones ranch. Other features such as circulation, open spaces, retaining walls, vegetation, and remnants of the water and hydroelectric systems may have been first developed by the Jones family but must have been altered by the Folgers.

Since the early 1980s there have been minimal changes — and minimal maintenance — to the surviving features. The main stable and the blacksmith barn have been used as stables — leased by a private operator, Patricia Holmes — for riding lessons and the boarding of horses. Holmes, who has operated the stables continuously since 1971, occupies a small, one-story prefabricated residence located between the main stable and the blacksmith barn. The stables operation has been augmented by a small, prefabricated stable and storage building between Holmes' residence and the main stable and by a separate stable building behind the blacksmith barn. In addition, outdoor pens have been built on the site of the barn demolished in the early 1980s. The main parking lot occupies the site of the Jones house.

After 1976, the county enclosed the garage vehicle portal so that the building could be used for meetings or offices.

Subsequent to the splitting up of the property in 1955, the Folger Coffee Company was sold to Proctor & Gamble in 1963 (California State Library 1950-1980), and the Folger family sold the house in 1977 (*San Francisco Chronicle* 1996).

CRITERION A: ENTERTAINMENT/RECREATION

HISTORICAL CONTEXT: HISTORY OF WOODSIDE

The Folger Estate Stable Historic District is located in a portion of Wunderlich Park that lies within the municipal boundaries of the Town of Woodside. Long before the park or the town were established, the Folger estate buildings were all developed in the community of Woodside.

Woodside began as a logging center in the 1840s on the Rancho Cañada de Raymundo and continued as the rancho was subdivided — mostly into large parcels — until the 1860s. Commercial and social life was first centered at the Woodside Store on King's Mountain Road and at a cluster of buildings — saloons and a temperance hall — on Whisky Hill Road in the 1850s. Redwood trees from the hillsides were cut and brought to sawmills around Woodside. Woodside Road was opened from Woodside to Redwood City so that sawn lumber could be hauled to lumber yards and docks.

As the lumber business declined with depletion of the forests, the Woodside area began to be developed for agriculture — farms, orchards, vineyards, milk cows, and cattle. All of these were produced by Simon Jones after he purchased this property in 1872. In relation to a sample of ten Woodside area farms recorded in the 1880 Productions of Agriculture census, Jones had the

largest and most diverse agricultural operation with 150 tilled acres and 200 acres of meadows, pastures, orchards, and vineyards. R.O. Tripp, owner of the Woodside Store, had 50 acres in each of these categories, including an apple orchard. A. Halliburton, the second largest operator, had 18 acres of barley on one farm and 150 acres of wheat on another. Nicolas Hanson grew oats and cut wood, Andrew Neuman had a nursery, Anton Bruno had a vineyard and a market garden, William Haaker grew potatoes, and everyone had a few milk cows, cattle and poultry.

In the 1880s, the local newspaper recorded an increase in vineyards for both grapes and wine. Edgar Preston and John A. Hooper both built wineries and Simon Jones had 80 acres in vineyards (*Redwood City Democrat* 1887). Emmett Rixford's La Questa Winery, established in 1883, was the best known. In the 1880s, a small commercial district developed along Woodside Road to serve the agricultural economy.

The mild, sunny climate and scenic setting also began attracting wealthy San Franciscans in the 1880s — the newspaper called attention to "the most beautiful scenery" at Woodside in 1885 (*Redwood City Democrat* 1885). Many of these new residents engaged in agriculture, but as a hobby or a secondary activity, with their primary work in San Francisco — or their fortune already made there. Simon Jones, a successful merchant and a member of the Pacific Union Club as well as a serious farmer, was a pioneer in this development, having arrived in 1872. John A. Hooper, president of the First National Bank, was "one of the first" (Stanger 1946:165) when he arrived in 1883. In 1885, Charles M. Josselyn, "a prominent San Francisco merchant, . . . erected a costly residence near Dr. Tripp's where with his family he resides during the summer months." (*Redwood City Democrat* 1885). W.C. Talbot, a partner in the Pope & Talbot lumber and shipping firm, followed his friend John A. Hooper to Woodside in 1884. Edgar Preston, a San Francisco attorney, built a home in Woodside by 1887. It is not known who else might have built a country house in Woodside before 1900.

Beginning in 1902, a new generation of wealthy San Franciscans came to Woodside, beginning with James A. Folger II. This generation appears to have represented the same socio-economic group as their predecessors — owners and managers of successful San Francisco businesses — and they came for the same reason — to have a country retreat outside of San Francisco. However, whereas the earlier generation engaged in agriculture on the side and generally built buildings like other farmers in size and decoration, the new generation came largely for recreation and hired worldly architects, some of the most prominent in San Francisco, to build grand villas.

The Folger Estate was designed by Schulze & Brown in 1905; "Vinegrove" was designed for Charles Josselyn (ship chandler business) by Clarence Tantau before the earthquake of 1906; the gatehouse at Willow Brook Farm was designed for Herbert Edward Law (patent medicines and steel) by George Schastey in 1915; "Filoli" was designed for William B. Bourn (Spring Valley Water Company) by Willis Polk in 1915 and enlarged by Bakewell & Brown in 1916; the Selah Chamberlain (real estate) residence was designed by Bakewell & Brown in 1925; the Daniel C. Jackling (copper mining) and Herbert Moffitt (medicine) residences were designed by George Washington Smith in 1925; the Herbert Fleishhacker (banking) estate was designed by Greene & Greene in 1927; and the William Crocker (banking) residence was designed by Arthur Brown, Jr. in 1928. Other properties, about which details are unknown, were designed for August Schilling (spices), George Whittell (real estate), and Atholl and Margaret McBean, heirs of H.M. Newhall (land and cattle). These estates were designed to impress and entertain others of the same social class and typically included such features as landscaped grounds, garden structures like trellises and aviaries, garages, stables, guest houses, and servants quarters.

A surprising number of these people may have known each other through business, social, or family circles. James Folger II's father had been business partners with August Schilling (or his father) in 1878-1882 and would sell the baking soda and spice part of his business to Schilling in the 1920s. Folger was a member of the San Francisco Art Association in the 1890s with George F. Hooper and A.C. Hooper (relatives of John A. Hooper?), Charles Josselyn, W.B. Bourn, and Joseph A. Donohoe II (whose son married Folger's step daughter) at the time when Arthur Brown, Jr. took drawing lessons there. Jackling's and Moffitt's wives were sisters. Fleischhacker and Crocker were bankers, Chamberlain and Whittell were in real estate. Chamberlain decided to move to Woodside while visiting the Folgers. George Whittell was married to Anna Luning, Clara Luning Folger's sister (Donohoe 2003). Folger, Chamberlain, Brown, and Crocker all had houses designed with the participation of Arthur Brown, Jr. Over half of the architects and male clients were members of the Pacific Union Club (Pacific Union Club 1955:passim). Some were members of the Bohemian Club and some may have been members of the Family Club, which broke away from the Bohemian Club in 1900 and established a summer encampment in Woodside.

HISTORICAL CONTEXT: HORSES IN WOODSIDE

Among the most widespread hobbies and recreational activities at these early twentieth-century estates were activities involving horses — horse breeding, riding, racing, harness racing, showing, jumping, carriage riding, hunting, and polo. The earliest of the twentieth-century estates, the Folger and Josselyn estates, were built before automobiles were in common use and

kept horses in part as back-ups if the car broke down. But many of these estates had stables and other facilities for horses that facilitated strictly recreational rather than working activities — in contrast to their nineteenth-century predecessors who depended on horses and horse-drawn carriages for transportation and labor. Just as sailing yachts for pleasure increased in popularity among the wealthy in the late nineteenth century with the widespread adoption of steam power for ships, recreational uses of horses increased in the early twentieth century with the widespread availability of automobiles.

The interest in horses for recreation was not limited to Woodside but was a nationwide phenomenon that belonged to a social and economic class whose members were in scattered enclaves around the country — outside of New York, Boston, Philadelphia, Chicago, San Francisco and other major cities. From the 1880s to about 1910, numerous stables in these places were illustrated in architectural periodicals like *American Architect and Building News* and *Inland Architect*. Most of these stables were for private individuals; a few were for private clubs. Around San Francisco, the early history of horses for recreational purposes was centered in San Mateo County and northern Santa Clara County — specifically Palo Alto. According to a series of nine articles by Joseph Cairn Simpson on "The Horses of California" (Simpson 1900-1903) published just before the Folger estate was developed, this early history principally involved the improvement of horse breeding. By this time, California trotters and thoroughbred racehorses were considered competitive with those in the East and California offered a superior setting "for the winter training of racehorses." Among the principle sites associated with this early history of "sporting horses" in this area were Leland Stanford's Palo Alto Stock Farm, established in 1879, and its Red Barn, built in 1878-1879; Stephen B. Whipple's harness breeding farm, established in 1862; John Parrott's hackney farm; William Corbitt's San Mateo Stock Farm of 1874; the San Mateo Hunt Club at Fair Oaks; Alvinza Hayward's estate in San Mateo; Walter S. Hobart's Hambletonian Stock Farm for polo ponies; the Burlingame County Club Stable of 1894; the Francis J. Carolan stables at Burlingame; and the Tanforan racetrack of the 1890s in San Bruno In his glowing report on "the Horses and Horse-breeding Farms of San Mateo County," Simpson identified the Rancho Cañada de Raymundo — Woodside — as a promising area for breeding horses, just before a new generation of wealthy San Franciscans would settle in the area: "What a grand horse-breeding farm this cañada would be! Or, better still, 7680 acres would afford scope enough for several of good size, and there is a great advantage in being one of a colony, all engaged in a similar pursuit." (Simpson 1901d:38).

Woodside also developed as a center of horse breeding, although not at the scale envisioned by Joseph Simpson in *Sunset* magazine. A barn at 3500 Woodside Road was built as a foaling barn in 1904 (Krieger 2003). James Folger bred horses after 1906, but the types of horses and

purposes for which he bred them are unknown. The best-known and perhaps largest breeder of horses in Woodside was Mrs. William P. Roth beginning in the 1920s. In the 1930s she bred steeplechase horses, trotters, and thoroughbreds, and in the 1940s she switched to breeding show horses. All of this was done at Filoli. Among her horses were a national champion trotter and show horses recognized as "pre-eminent in the field." Associated with horse breeding was the raising and training of horses. Mrs. Roth "trained fine saddle and hackney ponies which are sent to recognized horse shows all over the United States;" she trained show horses at her second Woodside property, Why Worry Farm. (San Mateo County Historical Museum Archive 2003b)

The twentieth century recreational use of horses in Woodside had a less commercial but more social aspect as well. In the 1930s, polo was a popular sport in San Mateo County. Among Woodside residents who played were Peter Folger, who kept horses at the Folger stable, and Peter McBean (Mallet 1933:16). In July 1934, over 400 people came to "a new stable warming at the Mr. James F. Waters Woodside Farm" for demonstrations of jumping, trick riding, trotting, and show horses (*Peninsulan* 1934). Adolph Rosekrans recalls a world of show horses, hunting and jumping in the 1930s, in addition to the activity at Why Worry Farm. He also recalls a race track at the McBean property (Rosekrans 2001).

Whereas earlier horses in San Mateo County were kept on rural farms, horses were bred, trained, raced, shown, and ridden for all kinds of purposes in twentieth-century Woodside, a suburban community. This combination of conditions produced a unique environment for horses and humans. Among California cities, Woodside has a distinctive and highly unusual cultural adaptation to horses (the adjacent community of Portola Valley has a similar adaptation, although begun at a much later date).

The most notable expression of Woodside's distinctive adaptation to horses became formalized in 1923 with the formation of the Woodside Trail Club: "Horsewomen of the summer colony at Woodside have organized a new club to be known as 'The Woodside Trail Club'. The first meeting will take place on Saturday at the Schilling stables. Old trails in the hills have been opened and new trails will be constructed. The old trails were formed years ago by lumber camps for logging and these are being put into condition for riding . . . Miss Elsa Schilling is the president of the club and other officers are Mrs. Selah Chamberlain, Mrs. Atholl McBean, Mrs. Lawrence Harris, Mrs. Daniel C. Jackling, Mrs. William P. Roth, Mrs. Rudolph Schilling, Miss Marjorie Josselyn. There is an advisory board of men, which includes the husbands of some of the women who have formed the club." (*Redwood City Democrat* 1923). Under the sponsorship of the club, horse trails across the private property of many individuals have long been accessible to members of the club. The Woodside Trail Club was in charge of trails on the Folger-

Wunderlich property before it became a park (Debenedetti 2003). Park trails now connect to Woodside Trail Club trails on both Woodside Road and Bear Gulch Road (Lang 2003). The club's trails, public trails (under the various jurisdictions of the Town of Woodside, San Mateo County, the Mid-Peninsula Open Space district, and San Mateo County parks), and the shoulders of public streets form a secondary transportation network in Woodside — albeit largely recreational. As some large estates in Woodside were subdivided and developed with new houses after World War II, the trail system was threatened. When the town was incorporated in 1955, access to the trails was protected in the town charter — a highly unusual feature of municipal law. The hubs of this network are the stables scattered all over town where the horses are kept. This is not a system utilized by outsiders, but a system for residents.

The most conspicuous features of Woodside's diverse history with horses are its many stables in the town. Although no complete survey of Woodside has been undertaken, the Woodside Historic Inventory shows several barns or stables that may survive from before the automobile era when horses were essential for daily transportation. From the twentieth century, the small foaling barn at 3500 Woodside Road built in 1904 appears to represent an early horse breeding operation. The Folger stable, designed in 1905, was the first built for a new generation of wealthy San Franciscans who kept horses for recreational purposes. The Folger stable was followed by many others, including the Josselyn stable of 1906; a stable at 137 Moore Road of 1906; the Mortimer Fleishhacker estate stables of 1909; the Filoli stables after 1916; the Why Worry stables of 1925 and after; and the Jackling Stables of 1930. Among many others, it seems likely that the properties of Mrs. Selah Chamberlain, Mrs. Rudolph Schilling, Mrs. Athol McBean, and Mrs. Lawrence Harris — all founding members of the Woodside Trail Club — also had stables.

Since World War II, Woodside has changed in a number of ways. The subdivision of large estates for housing led to the incorporation of the town in 1956. The subdivision of land encroached on the land available for raising, training, and riding horses. Today, the existence of stables and trails provide a framework for the continuing presence of horses in Woodside. However, the population and use of horses is in decline. In 1965, there were an estimated 4,000 horses in Woodside. "The town bragged of its 1-1 ratio between horse and human." In 1993, there were 1,245 horses, and in 2002, there were 660 horses (Kreiger 2003:8F).

EVALUATION

The Folger Estate Stable Historic District is eligible for the National Register under Criterion A in the area of Entertainment/Recreation at the local level of significance. The principal features

of the district are three buildings (two stables and a garage) and a structure — a system of stone walls — built and augmented by James A. Folger II and his wife Clara in 1905-1906. The district also includes remnants of a nineteenth-century farm (a small stone dairy house and the beginning of a system of stone walls) — also contributing features — and five minor non-contributing resources (four buildings and a structure) built since 1974. The largest and most prominent feature of the district, the stable, provided shelter for horses and carriages used by the Folger family for 35 years for horse breeding, trail riding, polo, and other activities. In the area of Entertainment/Recreation, the Folger stable was the first of many major stables built for a twentieth-century generation of wealthy San Franciscans who built country homes in Woodside. These stables played a key role in a distinctive aspect of the history of Woodside — its accommodation of horses. As much as any community in California, Woodside life in the twentieth century supported a culture of horse-centered activities including breeding, trail riding, horse shows, racing, trotting, jumping, and polo.

While the theme of horse-centered recreation in Woodside appears to be significant until after World War II, the district is significant for the period 1905 to 1940, from the time of construction of the principle buildings to the death of the owner and the subsequent interruption in use of the property.

CRITERION C: ARCHITECTURE

HISTORICAL CONTEXT: ARCHITECTS

Schulze & Brown

The Folger estate stables and garage and some of the landscaping were designed by the short-lived architectural firm of Schulze & Brown. The firm was founded 10 December 1904 and was dissolved in early 1906 (Platt 1996:Section 8, p. 9; *Architect and Engineer* 1906). The firm's offices were in the Wells Fargo & Company Express Building, Suite 515, at the northeast corner of Second and Mission streets in San Francisco.

During its existence of a little over a year, only a few projects are known to have been in the firm's office. The Folger Building, an office and warehouse for J.A. Folger & Company at the southwest corner of Howard and Spear streets in San Francisco, was already in the office by the time of a newspaper article in February 1904 (Platt 1996:Section 7, p. 5), many months before the partnership was formed. It was designed by Schulze, but was under construction during the period of the partnership. Plans for the Century Club, an exclusive women's club at the

southwest corner of Sutter and Franklin streets in San Francisco, were illustrated in the *San Francisco Examiner* in January 1905. According to the newspaper, "The plans for the new structure have been prepared by Architect Henry A. Schulze and it will be built under his supervision" (*San Francisco Examiner* 1905:7). Although this project was in the office during the partnership, both the newspaper attribution and the appearance of the building suggest that Schulze played the dominant role. Plans for the J.A. Folger Residence in Woodside were prepared on drawings from the office of Schulze & Brown, Architects, dated June and July 1905 (Schulze & Brown 1905). Although the stables and garage are not among the surviving drawings, the stylistic similarities to the house, the presence of the drawings of the house in Arthur Brown's papers, and evidence from the family of the builder of the Folger stable, Ed Fake, support the attribution of the design by family members and among Woodside historians to Brown. Schulze & Brown also designed an addition to a building near Fourth and Townsend streets in San Francisco (Goss 2003). The firm may have designed the Olympic Club swimming pool at 524 Post Street in San Francisco (Tilman 2003).

Although twenty years apart in age, the partners Henry A. Schulze and Arthur Brown, Jr., had several mutual acquaintances who may have played a role both in their getting together and in the work they obtained. Arthur Brown, Sr., the architect's father, was a chief engineer of the Central Pacific Railroad and its successor, the Southern Pacific Railroad, for many years. Schulze worked as a draftsman for the Central Pacific from 1881 to 1886 and must have known Brown. Timothy Hopkins, the adopted son of railroad tycoon Mark Hopkins, "commissioned four buildings between 1894 and 1900" by Henry Schulze. Hopkins was a close friend of the family of Arthur Brown, Sr. Arthur Brown, Jr. knew him as a child and as a San Francisco architect after 1904. "Timothy Hopkins would prove to be Brown's most important private client, as through him Brown would get close to twenty commissions at Stanford University as well as numerous residential and institutional projects" (Tilman 1998:17).

The best client for the firm of Schulze & Brown was the family of J.A. Folger who built the Folger Building and the Folger residence and stables in Woodside. In addition, among the five members of the Century Club's building committee were Mrs. J.A. Folger and Mrs. Timothy Hopkins.

According to Jeffrey Tilman, author of a biography-in-progress on Brown, when Brown came to San Francisco to practice architecture in 1904, his father advised him to get more experience in business and practical matters before working on his own (Tilman 2003). Schulze and Brown might have met through Arthur Brown, Sr. or Timothy Hopkins. Schulze brought Brown experience and local credibility. On the other hand, Brown brought Schulze increased access to

potential clients through his father's business and social connections as well as fresh young talent and energy.

According to Tilman, the partnership ended when, "In 1905 Schulze departed for an extended tour of Europe, leaving Brown with few prospects of work. At the same time, John Bakewell was looking for a design partner. The two friends naturally joined forces and established a new firm." (Tilman 1998:51).

Henry A. Schulze (1853-?)

The following information on Schulze is drawn in large part from the National Register registration form for the Folger Coffee Company Building prepared by Mrs. Bland Platt (Platt 1996).

Henry A. Schulze was born in Boston and probably was trained as an architect by his father, Paul Schulze, a prominent architect based successively in Boston, New York, and Washington, D.C. Paul Schulze (1827-1897) was born in Breslau and trained in Berlin and Vienna. He is best known for his designs of banks, commercial buildings, and governmental and institutional buildings. During the years before Henry Schulze moved to California in 1875, when he may have been working for his father, Paul Schulze was designing buildings for Harvard College, a United States Post Office, two banks, and a commercial building (Kestenbaum 1982:7). Henry Schulze continued his apprenticeship in California from 1875 to 1886 as a draftsman in a series of offices, notably the Central Pacific Railroad from 1881 to 1886, and with the architect Edward R. Swain about 1886-1887.

In 1887-1888, Schulze first called himself an architect in partnership with Octavius G. Moore (Moore & Schulze). From 1888-1890, he was partners with George C. Meeker (Schulze & Meeker). After that time, he practiced on his own except for his partnership with Arthur Brown, Jr., until his retirement in 1915. In the last years of his career his sons worked with him — Atherton P. Schulze in 1907 and Howard R. Schulze from 1907 to 1913. (After 1913, Howard Schulze worked for John J. Donovan in Oakland; by 1920 Howard had left the field of architecture.) Henry Schulze moved his practice from San Francisco to Oakland in 1909. Schulze last appeared in local directories in Oakland in 1921 and so far, no obituary, death certificate, or other information about his death has been located.

Schulze's architectural practice was general in nature — he designed buildings in the spectrum of structural types in common use at the time, and for a wide variety of purposes. From an index to the *California Architect and Building News* from 1888 to 1900 and from other sources,

Schulze designed one or more of the following types of buildings: residence, commercial building, warehouse, cottage, club, church, bank, college building, and row of houses. On 15 October 1889, Schulze & Meeker entered into a contract with Mrs. M.F. Searles to build a stable on Bluxome between 4th and 5th streets in San Francisco. (In 1882, Mrs. Searles had commissioned McKim, Mead, and White to design a castle-like carriage house and stable in Great Barrington, Massachusetts [Sadler 1981:193].) Schulze's buildings were scattered around the Bay Area and beyond, including San Francisco, Oakland, Berkeley, Piedmont, Palo Alto, and Bakersfield.

An inordinate number of Schulze's clients were leading businesses, socially prominent individuals, and respected institutions. Schulze designed numerous buildings for James G. Fair, a silver mining millionaire, and for Timothy Hopkins, the adopted son of Mark Hopkins, one of the Big Four who controlled the Central Pacific Railroad. He designed a building —the 1889 stable cited above — for Mark Hopkins' widow, Mary Francis Sherwood Hopkins Searles; a house in Bakersfield for W.S. Tevis "a wealthy San Francisco real estate man" (Weitze 1984:60); and a house for Henry J. Crocker, a businessman and member of the family of Charles Crocker, another member of the Big Four. He also designed buildings for the Olympic Club, Southern Pacific Railroad (successor to the Central Pacific Railroad), the California Safe Deposit and Trust Company at the prominent intersection of California and Montgomery streets, and the College of Physicians and Surgeons.

Among Schulze's best-known buildings before his partnership with Brown were the Olympic Club of 1891 (destroyed in 1906); "Los Portales," a grand Mission Revival style estate near Bakersfield for W.S. Tevis of 1895 (demolished); the 1899 First Christian Science Church of Oakland, still standing at 17th and Franklin streets; and the Natural Sciences Building of 1899 at Stanford University (demolished).

After the end of his partnership with Brown and the 1906 earthquake, which came shortly afterwards, Schulze was active in the reconstruction of San Francisco including a large printing plant for H.S. Crocker at 230-250 Brannan Street; the five-story, brick St. Dunstan Apartments at the northwest corner of Polk and Bush streets; and a building at the northwest corner of York and 19th streets (Goss 2003). He also designed the Bank of San Jose.

Looking at Schulze's career, he had a well-deserved reputation as a good builder, based on the performance of the Folger Coffee Company building in the 1906 earthquake when every building around it was destroyed. As a designer, he appears to have followed current stylistic fashions and the prevailing sense of stylistic appropriateness, including Queen Anne for houses,

Mission Revival for the Tevis estate, Renaissance Revival for the Olympic Club, neo-classical for the Natural Sciences Building, and Romanesque for the Christian Science Church.

In addition to his practice, Schulze was a prominent leader of the profession. When the State of California established its first architectural licensing law in 1901, Schulze was appointed by the governor to serve a four-year term on the five-member State Board of Architecture for the Northern District of California, empowered to grant architectural licenses. Schulze was granted license number four without being examined — he was acknowledged to be competent on the basis of his stature and experience. During his second term, Schulze was president of the board. He was also an officer and trustee of the San Francisco Chapter of the American Institute of Architects from 1900 to 1914, including president for two terms from 1904 to 1906. In addition, Schulze was a leader in a volunteer committee of architects assisting the city after the earthquake and fire of 1906. "In May 1906, Schulze joined the Structural Engineers Association of San Francisco" for which he served on the Building Ordinance Committee. After he retired, the A.I.A. made him "an Honorary Member of the chapter, a unique accolade" (Platt 1996:Section 8, p. 10).

Arthur Brown, Jr. (1874-1957)

The following biographical information is drawn in large part from the Ph.D. dissertation on Arthur Brown, Jr., by Jeffrey Tilman (Tilman 1998).

Arthur Brown, Jr., was born in San Francisco in 1874, the only child of attentive parents. His father, Arthur Brown, Sr. (1830-1917) was born in Scotland, raised in Canada, apprenticed as an engineer, and in 1864 came to California where he was hired by the Central Pacific Railroad. As Superintendent of Bridge and Building Department for the railroad for thirty-five years (*Architect & Engineer* 1917:100), he was responsible for designing a great number and variety of buildings and structures and for managing the large construction teams that built them. In addition to utilitarian buildings and structures, he also designed highly decorated buildings meant to be seen and appreciated by the public. Among these were railroad stations; the Oakland Mole; the palatial home of Charles Crocker, one of the Big Four, on Nob Hill; and the fashionable Hotel Del Monte in Monterey. Arthur Brown, Jr., was strongly influenced by his father and his work. In addition, through his father he was lifelong friends of the families of Charles Crocker and Mark Hopkins, and through them was connected to a social world that provided much of his later architectural work.

Arthur Brown, Jr., grew up in Oakland and went to school there. He took lessons in drawing and painting sponsored by the San Francisco Art Association and he was exposed to the work of leading artists, especially William Keith, a family friend. His parents took him to Europe — in 1889, when he was fifteen, they stayed for seven months including a month at the Centennial Exposition in Paris and a tour of "almost all of the major artistic sites in the Western world, excluding only Central Italy and Greece." (Tilman 1998:18). His mother, Victoria Runyon Brown, about whom little else is known, tutored him in art appreciation "in the major art museums of the world." (Tilman 1998:18).

Brown studied civil engineering at the University of California, graduating in 1896. He was a member of the Beta Theta Pi fraternity with other future architects and engineers, including John Bakewell, Jr., Loring P. Rixford, and Frederick L. Ransome. The fraternity was "colonized" (Tilman 1998:23) by Charles Keeler, a leader among a group of Bay Area artists and intellectuals in defining the distinctiveness of the Bay Area and in creating a regional architecture based on relationships to nature and to the Arts and Crafts movement. Brown, Bakewell, Rixford, Julia Morgan, Edward H. Bennett, and Harvey Wiley Corbett, all of whom would become prominent architects, studied architecture with Bernard Maybeck.

After graduation, all of these students of Maybeck continued their architectural education at the Ecole des Beaux Arts in Paris, the leading architectural school in the world at the time. Brown studied in the atelier of Victor Laloux, a famous architect and teacher. Brown was extremely successful, wining many major prizes, and graduating in 1901. Until 1903, Brown remained in Paris working for Laloux and traveling in Europe.

In 1903, Brown left France and went to work for Hornblower and Marshall in Washington, D.C. In Washington, Brown worked on the design of the Museum of Natural History which would be built on the Mall across from the Arts and Industries Building designed by the father of his future partner, Henry Schulze. In 1904, Brown returned to San Francisco where he formed a partnership with Henry A. Schulze (see Schulze & Brown, above).

During Brown's partnership with Schulze, he participated in the creation of the Burnham Plan for San Francisco, published in 1905. Daniel H. Burnham, the principal architect for the World's Columbian Exposition in Chicago and the best-known figure in America in the new field of city planning, had been hired in 1904 to prepare a plan for San Francisco. While Burnham was engaged elsewhere, the plan was largely authored by Edward H. Bennett, whom Brown had known at the University of California and in Paris. Brown prepared many of the drawings suggesting the future architectural treatment of important places identified in the plan (Tilman

2003), including the top of Telegraph Hill, for which he later designed Coit Tower, and the Civic Center, where he played a major role. During this same period, Burnham was also hired to design the new town of El Granada on the San Mateo Coast by the Ocean Shore Railroad Company, one of whose owners was James A. Folger II.

In December 1905, Brown joined John Bakewell, Jr., another friend from the University of California (where they were fraternity brothers) and Paris in partnership. During the period from 1905 until the partnership was dissolved in 1927, Bakewell & Brown developed and maintained a reputation as one of the most important architectural firms in California.

Among the first entries in the Cash Accounts book of the new firm was payment for a book on stables in January 1906. Between April and July 1906 there were payments for doors, steel plates, and iron for the L.I. Scott stables in Burlingame (Bakewell & Brown 1905:3, 9, 11, 13).

From 1905 to 1912, the firm's practice was dominated by little-publicized houses for wealthy and socially prominent clients. Some of their houses and an addition to their old fraternity house in Berkeley were derived in part from their pre-Paris studies with Bernard Maybeck and Charles Keeler concerning the development of an informal regional architecture based on the Arts and Crafts tradition and relationships to nature. Their best known buildings in this period were the Berkeley City Hall and the City of Paris Department Store in San Francisco in 1909, both of which were derived from their study of French architecture in the classical tradition.

In 1912, Bakewell & Brown won the highly prestigious competition for the new San Francisco City Hall, and from that time forward they were in the front rank of California architects. The firm continued to design houses including several in Woodside — the Covington Pringle house in 1915, additions to Filoli in 1916-1922, and the Selah Chamberlain house in 1925. However, they were more interested in and better known for public, commercial, and institutional buildings. Many of their best-known buildings, like the San Francisco City Hall, the Palace of Horticulture at the Panama-Pacific International Exposition, and the Pacific Service Building for Pacific Gas & Electric Company on Market Street in San Francisco represented their experience of French Renaissance design. Others blended that experience with a regional character — albeit of a different nature from that of their houses and fraternity building. Notable among these were the California Academy of Fine Arts (San Francisco Art Institute), the Pasadena City Hall, Temple Emanu-El in San Francisco, and numerous buildings at Stanford University including the Art Gallery, Green Library, and Hoover Institution.

After the partnership broke up, Arthur Brown practiced on his own in San Francisco from 1928 to 1950. He did fewer residences — one was for William Crocker in Woodside. He did more grand public buildings — Coit Tower, the War Memorial Opera House (with G. Albert Lansburgh) and Veterans Building, and the Federal Building in San Francisco; the Interstate Commerce and Labor Department buildings in the Federal Triangle in Washington, D.C.; St. Mark's Cathedral in Seattle; numerous buildings at the University of California and Stanford; and plans and buildings for the Century of Progress Exposition in Chicago and the Golden Gate International Exposition in San Francisco. At the time of his death he was part of a three-member advisory commission for extension of the east front of the United States Capitol. In the last phase of his career, Brown's reputation and impact became national in stature. When he died, the *Architect and Engineer* described him as, "One of the leading architects of the United States" (*Architect and Engineer* 1957:15).

HISTORICAL CONTEXT: ARCHITECTURE

The principal buildings of the Folger Estate Stable Historic District — the main stable, the blacksmith shop, and the garage — reflect two aspects of architectural development. First, as a group, they represent the development of a type — an early twentieth-century stable complex. Second, they represent a distinctive application of an architectural style based primarily on the teachings of the Ecole des Beaux Arts to a mundane building type — a stable.

Stables as a Building Type: Structure and Plan

As an example of a building type, the main stable — the key building in the group — belongs to a combination of traditions. Although referred to in recent memory as a stable, it was just as much a carriage barn as a stable. Without any surviving documents from the time it was built, it is not known what it might originally have been called — stable, carriage house, coach barn, horse barn, barn, or something else. As both a stable and a carriage barn, it is a building type that died out early in the twentieth century as automobiles became more common. As a member of a group, the stable was supported by the blacksmith barn, where horses were shod and carriages were repaired, and by the garage, which facilitated necessary linkages to the outside world.

This is a late example of a type that was common on the country estates of wealthy urbanites. As such, it represents an important type that reflected a transitional period in the long history of stables, from working buildings to recreational buildings. This stable group provided space for carriages and for the horses that pulled them, both for transportation and recreation. Groups or

buildings of this type were found outside of the major urban centers of American industrial-era wealth in the late nineteenth century and early twentieth centuries. This transitional type existed from about 1880 to about 1910.

Before the 1880s, stables were generally the product of traditional notions of design, passed down from generation to generation without drawings or written records. Articles about stables appeared regularly in periodicals — most often agricultural periodicals — beginning in the 1840s (Schultz 1986:98-99). Most of these articles had primarily a practical orientation. Beginning around 1880, stables and carriage barns began to be written about frequently in the architectural press, especially the *American Architect and Building News*, and in other non-agricultural periodicals (Schultz 1986:99-101). This shift in press coverage reflected the rise in construction of stables and carriage barns for purposes that were not entirely work-oriented. In this era, increasing numbers of these buildings were built for recreational purposes by people who did not rely only on traditional designs but who hired city architects. Although the emphasis in many of these articles was on the appearance of the buildings, many also provided basic information about the practical requirements of stables.

One prolific writer and illustrator of designs for stables and carriage houses, R.W. Shoppell, an architect, published large numbers of standard plans. Shoppell's plans combined the experience of traditional buildings with the perspective of an architect. One representative example, Design No. 476 of 1889 (Shoppell 1889), provided a model that, along with many others, might have served as a starting point for the design of the Folger stable. Smaller than the Folger stable, this was a two-story structure with almost all of the same types of spaces and features, organized loosely in the same way.

In its plan, the Folger stable was more like a traditional transverse-crib barn, "the most popular barn type in the far West" (Vlach 2003:357) than like Shoppell's proposal. A transverse-crib barn is "A gable-entrance barn with two rows of stalls arranged on either side of a central passageway; a large hayloft stands over the animal stalls" (Vlach 2003: 388). While the Folger stable lacks a gable end, its major parts consist of stalls and other spaces on either side of a central passageway under a hay loft.

The footprint of the Folger stable is complex but it is perceived as a central square for carriages, tack, and living quarters, with a rectangular stable wing at the south end and a narrow workshop wing at the north end. In the absence of much information, it is hard to know if this was a common arrangement. However, one traditional precedent has been identified — a two-and-one-half story horse barn built about 1845 at the Laguna Seca Rancho near Coyote in Santa Clara

County. This structure consisted of two sections — a large rectangular open room for carriages, and a narrow rectangular wing for stalls at one end. (Woodbridge 1988:124; Vlach 2003:361).

The Folger stable incorporated other traditional features as well. Like many American barns from both German and English traditions, the Folger Stable was a bank barn — "A barn . . . that is built into the side or bank of a hill, usually consisting of a stone or masonry section topped by a wooden structure. The lower level serves as an animal shelter, while feed and other crops are stored in the upper portion." (Vlach 2003:385). At the Folger stable, the masonry base is replaced by a concrete retaining wall. In a bank barn, material to be stored in the upper level can be unloaded from wagons directly into that level. At the Folger stable, this was done at the rear.

Finally, the Folger stable drew on a long tradition of roof ventilators, essential features of hay lofts in barns and stables, which are "subject to spontaneous combustion" (Noble and Clark 1995:43). Ventilation of hay lofts can be accomplished by a number of means, often in combination, including open spaces under eaves, openings in gables, and louvered dormers, monitors, or cupolas. Architecturally pretentious barns and stables in particular were often ventilated through louvers in the side walls of a cupola. Infrequently, a combination of louvers and glass windows in the cupola may have been designed to warm the air behind the glass and create air movement from the loft upwards into the cupola and out through the louvers. Stanford's Red Barn of 1878 (Bartholomew 1984) and the Faulkner barn near Santa Paula in Ventura County of the 1880s (Tholland 1974) are examples. The basic idea for this was described as commonplace in the late nineteenth century (Van Brunt 1897:591). The Folger stable is the only known example with its particular ventilation system, consisting of a combination of glazed and louvered dormers for the hay loft and a series of four multipurpose wood "chimneys" or "trunks" that culminate in cupolas rising above the roof. Each chimney rises from an opening in the ceiling of the ground floor through the loft, where its walls are lined by double-hung windows, to the skylit cupola with louvered walls. Air warmed under the skylight creates a draw of air from the ground level and from the hay loft. Even on a warm day this results in a pleasant breeze on the ground level.

Nearby Stables: Palo Alto, Woodside, and San Mateo County

The Folger stable was built in an area with an unusually high concentration of horse operations and of buildings to house them. In addition to many ordinary farms which depended on horses for work and transportation, San Mateo County and the Palo Alto Stock Farm across the border in Santa Clara County were described in 1901 as among the centers of horse breeding in California (Simpson 1901c, 1901d). These horse operations in a range of sizes and for a variety

of purposes provided many examples of stables and carriage barns which could have been known to James A. Folger and his architects and which might have provided reference points in the design of the Folger stable.

A carriage house built at 485 Mountain Home Road in Woodside in 1895 is typical of many that would have been built in the area on farms and ranches. This was a one-and-one-half-story rectangular wood structure. It housed four horses and provided space for carriages. This was probably similar in its size and features to the example cited by R.W. Shoppell. It was decorated in the style of houses of the period. The style was Victorian, perhaps to be compatible with an Eastlake or Queen Anne style house on the same property. Its cross-gabled form, fenestration, and ventilating cupola were symmetrical. Apart from a bargeboard no decorative trim is visible in photographs.

Leland Stanford's Palo Alto Stock Farm provided examples of the other two principal types of stables or horse buildings in the area. The best known is the still surviving Red Barn. This was a large horse barn "one of nine such structures that together housed approximately 550 horses" (Joncas 1999:17). The Red Barn itself housed about 30 horses; carriages were in a separate building. The Red Barn is a two-story structure with a central corridor on each of its two perpendicular axes and stalls on either side of the long corridor; the upper level is a hay loft. Ventilating "trunks" similar to those later built at the Folger stable — but without the skylights — rise from the ceiling of the ground floor to ridge monitors and the central cupola. The building is a symmetrical composition of gabled forms, decorated with Stick-Eastlake style trim. Altogether this is a large example of a traditional type of barn with symmetry and modest decoration that contribute to its imposing appearance.

While some other horse buildings at the Palo Alto Stock Farm were smaller variations of the Red Barn, others were much smaller and simpler structures. These were one or one-and-one-half story undecorated linear buildings with shed roofs, each with a range of stalls opening directly to the outdoors. Views of two of these stables show one of wood and one of brick (Bartholomew 1984:10). Buildings of this type provided more direct access to light and air. In some respects the Folger stable was a smaller version of the Red Barn. The simpler linear stables at the Stock Farm would serve as precedents for other Woodside stables built after the Folger stable.

Elsewhere in San Mateo County, big commercial horse operations built complexes of barns and stables comparable to that by Leland Stanford. *Sunset Magazine* cited a number of these in 1901: Stephen B. Whipple's harness breeding farm started in 1862; John Parrott's Hackney farm; William Corbitt's San Mateo Stock Farm of 1874; Alvinza Hayward's estate in San Mateo; and

Walter S. Hobart's Hambletonian Stock Farm for polo ponies (Simpson 1901d). In appearance, these structures were designed as working structures, often embellished with architectural decorative details.

In addition to these commercial operations, the private estate of Francis J. Carolan and private clubs such as the San Mateo Hunt Club at Fair Oaks and the Burlingame Country Club, were well publicized. The Burlingame Country Club stables and the Carolan stables were stylishly designed by a new generation of professional architects for clients concerned with expressing social status. In 1894, the *American Architect and Building News* published a sketch by A. Page Brown, architect, of the Burlingame Country Club Stable: "stabling for eighty horses, polo ponies, etc., ample carriage rooms, men's quarters, etc." This was a four-sided structure with linear rows of stalls on each side of a central courtyard. The building was designed in a northern European vernacular style. In 1900, the same journal reprinted an article from the *Chicago Tribune* entitled "Magnificent Stables: Francis J. Carolan has erected stables at his country place at Burlingame, Cal., that are said to be the most magnificent in the world." This was a four-sided brick structure around a domed central courtyard. It had 24 stalls for polo ponies, hunters, and trotters, as well as quarters for the Master of the Hunt Club, coachmen, trainers, and footmen. The style of this stable matched that of the French Renaissance mansion nearby.

While no complete survey of stables in Woodside has been done, several built after the Folger stable are partially known. Most were designed by prominent, professionally educated architects in styles derived from various European traditions, including the Ecole des Beaux Arts, and from the Arts and Crafts movement. They include a 1906 stable with wrought iron stalls at 137 Moore Road; the 1906 carriage house and barn at Vinegrove designed for Charles Josselyn by Clarence Tantau; the 1909 stable designed for Mortimer Fleishhacker by Greene and Greene; the Filoli stable designed by Willis Polk or Bakewell & Brown in 1916-1922; the Why Worry stables for Mrs. William P. Roth of about 1925; the Daniel Jackling stable designed by George Washington Smith at 201 Mountain Wood Lane in 1930; the Rosekrans family stables at Rosemeade in Woodside designed by Bakewell & Weihe in 1932; and the L. Chace Grover stables recognized by *Sunset Magazine* in 1948. (Olmsted 1968:192-193, 314; Corbett 2001; Rosekrans 2001). Most if not all of these are not centralized barn-like structures, like the Stanford Red Barn or the Folger stable. Rather, they are compositions of one or more one-story, linear structures, often in the form of a courtyard. The architectural treatments reflected the social status or social ideals of their owners. The designs of these buildings became increasingly informal, often expressing relationships to the natural setting or the cultural history of the area (as in the Spanish Colonial Revival design of the Jackling stables). After World War II the luxurious stables of earlier times were succeeded by relatively cheap and unpretentious buildings.

Comparative and Stylistic Analysis: The Folger Stable in its Context

As an example of its building type, the Folger stable is representative of various aspects of its context. It is a bank barn. It consists of the same types of spaces and incorporates the same types of features that occur in many if not most stables and carriage houses of its era. Like traditional barns and big commercial barns such as Stanford's Red Barn, it is organized along a central corridor. Like many nineteenth-century carriage houses and, presumably, like the Carolan's stables built in San Mateo County five years earlier, it was designed stylistically to match a house on the same property. Like the Carolan's stables, it was designed by a professional architect in a style — French Renaissance — that expressed the aspirations or position of its owner in a socially competitive environment.

At the same time that it is representative of this building type, it is also a special case. It was built at the end of the period spanning the late nineteenth and early twentieth centuries when carriage barns were built for utilitarian purposes. As such it might be considered a type of barn and referred to as a carriage barn. In this way it was like many buildings that came before, but like few if any that came after it. And, it was built at the beginning of a new period when recreational stables were designed by architects for socially ambitious clients. From this perspective it might be called a stable. In this way it was among the first in San Mateo County, a center of horse raising in California, and it was the first of many in Woodside.

The Folger Stable was also a special case as an example of a mundane type enobled by the serious attention of a highly educated architect. These were the earliest stables in Woodside and among the earliest in San Mateo County (excepting the Burlingame Country Club and the Carolan Stable — both demolished) to be treated with such respect. The application of architectural style normally reserved for houses, commercial, or civic buildings to a stable was important because it reflected both the emergence of a new social class and the acceptance of horse-back riding, among other leisure-time pursuits, as a respectable activity. This was a short-lived development, limited to the period from about 1890 to 1930, judging from the architectural press.

The designs of the three Folger estate stable buildings were the product of the architectural education of Arthur Brown, Jr. The buildings were planned and organized according to principles taught at the Ecole des Beaux Arts. They were composed and ornamented with reference to seventeenth-century French Baroque architecture, which Brown would have called French Renaissance. At the same time, these were not buildings that would have been built in France or in the eastern United States. They were also designed in a manner appropriate to their

time, use, and setting, drawing on ideas Brown was exposed to through the San Francisco Art Association and from Bernard Maybeck before he went to Paris.

From the Ecole des Beaux Arts, Brown applied the compositional principles of symmetry, axiality, hierarchy, and unity. The main stable in particular, which is deceptively complex in plan, has a unified presence, achieved largely by the form of its roof. Designed on a principle axis with secondary axes, it has a symmetrical appearance. The hierarchy of its parts — the carriage room, the stalls, and the workshop — is clearly expressed without a loss of unity in the whole. The hierarchy of the group was expressed in the greater ornamental elaboration of the main stable over the blacksmith shop and the garage (and the lesser elaboration of these in relation to the house).

The buildings also express the Beaux-Arts effort at appropriate character — appropriate to the setting, the purpose, and the cultural context. The character of a building would be established by clearly exposing or expressing modern structural designs — in this case by the use of local redwood and standard structural methods. These were appropriate to the mundane purposes of the buildings as stables and a garage in a country setting.

Character was also expressed in the choice of style. Seventeenth-century French Renaissance design was a favorite of Brown's teacher, Victor Laloux in such buildings as the Hotel de Ville at Tours and Gare d'Orsay in Paris. While it is not clear what other meaning such a style might have had for the architect to a country estate in California, as the style of French royalty it expressed the social status of the Folger family's place among California's social and economic elite. The roof form; the round parapet over the principal entrance to the main stable at the north end of the axis of its main corridor; and some of the sparse decorative detail are the emblems of this style.

Reinforcing and overlapping the Beaux-Arts principle of appropriate character, the design may also faintly reflect the early influence of Charles Keeler and Bernard Maybeck on Brown. Keeler and Maybeck sought an appropriate architectural expression for California, relating building design to California's distinctive natural setting, and honoring the work of skilled craftsmen. These goals were an aspect of the more widespread Arts and Crafts tradition. Several features of these buildings are also commonly seen on bungalows of that time, notably the dormers with their battered sides and low, broad roofs, and the railing on the second floor balcony. Other features, such as the articulation of the post and beam structure with heavy members, the use of local redwood, the orientation of the stable buildings to the topography

rather than to each other, and the distinctive if not innovative ventilation system may also be associated with Arts and Crafts ideas.

Within four years after the design of the Folger estate buildings, Brown was involved (in the firm of Bakewell & Brown) with the design of at least two houses that were also in the style of bungalows — the Hammer and McKee Houses in Oakland (*Architect & Engineer* 1909:35, 39, 40). Later, his residential work appears to have become predominantly more French, more formal, and less rustic. Whatever interest he had in the Arts and Crafts movement appears to have been during this early phase of his career.

In 1909, the *Architect & Engineer* summarized the short career of Bakewell & Brown in a way that could also include Schulze & Brown's Folger estate: "An attempt is made to treat each problem that arises in a logical manner, without any affectation, and as each building has its own special requirements, and each client his own ideas and predilections, the architects have been able, without sacrificing any of their own ideals, to get a great deal of variety in their work." (*Architect & Engineer* 1909:35) As discussed here, the architect's attempt to meet the special requirements of each building and each client might reflect the influence of the Ecole des Beaux Arts, the Arts and Crafts movement, or both.

Garage as a Building Type

Very briefly, the Folger garage, considered as an example of a building type, is an early and probably rare example of a private automobile garage from the first few years of the existence of the type. Few Californians ever saw an automobile before 1900. From 1900 to 1908, an increasing but limited number of people had automobiles. Most early owners were wealthy and automobiles were used to a great extent for recreation. The private garage was developed to house these new vehicles. The design of early garages was based, logically, on carriage houses and stables which played a parallel role for the predecessors of automobiles. Although no survey of the type has been conducted, experience with Sanborn maps and other sources suggests that very few garages survive from before 1910. With the production of the Model T Ford beginning in 1908, automobiles became more common, and with them garages became more common.

EVALUATION

The Folger Estate Stable Historic District is eligible for the National Register under Criterion C in the area of Architecture both as an example of its type — an early twentieth-century recreational stable for an elite client — and as an example of its style, based primarily on the teachings of the Ecole des Beaux Arts. It is significant for the year 1905 in which the principal

buildings in the district — two stables and a garage — were designed and construction was begun. It is significant at the local level of significance.

The stable complex is a late example of an important type that existed from about 1880 to about 1910. As a recreational stable on the country estate of wealthy urbanites, it reflects a transitional period in the long history of stables from working buildings to recreational buildings. At the same time, the complex is notable for its stylistic treatment. It is an example of a mundane building type enobled by the serious attention of a highly educated architect — specifically by its stylistic treatment following the teachings of the Ecole des Beaux Arts. These were the earliest stables in Woodside and among the earliest in San Mateo County to be treated with this attention, a development that occurred from about 1890 to 1930.

INTEGRITY

The Folger Estate Stable Historic District retains integrity for the period of significance 1905-1941 both as a whole and in its individual contributing features as follows:

Location: The district retains integrity of location — neither the district nor any of its contributing features have been moved.

Design: During the period of significance, the district consisted of features from two periods. From the nineteenth-century Jones ranch, it consisted of the Jones house, a bunkhouse, two barns, a stone dairy house, stone walls, culverts, and roads. In the twentieth century, the Folgers added a stable, a garage, a blacksmith barn, and additions and modifications to the walls, roads, and culverts. The design relationships in the Jones era were largely utilitarian. In the Folger era, the aesthetics of the individual buildings and their relationships established a new dominant character to the district.

After the end of the period of significance, in 1976, important elements of the Jones era were demolished — the Jones house and the bunkhouse. After 1980, the second barn was demolished. These constituted a serious loss of integrity of design in the district. Without these losses, the period of significance might have begun in 1872 when Jones began to develop the property.

Because the design character of the twentieth-century Folger additions so dominated the district, the loss of the nineteenth-century features had less of an impact on the integrity of the Folger era.

Individually, the surviving contributing features of the district are little altered. The biggest change is the filling in of the central garage bay.

Setting: During the period of significance, the district was located at the edge of a 1,500-acre property. At the beginning this included orchards, vineyards, fields, fences, and a hydroelectric plant. By the end, these features were largely overgrown as the hillside returned to forest. Other adjacent properties were similar in character — large sparsely developed properties.

Today the district is at the edge of a somewhat smaller but still large property — a 945-acre county park called Wunderlich Park. Adjacent properties have been subdivided but are still heavily forested and relatively sparsely developed.

Although the setting has changed, it looks much the same.

Materials: Although several buildings in the district have been demolished since the end of the period of significance, the rich range of materials that were previously present are still amply represented.

The lost buildings were all wood structures. Several notable wood structures remain. In addition the one stone building on the property remains — the dairy house — as does the extensive system of stone walls. Reinforced concrete remains in the foundations of buildings and in culverts. The distinctive use of sheet metal and skylights on the roof of the stable remains as do the marble and wood finishes inside the stable.

Workmanship: In the loss of the nineteenth century wood buildings, including the barn and a board-and-batten bunkhouse, there was a loss of evidence of nineteenth-century carpentry. Although almost nothing is known about these buildings, it is not farfetched to imagine that they may have included hand-hewn lumber, mortise-and-tenon construction, plank frame construction and other evidence of disappearing crafts.

The resources that remain provide a thorough representation of workmanship in the district during the period of construction. The workmanship of the stone dairy house and walls is visible on the surface. The workmanship of the wood Folger estate buildings, produced by an industrializing construction industry is largely the product of machine work. The lumber is of standard dimensions; windows, doors, skylights, and roofing were made in factories; the parts were assembled by a modern construction crew led by a professional builder. Surprisingly, the stable is a very late example of the use of machine-cut nails at a time when cheaper wire nails had been almost universally adopted.

Feeling: Integrity of feeling is retained through other aspects of integrity, especially setting, design, materials, and workmanship. These create a strong feeling of the period of significance. The setting appears little changed. The design character of the Folger buildings dominates the district. The materials and workmanship contribute an authentic texture to the place. At the same time, the integrity of feeling is lost for the nineteenth century Jones era, which was agricultural, because most of the agricultural buildings are gone.

Association: Integrity of association is retained by the presence of the Folger buildings and the landscape features (walls, culverts, roads) for the period of significance. These were the buildings where the horses, carriages, and cars were kept and cared for. At the same time, integrity of association is largely lost for the nineteenth century Jones era because of the loss of most of the Jones buildings.

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BOUNDARY DESCRIPTION

The boundaries for the Folger Estate Stable Historic District frame an irregular approximately 3-acre area on the southwest side of Woodside Road in Woodside. The district is in a "V" shape with one leg of the "V" encompassing an entrance corridor from Woodside Road. The boundaries generally follow the curvilinear edges of roads and stone walls in the district. The maximum dimension of the district is about 880 feet in a north–south alignment.

Boundary Justification

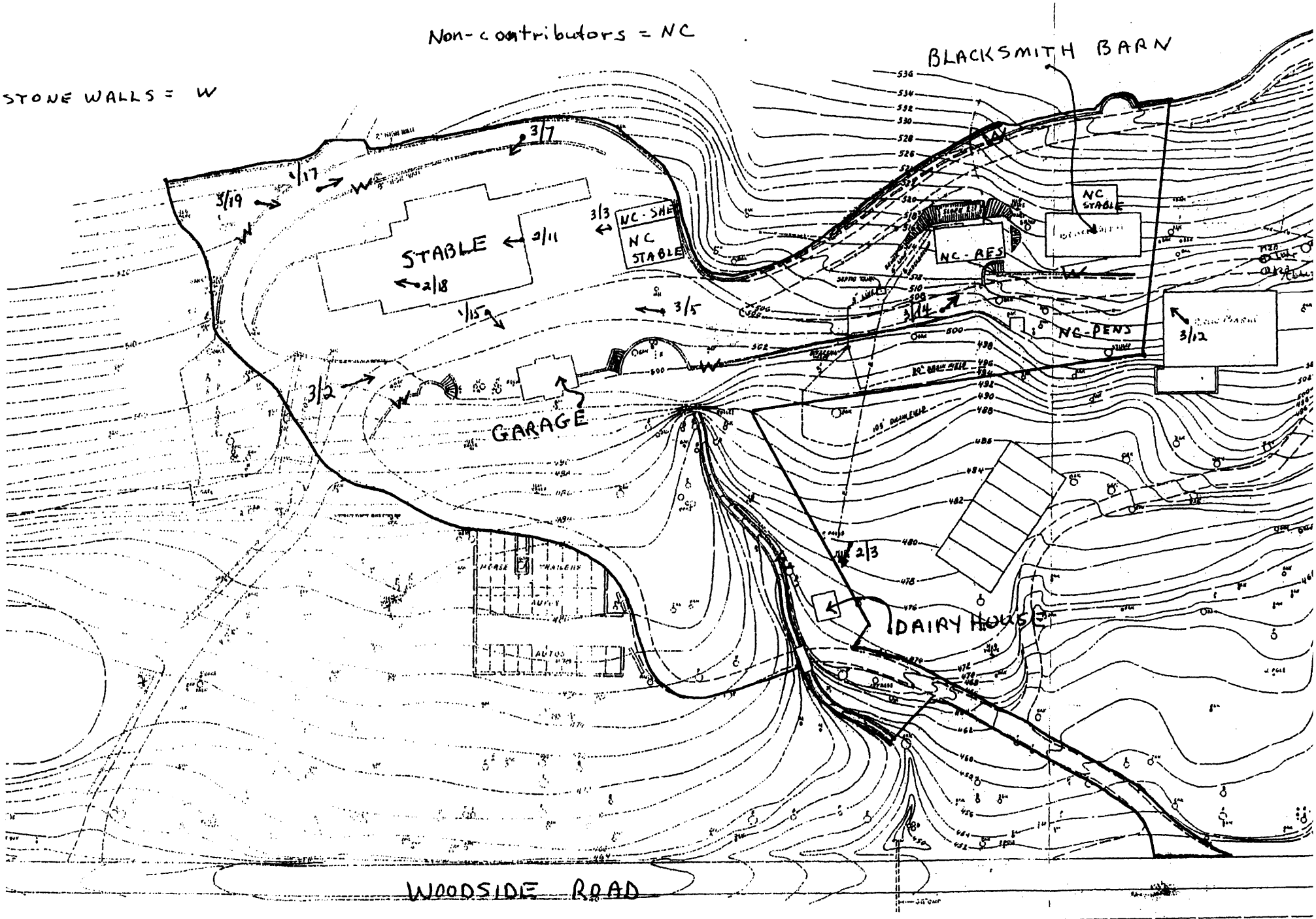
Because the district is located within a 945-acre park that is largely irrelevant to the district, boundaries were chosen to limit the area of the district to include those surviving features from the period of significance.

On the east, south, and west, the boundary is largely drawn along the curvilinear outside edge of roads that lead from Woodside Road to the stable area. The narrow corridor at the north end of the district (bottom of the map) excludes all but the entrance roadway from Woodside Road. These roads were all present during the period of significance. The roadway from Woodside Road to the main stable was built during the nineteenth century by the Jones family. The roadway that runs behind the main stable and the blacksmith barn appears to have been built by the Folgers.

The boundary line diverges from the roadway in a few places. Northeast of the dairy house it follows the curvilinear alignment of a creek on the east and follows an arbitrary straight line back to the entrance roadway on the north. This encompasses a small generally triangular area in order to include the rock lined creek. The rocks that line the creek appear to have been present during the period of significance.

At the south end of the district, another small generally triangular area diverges from the roadway. This area is defined by two lines, one on the southwest and one on the southeast, that meet at an acute angle. Both lines are partly defined by rock walls.

At the northwest end of the district, an arbitrary boundary line in four straight legs connects the entrance roadway near the dairy house to the roadway behind the blacksmith barn. This arbitrary line is drawn to include the surviving features of the district and their immediate setting.



DEPARTMENT OF PARKS AND RECREATION
COUNTY OF SAN MATEO

FOLGER ESTATE STABLE HISTORIC DISTRICT
SKETCH MAP

0 40

SCALE
1"=40'