

Historic Context Statement

Balboa Park Area Plan & Historic Resource Survey
San Francisco, California
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Prepared for the San Francisco Planning Department

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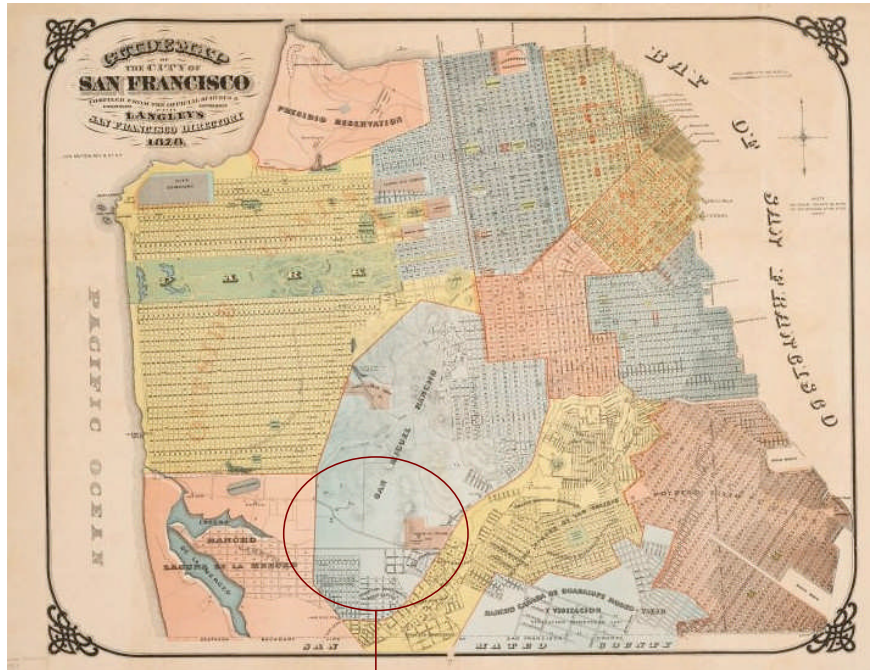


Exhibit 1: Subject Area, 1878 map of San Francisco, UCLA.

I. Introduction and Themes

The Balboa Park Area (Subject Area) acts as a hub and boundary line in San Francisco, a crossroad between the Ingleside, Westwood Park, Sunnyside, Excelsior and Outer Mission neighborhoods. It also acts as a crossroad of historic themes:

- Balboa Park embodies distinctive characteristics of 20th Century recreational landscaping, as naturalistic, romantic treatments of city parks gave way to more rationalistic uses, including the incorporation of civic structures and game fields.
- The Balboa Park Transit Area illustrates the historical development of urban transportation networks, from 19th Century interurban steam railroads to modern electric light rail cars.
- Ocean Avenue's evolution from a country road to a dense commercial corridor in the 1910s and 1920s demonstrates a "streetcar suburb" development pattern within an urban environment.

This context statement addresses multiple themes for an area that is defined as much as a boundary between neighborhoods than as a neighborhood itself.

The Subject Area is defined by the Balboa Park Station Area Plan created by the San Francisco Planning Department as part of the Better Neighborhoods Plan in 2002.¹ Focused on the Balboa Park Station and Ocean Avenue transit corridors, the Subject Area is intersected by Interstate 280 freeway, with the Ocean Avenue commercial corridor to the west, Balboa Park and Balboa Park Station to the east. Ocean Avenue divides master-planned residential parks on the north from conventional gridded streets to the south where building types and construction dates can vary widely from lot to lot.

The campus of City College of San Francisco, part of the Balboa Park Station Area Plan, is not included in the scope of this statement in deference to the school's master plan.

Actions recommended by the Balboa Park Station Area Plan in 2002 included rezoning, new development, and landscaping within the boundaries with the intention to better serve the surrounding neighborhoods.

A report on potential historic resources in the Subject Area prepared by Carey & Co. Inc. in 2005 identified an Ocean Avenue Neighborhood Commercial District and Balboa Park Historic District as potential historic districts, with a total of 49 contributing resources. The report further identified 15 potential individual historic resources with the Subject Area.²

An Environmental Impact Report (EIR) produced by the San Francisco Planning Department on the Balboa Park Station Area Plan in 2007 concluded that a "significant and unavoidable cumulative impact" on a possible historic district on Ocean Avenue, and a less-than-significant impact on a potential Balboa Park historic district, might result from implementation of the plan's recommendations.³

The San Francisco Planning Department contracted with TBA West in May 2008 to conduct a survey of the Subject Area. This historic context statement is prepared in conjunction with this survey.

Time Period: 1845-1958

The 1845 Mexican land grant creating the Rancho San Miguel defined the eastern boundary of the Subject Area. The National Register of Historic Places utilizes a fifty-year rule as a reasonable span of time for feasible professional evaluation of resources, and by 1958 significant development of the Subject Area had been completed. This statement does address some post-1958 demographic patterns and construction activity to provide context for the Subject Area's current composition.

Periods of Significance: 1862 - 1958

¹ "Public Review Draft, Balboa Park Station Area Plan" (San Francisco Planning Department, October 2002).

² "Balboa Park, San Francisco California, Potential Historic Resources Report" (Carey & Co., Inc., December 21, 2005).

³ "Draft Environmental Impact Report, Balboa Park Station Area Plan" (San Francisco Planning Department: 2004.1059E, September 21, 2007), 299.

The Subject Area's three geographical areas, transit hub, and commercial corridor—have different periods of significance.

- **Balboa Park: 1908 - 1958.**
Dedicated as a city park in 1908, with significant landscaping and buildings, such as the Balboa Park Pool, dating to the late 1950s.
- **Balboa Park Transit Area: 1862 - 1958.**
Use of the area as part of an interurban transportation system begins with the San Francisco-San Jose Railroad in 1862. Professional evaluation of possible resources has been limited in this report to structures fifty years or older, but this period of significance may extend into the 1970s as the hub transitioned to BART and the MUNI Metro light rail network.
- **Ocean Avenue: 1895 - 1940**
The 1895 opening of the Ingleside Racetrack established the old Ocean House Road as a commercial street, as saloons and restaurants moved in to serve the race crowds. After the creation and growth of surrounding residential districts, Ocean Avenue became home to small neighborhood businesses. The 1920s represent the height of commercial construction activity, and the majority of extant building stock dates from the period of 1915-1940.

Geographic limits: As defined by the Balboa Park Station Area Plan, San Francisco Planning Department, October 2002.⁴ Subject Area includes parcels fronting Ocean Avenue between Manor Drive on the west⁵ and San Jose Avenue on the east, with additional parcels on Geneva Avenue. Eastern boundary parcels run from on San Jose Avenue from the east side of Ocean Avenue south to Mt. Vernon Street. Northern boundary includes all of Balboa Park to Havelock Street, the campus of the City College of San Francisco and two former San Francisco Public Utilities Commission reservoirs currently used as parking lots. City College and the reservoirs are excluded from the survey, but addressed briefly in this statement.

⁴ "Public Review Draft, Balboa Park Station Area Plan" (San Francisco Planning Department, October 2002), 4-5.

⁵ Authors of this statement recommend extending western boundary to Fairfield Avenue to include the El Rey Theater building.

II. Synthesis of Information/History

Natural History

The subject area lies at the eastern edge of a valley between San Francisco's highest peak, Mount Davidson, 938' above sea level) and Merced Heights, a ridge of three peaks (500' above sea level). The Merced Heights ridgeline is made up of Franciscan sandstone bedrock with peaks from east to west at Thrift and Summit streets, a rocky outcrop at Shields and Orizaba streets, and Brooks Park overlooking Lake Merced at Shields and Vernon streets. Mount Davidson has mostly Franciscan chert at its peak, but transitions into Franciscan greenstone on the southern slope leading to valley.

Mount Davidson and Merced Heights supported a mixed environment of scrub and grassland featuring bunchgrass, Pacific reed grass (*Calamagrostis nutkaensis*), blue-blossom ceonothus (now extirpated, but likely the source of the peak's early name "Blue Mountain"), blue-eyed grass (*Sisyrinchium bellum*), Douglas iris, pink current (*Ribes sanquineum*), and golden yarrow. The west end of Merced Heights was often called "Pansy Hill" for the many johnny-jump-ups (*Viola tricolor*) that flowered there.⁶ Prior to development, the Ocean Avenue corridor was well known for seasonal wildflowers.⁷

The Balboa Park and Balboa Park Station areas lie on the eastern incline of the valley between Mount Davidson and Merced Heights, consisting of arable land that was cultivated and farmed into the mid-20th Century. A nearby spring pond, "Lake Geneva" on some maps,⁸ stood in the vicinity of the block bordered by Geneva, Niagra, Delano and Cayuga streets, and acted as one source of Islais Creek. Now mostly underground, Islais Creek emptied into a large bay estuary at today's Islais Creek Channel.

Native Americans

Before the arrival of Europeans, the Ohlone peoples occupied the San Francisco Bay Area. Culturally diverse Ohlone villages stretched from the Golden Gate east to the Carquinez Strait and south to Big Sur and Soledad. These communities, organized in "tribelets" ranging from 50 to 500 members, spoke eight to twelve distinct languages sharing a common linguistic root.⁹ Named *costeños* (coastal people) by the Spanish—modified to *Costanoans* by later-arriving English speakers—the Ohlone suffered depredations, deaths from disease and attack, and cultural loss during the Spanish colonization beginning in the 1770s. Intense research into Ohlone society and history only began in the early 20th Century and most serious scholarship dates from the last forty years.¹⁰

⁶ Greg Gaar and Ryder W. Miller, *San Francisco: A Natural History* (San Francisco: Arcadia Publishing, 2006), 75-76.

⁷ "A Pleasant Ride," *Weekly Alta California*, January 29, 1853, page 1.

⁸ Including "West End Map #1," San Francisco Recorder's Office, May 1, 1863, Book 2A&B, pages 45-47.

⁹ Malcolm Margolin, *The Ohlone Way* (Berkeley: Heyday Books, 1978). Researcher Randall Milliken has compared degree of difference in Ohlone languages to that of modern Portuguese to modern Italian. See Bean, 99.

¹⁰ Lowell John Bean, ed., *The Ohlone Past and Present* (Menlo Park: Ballena Press, 1994), xxii.

To date, no evidence of permanent Ohlone settlement has been found in the project area. Early Spanish accounts mention tule reed boats in the vicinity of Lake Merced, suggesting its use as at least a seasonal campsite.¹¹ The valley between Mount Davidson and Merced Heights may have been a Native-American route from inland settlements.

Spanish-Mexican Periods 1776-1846

Spanish colonization of the San Francisco peninsula began in 1776 when an expedition of twelve led by Juan Bautista de Anza from Monterey identified sites for a fort (the Presidio of San Francisco) and a mission (San Francisco de Asis, commonly known as Mission Dolores). A full party of over 200 Spanish colonists arrived in June 1776 to build both.¹² Ohlone people were theoretically to be the owners of the mission, indoctrinated to become Christians and citizens of the Spanish Empire. Whatever the original intention of the colonizers, Native-Americans made up an unpaid workforce to establish the Mission and adjoining pueblo of Yerba Buena, and suffered massive deaths from introduced disease. Agriculture and cattle grazing were introduced to the area around the mission, with grazing ranging as far as modern Bernal Heights due east from the Subject Area.

The pueblo of Yerba Buena and Mission Dolores depended on supplemental produce and livestock produced farther down the peninsula at Mission Santa Clara,¹³ with a main road, the *El Camino Real*, connecting these communities. The section of modern San Jose Avenue on the eastern boundary of the Subject Area follows the line of the original *El Camino Real*.¹⁴ Anecdotal reports of travelers using the spring at “Lake Geneva” as a watering stop have been handed down,¹⁵ but no evidence of cultivation or settlement of the Balboa Park or Ocean Avenue area during the Spanish colonial era has been identified.

Wars of independence began in Spanish America in 1810, and in 1821 Mexico became a sovereign state. In 1833, the Mexican Congress secularized the mission lands, making large tracts available to petitioners requesting ranch land from the government.

In 1845, Jose de Jesus Noe applied to the California governor Pio Pico for a square-league land grant near the established ranchos of Francisco de Haro and Jose Bernal.¹⁶ Described as vacant in the petition, the land encompassed the future Balboa Park and Ocean Avenue areas. Noe already had a ranch in the Mission District, but he sought more space for his growing family and business holdings, which included a large orchard and grazing cattle. Pio granted Noe’s a portion of his request in December 1845, establishing the Rancho San Miguel.¹⁷

¹¹ Laurence H. Shoup and Suzanne Baker. *Cultural Resource Overview Lake Merced Transport*. (San Francisco Water Management Program, January 1981), 11.

¹² Mel Scott. *The San Francisco Bay Area: A Metropolis in Perspective* (Berkeley: University of California Press, 1959), 9-11.

¹³ Scott, 12.

¹⁴ Many early maps identify San Jose Road as the “old county road.”

¹⁵ Walter G. Jebe, Sr. *San Francisco’s Excelsior District* (Charleston, SC: Arcadia Publishing, 2004), 7.

¹⁶ A league was approximately 4,400 acres.

¹⁷ Mae Silver. *Rancho San Miguel* (San Francisco: Ord Street Press, 2001), 31-32.

The boundaries of the Rancho San Miguel formed a rough octagonal diamond that included Mount Davidson and Merced Heights. The San Jose Road, today's San Jose Avenue, acted as the southeastern boundary running down to the modern San Francisco county line. According to one report, Noe had up to 2,000 cattle grazing on the ranch along with 200 horses, and a large home.¹⁸ No evidence has been found of Noe farming or grazing cattle specifically in the Subject Area.

Another rancho, Laguna de la Merced, lay to the west of Noe's land, and early maps indicate a road through Noe's land to this rancho, relatively close to Ocean Avenue's current line. This path between rancho lands may have formalized an earlier Ohlone route to Lake Merced.

Noe served various roles in the civil government of the nearby *pueblo*, or village, of Yerba Buena. When the United States took control of Yerba Buena in 1846, Noe was the acting *alcalde*, or mayor.

American Period



Exhibit 2. Ocean Avenue vicinity, date unknown, San Francisco (SF) Public Library.



Exhibit 3: Location of Balboa Rec. Park, date unknown, SF Public Library.

As part of a war of expansion under the administration of James Polk, the United States took control of Yerba Buena on July 9, 1846. California formally became United States territory when the Treaty of Guadalupe Hildalgo ended the Mexican-American War (1846-1848). Although the treaty honored established Mexican land grants, American settlers squatted on many of the lands, forcing extensive litigation to prove land claims. Noe's claim of the Rancho San Miguel wasn't validated by the United States until late 1856.¹⁹

Even before validation of his holdings, Noe sold pieces of the Rancho San Miguel to various American speculators, including John Meirs Horner in 1852. Soon after, Horner subdivided six hundred acres of the former rancho for sale as home lots in Eureka Valley and Noe Valley, naming the plat "Horner's Addition."²⁰

¹⁸ William Heath Davis. *Sixty Years in California* (San Francisco: A.J. Leary, 1889), 596. Noe's house stood on the site of today's 55 Woodward Street. After his death, his widow and children moved to a house near 14th Street and Mission Street.

¹⁹ "Plat of the San Miguel Rancho," San Francisco Recorder's Office, July 1, 1857, Book 1, page 72.

²⁰ "Plat map of Horner's Addition," San Francisco Recorder's Office, Book C-D, pages 144-145.

Due to the area's remoteness from the city proper, and a lack of reliable public transportation, Horner's Addition sold poorly. Street and sewer works didn't arrive for much of the subdivision until the 1880s and 1890s.

In July 1854 the City and County of San Francisco bought 100 acres of land from Horner for a "House of Refuge" or juvenile detention and rehabilitation center.²¹ The House of Refuge lot was purchased for \$15,000 and encompasses today's City College of San Francisco campus and Balboa Park, as well as the section of Interstate 280 freeway separating them.

The Industrial School

San Francisco faced a great increase in juvenile crime in the 1850s. A Grand Jury report called for a facility specifically for juvenile offenders outside of the prison system. In April 1858, the *San Francisco Bulletin* agreed:

"The absolute necessity for an establishment of this kind in our city, to rescue the hundreds of deserted and vagrant children now in our midst, from a life of vice, degradation and crime must be apparent to all."



Exhibit 4. Industrial School, 1865, SF Public Library.

Because of funding issues, the House of Refuge or "Industrial School" (named for its goal of teaching youth habits of industry) wasn't built and opened until 1859. The original building stood on the higher west end of the lot, currently the site of the City College football field. The east side of the lot, now Balboa Park, was described as "fine arable land" where Industrial School residents planted and tended crops for use by the school.²²

The Industrial School was plagued by mismanagement from the beginning. Intended as a more humane way to rehabilitate juvenile offenders, it often had the opposite effect, as children whose only crime was homelessness would be incarcerated with felonious teenagers. Just two years after its establishment, the facility almost closed after a public investigation. In 1885, a Grand Jury concluded, "failure is inherent in the system; failure is written over it everywhere," and recommended its closure. In 1891, when California established new reform schools in Whittier and Ione, the Industrial School ceased operations, and San Francisco used the building as a new County Jail for Women.

²¹ San Francisco Recorder, Liber. 43, p. 413. Deed recorded July 28, 1854. Advertisements both by the city looking for a site to purchase and from Horner selling lots were printed side by side in *San Francisco Evening Journal*, April 8, 1854, page 1.

²² "Location for the site of the Industrial School," *San Francisco Bulletin*, July 20, 1858.

Part of the County Jail for Women was demolished after damage from the 1906 Earthquake. The rest remained in use until the entire site was cleared for the campus of City College of San Francisco in 1936.

House of Correction/Ingleside Jail

In response to overcrowding in city jails, San Francisco constructed a “House of Correction” beside the Industrial School in 1876.²³ Intended as a lock-up for criminals considered within reach of reformation, the House of Correction cost \$120,000 to build and received its first prisoner September 4, 1876. The House of Correction was notoriously uncomfortable, if not inhumane. In 1908, reformers protested that paired-up prisoners shared cells just 6 feet long, 4 ½’ feet wide, and 6 ½’ feet high.²⁴



Exhibit 5. Ingleside House of Corrections, c. 1925, SF Public Library.

Eventually the facility became known as the Ingleside Jail, named after the adjacent residential neighborhood of the same name. The jail closed in 1934, and the buildings were demolished for the new City College of San Francisco campus.

The east side of the House of Refuge lot beyond the railroad right-of-way continued to be used agriculturally by the facilities up the hill until the establishment of the land as Balboa Park in 1908.

San Francisco and San Jose Railroad

In 1864, after debating a number of possible routes, the San Francisco and San Jose Railroad Company established a steam engine line that ran south from 25th Street and Valencia Street through the Bernal Cut,²⁵ along today’s Circular Drive, and on a purchased-right-of-way²⁶ in the House of Refuge Lot before continuing south to Palo

²³ In searching for a location for the House of Correction, the city considered the east half of the House of Refuge lot but cited its agricultural use should continue as “the land there is the best” and “[l]arge crops have always been raised on it.” —“Selecting a Site of a House of Correction,” *San Francisco Chronicle*, November 24, 1872.

²⁴ Jack Black, *You Can’t Win* (Edinburgh, London, San Francisco: AK Press, 2000)

²⁵ The Bernal Cut is a manmade gap between the intersection of Mission and Randall streets and the intersection of San Jose and St. Mary avenues. Created for the railroad, to avoid climbing the ridgeline separating the Mission District from Glen Canyon, the Cut was widened for automobile traffic and streetcar use in 1927. Walter Rice, Ph.D., and Emiliano Echeverria. *When Steam Ran on the Streets of San Francisco* (Forty Fort, PA: Harold E. Cox, 2002), 63.

²⁶ The entrance to the Industrial School still led by dirt path from San Jose Avenue, crossing the railroad tracks. Today’s Sgt. Young Lane to the Ingleside police station marks a section of this path.

Alto on the peninsula. By 1872, the line extended farther into San Francisco to Third and Townsend streets.²⁷



Exhibits 6 & 7: Train system in the Balboa Park vicinity, dates unknown, SF Public Library.

The promise of a rail line to deliver crops to market spurred agricultural activity in the future Balboa Park area,²⁸ and soon small farms surrounded the railroad's humble "Elkton Station" on the south side of Ocean Avenue, just east of the railroad tracks.

Elkton Station (not extant) was primarily used for the loading of goods rather than passengers, but the line's existence also encouraged land developers to plat future neighborhoods in the vicinity. To the west of the tracks, Levi Parsons recorded the annex of "San Miguel City" (San Jose Road to Howth Street, Ocean Road to Mount Vernon) in June 1862. H.S. Brown laid out the "West End Homestead" on the east side of the station from San Jose Road to Mission Road, Ocean to Sickles, in 1863.²⁹

Despite the homestead associations' optimism, the Elkton Station was still over 5 ½ miles from downtown, and the railroad's single-track route through an increasingly congested Mission District³⁰ made it a poor option for potential commuters. Large-scale residential construction and street improvements wouldn't arrive in the Balboa Park and Ocean Avenue areas until the turn of the 20th Century.³¹

The Southern Pacific Company gained control of the railroad in September 1868, and ran progressively infrequent service on the route until the early 1920s when passenger service ended completely. The Southern Pacific abandoned trackage north of the Elkton Station

²⁷ From 1866-1872, the SF & SJ connected with old Market Street Railroad tracks and ran out Valencia to Market Street and on to California Street. The line was rerouted to run from 25th and Valencia to Harrison Street, Townsend Street, to terminate at Third Street in 1872.

²⁸ "A great many acres of land on the San Miguel and Merced ranches, whose patches of 'flowers-de-luce' testify that they never knew the plow before, are being plowed now in prospect of the completion of the road..."—"How the San Jose Railroad Gets On," *San Francisco Evening Bulletin*, April 12, 1862, page 2.

²⁹ "San Miguel City," San Francisco Recorder's Office, June 9, 1862, Book 1, pages 103-104 and "West End Map #1 and #2," San Francisco Recorder's Office, May 1, 1863, Book 2A&B, pages 45-47.

³⁰ The Mission District population grew from 23,000 to 36,000 between 1870 and 1900. Vehicular traffic, including new horsecar and streetcar lines, added to the difficulty of getting long steam trains through city streets.

³¹ Photos from as late as 1907 show most of "San Miguel City" still under cultivation.

in the 1940s, and the line from Ocean Avenue to San Bruno was given up after 1956 to make way for the Interstate 280 freeway.³²

Ocean House Road



Exhibits 8 & 9: Future Ingleside Terrace subdivision site and Lake Merced, 1910 (above), Ingleside “wildflowers” postcard, date unknown, SF Public Library



In the mid-1850s a number of roadhouses serving as bars, restaurants, and often as illegal gambling venues, opened near Lake Merced. Intentionally located in a remote area for both natural beauty and a degree of remove from scrutiny, the earliest roadhouses included the Lake House, Rockaway House, and the Ocean House. All were reached via a path running west from the San Jose Road, through the valley between Mount Davidson and Merced Heights, to Lake Merced. “Lake House Road” or more frequently, “Ocean House Road”, was mentioned in newspapers as early as 1853,³³ accommodated coach-lines to serve the roadhouses in 1854,³⁴ and by 1859 become large enough to for an omnibus line (large coaches pulled by teams of horses). None of the original roadhouses survive today.

Adolph Sutro

In 1881, Adolph Sutro bought a large portion of the former Rancho San Miguel, including most of the Ocean House Road. Sutro made his fortune in the creation of a ventilation and drainage tunnel for the Comstock Lode silver mines in Nevada. When he sold out of the project, he returned to San Francisco and quickly earned a reputation of mixing public philanthropy with financial pragmatism. Sutros’ balancing act between civic charity and profit speculation is demonstrated in his treatment of his properties straddling the Ocean House Road.

The land north of the road—which Sutro started optimistically calling the “Grand Ocean Boulevard”—was dedicated to a massive tree-planting project in the 1880s. “Sutro Forest” was established as both a beautification initiative and horticultural science park. Although Sutro planned a diversity of vegetation for his forest, quick-growing blue gum

³² Rice, 61-69.

³³ “A Pleasant Ride,” *Weekly Alta California*, January 29, 1853, page 1.

³⁴ Lake House advertisement, *Alta California*, June 19, 1854.

eucalyptus trees quickly dominated the landscape. The forest stretched north from Ocean House Road over Mount Davidson and Twin Peaks to the Inner Sunset district.

In 1890, on the other side of Ocean House Road from his forest, Sutro platted the land for a residential development named “Lakeview.” The future Ingleside District’s street grid, and most of its street names came from this subdivision.³⁵



Exhibits 10 & 11: Ingleside Inn, c. 1925 (above), Ingleside Tea Room, date unknown, SF Public Library.



Exhibit 12: Ingleside Track, 1895, SF Public Library

Lakeview sold very poorly. Being remote from the city proper and lacking reliable public transportation downtown, the area didn’t attract the middle class buyers Sutro sought. Ten years after the subdivision’s creation, the 1900 United States Census listed only 223 residents of Lakeview, with professions limited to support of the vegetable farms to the east and south (farmers, teamsters), the nearby racetrack (hostlers, saddlers, jockeys), or the weekend business from day-trippers and racing fans (saloon keepers, bar tenders).³⁶ Perhaps because of slow initial sales, Sutro didn’t provide Lakeview with basic street grading, sewers, or utilities.³⁷ Lakeview as a name for the area soon succumbed in popularity to “Ingleside,” after the Ingleside Inn, a popular roadhouse at the corner of Ocean Avenue and Junipero Serra Boulevard.

The Ocean House Road, generally called Ocean Avenue by the 1890s, received a fair amount of weekend traffic as a pleasure drive. Sporting men traveled west to the roadhouses, while families and children journeyed to the beaches or the wildflower fields east of Lake Merced. The first buildings along Ocean Avenue were constructed to take advantage of this traffic. Saloons and restaurants spaced out along the drive through the valley.³⁸ These businesses

³⁵ “Lakeview, a portion of Rancho San Miguel, San Francisco, 1890,” advertising broadside and map, California State Library, Sutro Branch.

³⁶ Ten percent of the Lakeview population was bartenders, saloonkeepers, and their families. Twelfth Census of the United States, Sup. District 1, E.D. 141-142, June 1900.

³⁷ The 1899-1900 *Sanborn maps* show eleven windmills and tank houses used with wells in Lakeview.

³⁸ No buildings from the 19th Century survive on Ocean Avenue today; the earliest extant structure, constructed in 1900, is 1831-35 Ocean Avenue.

also depended on the crowds brought by two large recreational facilities established on Ocean Road in the 1890s: the Ingleside Coursing Park and the Ingleside Racetrack.

Ingleside Coursing Park

A dog racing facility opened on the current site of the reservoirs west of today's Phelan Street in the 1890s. The Ingleside Coursing Park changed ownership frequently as business and political climates varied. As residential building increased in the early 1900s the track's popularity with its neighbors diminished. In 1909, a petition with the names of 250 Ingleside residents calling for the track's closure was presented to the Board of Supervisors.³⁹ The track operated for the last time in 1910.

Ingleside Racetrack



Exhibits 13 & 14: Ingleside Grandstand, 1895 (above) and Automobile Races, 1900, SF Public Library.



The Ingleside Racetrack opened on Thanksgiving, November 28, 1895, drawing over 14,000 people to the area on that day alone. The Pacific Jockey Club, led by Edward Corrigan, built the track on land now bounded by Ashton Avenue, Junipero Serra Boulevard, Ocean Avenue and Holloway Street.

To cater to the appetites and thirsts of the racing crowd, roadhouses, restaurants and saloons opened nearby. Seven Ocean Avenue structures are shown next to the racetrack on the 1899 Sanborn maps; five are listed as saloons while the other two are noted vacant.⁴⁰ The transportation companies also responded, establishing new spur lines to serve the track. The Southern Pacific ran tracks for its steam train up from the county lime to the west side of the track. In December 1895, the Market Street Railway extended its Mission Street electric line west on Ocean Avenue from Excelsior Avenue and Mission Street to the track in just six days. Suddenly the former Lakeview neighborhood had streetcar service.⁴¹

³⁹ "Supervisors Asked to Stop Coursing, *San Francisco Call*, January 10, 1909, page 36.

⁴⁰ Of the fifteen total structures on Ocean Avenue between Ashton Avenue and Harold Avenue, ten are saloons. *1899-1900 Sanborn maps* 724, 725, 726.

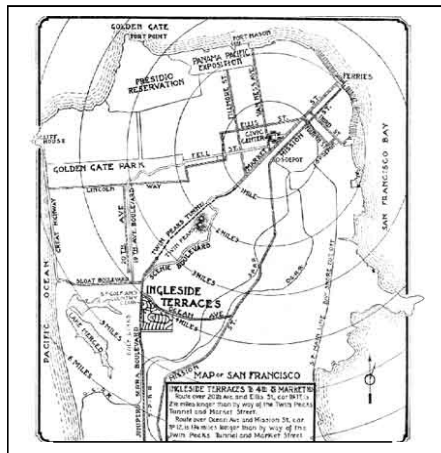
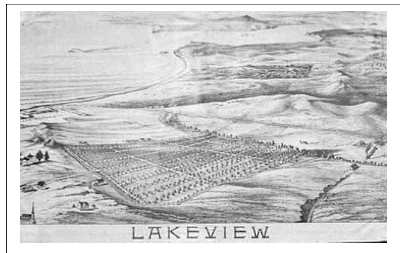
⁴¹ Rice, 66.



Exhibit 15: Camp Ingleside, date unknown, SF Public Library

After ten years of up and down success, the Ingleside Racetrack held its final race on December 30, 1905. After the 1906 Earthquake and Fires, the grounds and most of the racetrack buildings were used as a relief camp for refugees. “Camp Ingleside” housed the aged and infirm that had to abandon the heavily damaged Alms House (today’s Laguna Honda Hospital).

In 1910, Joseph Leonard’s Urban Realty Company purchased the Ingleside Racetrack, developing Ingleside Terraces, a residential park. In a nod to the land’s history, the company laid out Urbano Drive on the loop of the former track. No extant racetrack buildings are known.



Exhibits 15, 16, & 17: Ingleside Terrace (left), Lakeview subdivision (upper left), proximity of Ingleside Terrace to downtown San Francisco (above), dates unknown, SF Public Library.

Residential Development

On the morning of April 18, 1906, a great earthquake shook San Francisco. Chimneys fell; streetcar lines warped; and precious water mains broke. Many buildings collapsed, trapping people inside. Fires began in different locations and, after three days, almost five square miles of the city’s core lay destroyed. Jack London described the scene:

San Francisco is gone. Nothing remains of it but memories and a fringe of dwelling-houses on its outskirts. Its industrial section is wiped out. Its business section is wiped out. Its social and residential section is wiped out. The factories

and warehouses, the great stores and newspaper buildings, the hotels and the palaces of the nabobs, are all gone.⁴²

Some 3,000 San Franciscans lost their lives, and more than 225,000 suddenly found themselves homeless. Many left the city immediately. Others searched for shelter in the unburned parts of town or camped outside in the streets, empty lots, or city parks.

The mass dislocation of thousands of working class San Franciscans after the 1906 Earthquake and Fire meant a population boom for outlying neighborhoods. The former Lakeview subdivision saw its first significant residential building activity at this time, with most new construction within a block of Ocean Avenue.

The 1899-1900 Sanborn maps show 57 buildings in the rectangle of Ashton Avenue and Howth Street, Ocean Avenue and Holloway/Bruce Avenues, with 15 fronting on Ocean Avenue. The 1913-15 Sanborn maps show 278 in the same area, with 47 structures⁴³ fronting Ocean Avenue.

Earthquake refugee cottages, removed from closing relief camps were hauled to the area and joined together as “starter homes.” Because refugees often found new homes near the relief camps they occupied, some of the Ingleside’s oldest institutions have their origins in the nearby Camp Ingleside.⁴⁴ By 1911, Ingleside had a Roman Catholic church (operating out of three joined shacks), a United Presbyterian Church, and a public school.⁴⁵

Just to the east of Ingleside, smaller subdivisions took root on the eastern edge of the Merced Heights ridgeline. “Columbia Heights” and “San Miguel City,” platted as early as the 1860s, didn’t have any building activity until the first decade of the 20th Century.⁴⁶ One-story cottages built for railway employees, farm and poultry workers,⁴⁷ were soon joined by larger residential structures of Craftsman, Dutch Colonial Revival, and Edwardian styles in the 1910s and 1920s.

The Sunnyside subdivision, to the north of the House of Refuge Lot, had been platted by Behrend Joost’s Sunny Side Land Company in 1891, but by 1900 only 5% of the house lots had been built upon.⁴⁸ The Sunnyside experienced a population and construction

⁴² Jack London, “The Story of an Eyewitness,” *Collier’s*, May 5, 1906.

⁴³ All but three of these structures stood on the south side of Ocean Avenue, as the north side was still owned by the Sutro estate and still heavily forested.

⁴⁴ The Ingleside Presbyterian Church at 1345 Ocean Avenue began as a Sunday school for camp refugees in the basement of the Robinson Apartments at the northwest corner of Faxon and DeMontfort avenues.

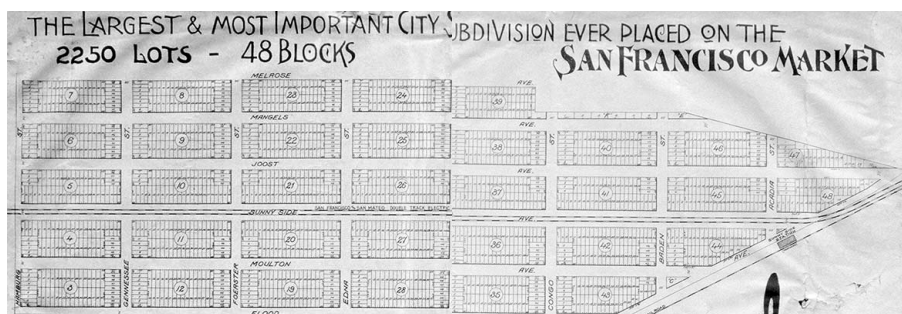
⁴⁵ The current St. Emydius opened on Ashton and DeMontfort Avenue in 1913, across the street from the former relief camp. Farragut School, constructed in 1910, is no longer extant.

⁴⁶ *1899-1900 Sanborn maps* show no structures between Harold Avenue and the Southern Pacific railroad tracks. The Twelfth Census of the United States, June 1900, shows a few residents in the area, presumably either in new buildings or dwellings too humble to be assessed as structures for the Sanborn maps.

⁴⁷ Twelfth Census of the United States, Sup. District 1, E.D. 141-142, June 1900

⁴⁸ *1899-1900 Sanborn maps*.

boom after the 1906 disaster, and its residents depended on emerging commercial services both on Monterey Avenue and Ocean Avenue.



Rogers & Stone Co., Inc.
30 Montgomery St., San Francisco Phone Douglas 4888

Sunnyside

CENTER OF SAN FRANCISCO

Lots \$400 to \$600—only \$10 per month—7 car lines—best car service in the city—one 5 cent fare from everywhere—20 minutes from City Hall. Two new modern schools costing over \$100,000. No lot more than two blocks from electric cars. All improvements free. Spring Valley water. Sewers, and streets graded. Electric arc lighted streets. Telephone and telegraph. Postoffice and public library. Immediate possession. McDemery title free.

HOW TO GET THERE. Take Sunnyside cars on Mission Street or an Ocean View or Ingleside car, via 14th and Guerrero Streets. Take a 10¢ fare, get out of the city and transfer to Guerrero Street. Or Mission or Guerrero Streets take any car with the number "18" marked on the top of the car.



Exhibits 18, 19, & 20: Sunnyside subdivision map (top), 1909 advertisement (lower left), view of Sunnyside properties, 1905 (lower right), SF Public Library.

The post-quake growth of the Ingleside and surrounding neighborhoods led to the creation of numerous neighborhood groups, formed in part to pressure the city for improved services and amenities. In 1906, the community secured the construction of a new fire station on a corner of the House of Refuge lot at San Jose Avenue and Ocean Avenue (not extant),⁴⁹ and soon after it received much of the rest as a public park.

Balboa Park: A “Rationalistic” Park

On July 22, 1908, the City of San Francisco granted all of the House of Refuge lot—excluding the jail, reservoirs, and the firehouse—to the Park Department, and suddenly the neighborhood could claim the second biggest public park in the city. A police station (1 Sgt. Young Lane, extant) joined the fire station (not extant) on the grounds when the Park Department ceded a section for that purpose in June 1909.⁵⁰

Balboa Park and the Ingleside police station were dedicated together October 9, 1910 in a public event that drew hundreds, including no less than 22 neighborhood improvement

⁴⁹ San Francisco Recorder, Ordinance 274, recorded April 12, 1901. This lot was granted to the Fire Department in 1901, but wasn't built for five years. It was demolished in the late 1950s when a new station was constructed at Phelan and Ocean avenues.

⁵⁰ Police station lot granted by petition to Park Commission by Police Department, June 1909. San Francisco Recorder.

clubs. Running races and baseball games contested by residents and members of various city departments inaugurated Balboa Park as primarily a facility for sports.⁵¹



Exhibits 21 & 22: Balboa Recreation Park at Circular Way (above), soccer field (below), dates unknown, SF Public Library.

Researcher Terence Young has contended two major philosophies have directed the design and use of city parks since the 1850s. “Romantic” proponents viewed parks as a refuge from the evils of an industrial society, a venue for humans to reconnect with their natural origins. Visitors would be improved merely by being *in* parks, communing with nature by walking among ponds, shrubs and trees. Romantic parks were to be what cities were not—wilderness, open vistas, hidden glens—and designers deliberately blocked out views of the city.

In contrast, Rationalistic park advocates viewed nature as separate from mankind, an element to be molded to the needs and desires of human tastes. Rather than passive pastoral scenes, parks were planned to provide physical fitness, cultural enlightenment, and diversionary activities to keep youth from crime and idleness. Rationalistic parks featured ball fields, museums, formal flower gardens, and playgrounds. Manmade elements and structures such as clubhouses, concrete concourses, and police stations were not only tolerated, but also encouraged.⁵²

Before Balboa Park, rationalistic-designed San Francisco parks were on the scale of a public square, occupying a block or two of city land.⁵³ The size and intended use of Balboa Park, with ball fields, formal lawns and civic structures incorporated from its inception, demonstrated a great victory for rationalistic park design in the city, and reflected a nationwide trend for urban parkland.

Over the decades, Balboa Park has retained this focus, even as newer parks have in cases reverted to romantic visions of wilderness and native plantings. Balboa Park incorporated

⁵¹ “Memorable Exercises Attend Celebration,” *San Francisco Examiner*, October 10, 1910, page 7, and “Balboa Park and Ingleside Police Station Are Dedicated,” *San Francisco Call*, October 10, 1910, page 3.

⁵² Terence Young. *Building San Francisco’s Parks, 1850-1930* (Baltimore: John Hopkins University Press, 2004), 5-7.

⁵³ San Francisco’s major park, Golden Gate Park, was designed in the 1870s in the romantic model, but soon succumbed to rationalistic ideas that continue into the present day.

paved roads, parking lots, and tennis courts. In the 1950s alone, baseball fields with bleachers (1950), a swimming pool building, and a 6,000 person-capacity soccer stadium (1953) were added. Consideration of Balboa Park as an integrated part of an urban landscape, rather than a natural retreat, can be seen in the bounding in of the park's west side with the Interstate 280 freeway in the late 1950s.

Balboa Park Area Transportation History

At the time of Balboa Park's creation, the area to the southwest had already evolved into a significant urban transit hub.

Horsecar and cablecar lines never served the area, but beginning in the mid-1890s, the steam train line of the Southern Pacific (started as the San Francisco-San Jose Railroad in 1864) was crossed on Ocean Avenue by electric streetcars. The "Ingleside line" of the Market Street Railway (MSR) ran out Mission Street from the Ferry Building, turning west on Ocean Avenue, and terminated at the entrance to the Ingleside Racetrack beginning in December 1895.



Exhibits 23 & 24: Two views of Ocean Avenue at Granada Street, 1925, SF Public Library.

The MSR eventually extended this "12 Mission & Ingleside" route to Junipero Serra Boulevard, Sloat Boulevard, and Ocean Beach, making it one of the longest streetcar routes in the city. The line was eliminated in 1948, partly replaced by motor coach service.

In 1901, the San Francisco and San Mateo Railway (SFSMR) built a new company car house and office building at 2301 San Jose Avenue at Geneva Avenue. The SFSMR had inaugurated electric streetcar service in San Francisco in 1892, and its first facility stood at the juncture of Circular Drive, Sunnyside Avenue (now Monterey Boulevard) and Acadia Street.

Just after completion of the Geneva complex, the SFSMR was consolidated into the United Railroads.⁵⁴ The Geneva building

⁵⁴ San Francisco Landmarks Preservation Advisory Board, *Final Case Report: San Francisco and San Mateo Railroad Office Building*, May 6, 1985.



Exhibit 25: Geneva Barn and Office Building, 1964, SF Public Library.

eventually housed more cars than any other barn in the city's electric car era, and was transferred to the Municipal Railway in 1944.⁵⁵ The City of San Francisco designated the Geneva Office Building a city landmark in 1985. The 1989 Loma Prieta earthquake severely damaged the structure, prompting MUNI to abandon the property for operations. The agency prepared to raze the site for a parking lot in the late 1990s, but objections from neighborhood groups, and eventually the mayor, killed the plan. In 2004, the property was transferred to the Recreation and Park Department for use as an arts and history center pending rehabilitation funding.⁵⁶

In 1907 the United Railroads constructed its primary maintenance shops and yards to the northwest of the Geneva facility and beside the Southern Pacific's Elkton Station. These "Elkton Yards" served both of the United Railroads' successor companies, the Market Street Railway (1921-1944) and Municipal Railway.

In 1929, a peak year, the Elkton facility employed 226 men, constructed 26 new car bodies and overhauled 316 cars. Personnel both built and scrapped streetcars, burning car bodies in the lower yard. The grounds featured the main shop with sixteen tracks leading inside, a separate paint shop, an open materials storage area, and a first aid hospital. On the west side of San Jose Avenue and both sides of Geneva Avenue, which at the time dead-ended in the facility, the Market Street Railway owned about a dozen residential structures it rented to employees. These buildings ranged from small four and five room cottages to two-story flats, and were demolished after 1944.⁵⁷ Part of the facility was claimed for the Balboa Park BART station in the 1960s, and the rest of the maintenance shops closed for the construction of the MUNI Metro Center on May 30, 1977.

From steam trains to streetcars to light rail vehicles, the Balboa Park area has played an important role in 150 years of urban transportation in San Francisco. Despite the nexus of rail lines at the site, however, the area did not draw large large-scale residential development until the 1910s. Streetcars connected to jobs downtown, but the long and congested routes through the Mission District limited the area's appeal to developers and prospective homebuyers.⁵⁸

⁵⁵ Charles A. Smallwood. *The White Front Cars of San Francisco* (South Gate, CA: Interurbans, 1970), 395.

⁵⁶ <http://www.genevaofficebuilding.org/>, Accessed July 1, 2008.

⁵⁷ Smallwood, 381-393.

⁵⁸ In the midst of small farms, with land easier to acquire than rentals, the United Railroads built its own employee housing at the Elkton Yards in 1907.



Exhibit 26: Ocean Avenue MUNI, date unknown, SF Public Library

In 1918 the Twin Peaks Tunnel opened to serve the San Francisco's municipally owned transit system (MUNI). The MUNI streetcars cut straight through Twin Peaks from West Portal Avenue, stopped at the underground Forest Hill station, and emerged at Castro and Market Streets to continue to the Ferry Building. The tunnel's promise of a quick commute downtown⁵⁹ opened up the growth of neighborhoods west of Twin Peaks, and also made the land around Ocean Avenue more attractive to potential residents and developers.

The first MUNI line through the Twin Peaks Tunnel was the K-Ingleside, which ran from West Portal Avenue to Junipero Serra Boulevard before continuing on Ocean Avenue to Brighton Avenue. The Ocean Avenue corridor now had two streetcar lines on it, with a large new neighborhood about to open: Westwood Park.

Westwood Park

Adolph Sutro died in 1898 and his enormous estate spent almost twelve years in probate. In 1912, the Residential Development Corporation, headed by the prominent real estate firm of Baldwin & Howell, purchased most of the vast Rancho San Miguel lands owned by the Sutro heirs.

Tracts were divided and developed by various firms as "residence parks": communities with restrictions on construction prices, lot use, even ethnicity of residents. An excerpt from the deed restrictions for the Balboa Terrace development:

"...[property owners] shall not convey, lease or rent the said premises, or any part thereof, to any person or persons other than those of the Caucasian or White race..."⁶⁰

Street plans conformed to the landscape, offering curvilinear avenues, usually accented with ornamental stairways, planters, and plinths. Most of these residence parks—Balboa Terrace, Ingleside Terraces, and St. Francis Wood—marketed to upper class buyers: physicians, lawyers and businessmen.

Baldwin & Howell reserved a tract out of the Sutro land for its own development, and with Westwood Park attempted to create a residence park affordable to middle-class buyers.⁶¹

⁵⁹ In the tunnel, cars could reach speeds of up to 50 miles per hour while avoiding the traffic and intersection stops the car lines through the Mission District faced.

⁶⁰ Balboa Terrace Homes Association, "Deed Restrictions, Conditions, Covenants and Changes," 1924.

⁶¹ The company first used this strategy successfully in 1914 with the Mission Terrace development just northeast of Balboa Park.

North of Ocean Avenue, between Faxon and Plymouth Streets, the company razed the forest for a street plan consisting of two nested ovals bisected by a wide avenue. Ornamental pillars, vest pocket lawns, and curving streets all met the standards of a residence park, but rather than constructing large showplace homes, Baldwin & Howell made Westwood Park a neighborhood of bungalows, most in the popular Craftsman style.

Architects Ida McCain and Charles F. Strothoff designed the vast majority of the 650 Westwood Park homes, with some reports crediting Strothoff as the architect of as many as 500. The Nelson Brothers firm were contracted to build over 350 of the houses. World War I forestalled building activity in the subdivision, but by 1923 the majority of Westwood Park had been filled in.⁶²



Exhibits 27 & 28: New commercial development along Ocean Avenue at Capitol Street, 1919, (left), Ocean Avenue at Ashton Street, 1951 (right), SF Public Library.

Commercial Development

Streetcar service via the Twin Peaks Tunnel, and a resurgent post-World War I economy spurred the growth of residential developments such as Ingleside Terraces and Westwood Park in the early 1920s. Commercial activity on Ocean Avenue shifted from seasonal roadhouses and saloons to businesses appropriate for a growing residential neighborhood.

Developers played an active hand in providing commercial and community structures to make their subdivisions more attractive. Joseph Leonard, builder of Ingleside Terraces, donated the land and constructed the Ingleside Community Church at 1345 Ocean Avenue as a place for various protestant faiths to worship in 1921.⁶³ As the first Westwood Park houses were occupied in 1917, the long, multiple-storefront buildings beside the development mirrored the appearance of the residential bungalows behind: Craftsman style with Colonial and Tudor elements (1524, 1532 and 1700-1720 Ocean Avenue).⁶⁴

⁶² <http://www.outsidelands.org/westwoodpark.php>, accessed July 2, 2008.

⁶³ This church, today's Ingleside Presbyterian Church, replaced a wood-framed predecessor that burned down in 1920.

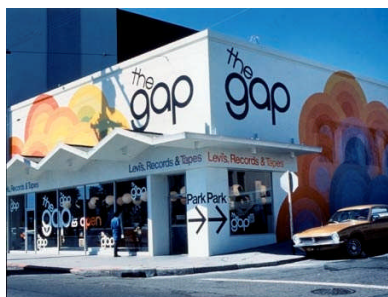
⁶⁴ In their advertisements, Baldwin & Howell usually described these businesses as in the "Westwood District," avoiding any lower class connotations the term "Ingleside" may have held.

The nation experienced economic prosperity and expansive real estate development in the 1920s and in this time larger structures were constructed on Ocean Avenue, with uses institutional, fraternal, religious, and commercial. The neighborhood's first motion picture theater (not extant) opened at 1634 Ocean Avenue in 1922. Originally named the "Balboa," it eventually was called the "Westwood" and closed in the early 1930s when the grander El Rey theater opened. A large Masonic building at the corner of Ashton Avenue in 1925. The Brannagan Building at 1549 Ocean Avenue, a two-story mixed-use structure with apartments over storefronts, also was constructed the same year.

In 1921, the Pacific Hebrew Orphan Asylum opened Homewood Terrace in forested land purchased from Sutro's heirs on the north side of Ocean Avenue between Faxon and Keystone avenues. Based on the "cottage system" of simulating small family groups, the Homewood Terrace campus included multiple dormitories, a gymnasium, and synagogue. In the 1930s and 1940s, Homewood Terrace took in many children escaping war and persecution in Europe. By the late 1960s, the preferred model of care for displaced and at-risk youth moved away from institutional living to placement in residential homes, and Homewood Terrace closed.⁶⁵ In the 1970s, the campus was demolished, replaced in the 1985 by a large mixed-use development.



In the 1930s, boosted by low FHA loans, the firms of Fernando Nelson & Sons, Lang Realty, and the Meyer Brothers completed hundreds of new homes in the Mount Davidson Manor development between Westwood Park and Balboa Park. By 1950, even the patchy Ingleside neighborhood south of Ocean Avenue was almost completely built out.⁶⁶



By 1950, Ocean Avenue had reached its apotheosis as a neighborhood commercial district, with all lots occupied from Plymouth to Fairfield avenues. The El Rey Theater, designed by Timothy Pflueger, opened in 1931 at Ocean and Victoria avenues, able to seat over 600 patrons. Legg's Skating Rink at 1951 Ocean Avenue offered another entertainment option beginning in 1933.

Exhibits 29 & 30: El Rey Theater, 1941 (above), original GAP clothing store by the Fishers, 1969 (below), SF Public Library.

⁶⁵ <http://www.outsidelands.org/homewood-terrace.php>, accessed July 11, 2008.

⁶⁶ 1950 Sanborn Fire Insurance Maps, San Francisco.

The 1956 Ocean Avenue Merchants Directory demonstrates the corridor's character as a street of neighborhood businesses. A breakdown of business types:

Automotive (gas stations and garages):	5
Beauty parlors/Barbers:	6
Drug Stores:	4
Dry Goods (clothing, hardware, etc):	12
Groceries (bakeries, markets):	7
Services (shoe repair, dry cleaners)	13

Demographic Patterns

From the 1850s to 1900, residents in the future Balboa Park Area Plan were dependent on work in the area. Early settlers were farm workers, railroad employees, saloon keepers, and a high proportion of them were foreign-born: German, Swedish, and Italian. Dwelling were concentrated near the truck farms and railroad station at Ocean and San Jose avenues, and, after the Ingleside Racetrack's opening in 1895, in the vicinity of Ashton and Ocean Avenues. The area was sparsely settled in the 19th Century, with no more than two to three hundred individuals living west of Mission Street and south of today's Sloat Boulevard.

In 1900, the typical occupations of residents within and around the Subject Area were industrial (carpenters, plasterers, coopers, iron workers), agricultural (laborers and teamsters), and those dependent on the Ingleside Racetrack (jockeys, grooms, saloon workers). Nationalities of the residents split almost evenly between US-born and European, with most of the foreign-born being Germans and Italians concentrated around the truck farms in the Balboa Park area. The Ingleside Jail held 51 prisoners, served by 10 others (clerks, guards) in June 1900.⁶⁷

Displacement from old neighborhoods caused by the 1906 Earthquake and Fire increased the Ingleside population by ten times between 1900 and 1910. While still holding a large concentration of trades and industrial workers, the area also began being occupied by professional workers, such as clerks and bookkeepers. More residents commuted outside of the area for work, and small service-oriented businesses were present in the area, such as groceries and butcher's shops. Ocean Avenue itself still sparsely built up in 1910, and rather than a main commercial strip, most of these businesses were integrated amidst the residences to the south. The percentage of native-born residents continued to increase to about three-quarters of the area's population. German, Irish, and Italian made up the majority of foreign-born residents, with smaller concentrations of Finnish, Swedish and Estonian also present. The combined 1910 population of the Ingleside and Women's jail was close to 400 inmates, served by 39 employees.⁶⁸

By 1920 the newly established subdivision of Westwood Park, north of Ocean Avenue, had close to 450 residents. Touted as a residence park for "the family of average means,"

⁶⁷ Twelfth Census of the United States, Sup. District 1, E.D. 141-142, June 1900.

⁶⁸ Thirteenth Census of the United States, Sup. District 4, E.D. 71 and 83, May 1910.

it introduced a large population of white-collar workers to the area, with the most common professions being middle-management, sales, and accounting. Westwood Park's deed restrictions banned minority occupation. Only ten percent of the subdivision's residents were foreign-born in 1920, and those of northern-European extraction.

South of Ocean Avenue, where residential restrictions were not in effect, foreign-born residents made up about a third of the 1920 population, with German, Irish and Italian the most prevalent. Most resident occupations in the Ingleside were in service and industrial employment—machinists, tailors, drivers—rather than the clerical/professional jobs held by those in Westwood Park. Ocean Avenue itself began to have more businesses to serve the growing neighborhood, and some small stores—barbers, grocers, cobblers and druggists—incorporated living space for the owners/operators.⁶⁹

As late as 1930, the streets just to the east of Balboa Park and the transit hub around Ocean, Geneva and San Jose Avenues housed laborers born in Italy who worked at the small truck farms in the area. Across from the transit hub on San Jose and Navajo avenues, carmen, motormen, conductors, and railroad workers occupied small boardinghouses.⁷⁰



Exhibit 31: 1st African American District Attorney Cecil Poole and daughter after burning of cross on their nearby Ingleside Terrace lawn, 1958, SF Chronicle. The incident was instrumental in ending the exclusionary covenants of "white only" subdivisions in San Francisco.

The demographic character of the neighborhoods south of Ocean Avenue began to change after World War II. Many African-Americans, who had migrated to the Bay Area for work during the war, settled permanently in new homes in the Merced Heights and Ocean View neighborhoods. When redevelopment of the Western Addition displaced over 4,500 households in the 1950s and 1960s,⁷¹ the African-American population south of Ocean Avenue swelled. In 1960, 79% of residents of the combined Ocean View, Merced Heights, and Ingleside neighborhoods identified themselves as white, and 17% reported as African-American. Ten years later, the whites were 61%, while the African-American population increased to 33%.⁷²

⁶⁹ Fourteenth Census of the United States, Sup. District 4, E.D. 325, January 1920.

⁷⁰ Fifteenth Census of the United States, Sup. District 7, E.D. 38-69, April 1930.

⁷¹ Leslie Fullbright, "Neighborhood Closes a Checkered Chapter," *San Francisco Chronicle*, July 21, 2008, B-1.

⁷² OMI Community Action Organization, *Vision 2000: A Community Action Plan and Resource Guide*, (Oakland: H&H Ecoprises, 1999), A13.

III. Balboa Park Area Plan: Architecture

During Balboa Park's period of significance (1854-1958) the city of San Francisco's architecture evolved and reflected, as did other American continental cities, a diverse range of primarily European revival precedents and more recent modernist influences. Building designs were rapidly being modified to meet current and contemporary needs. From the 1800s on, architects were interested in an order that was unconfined by traditional stylistic parameters, while based on broad, abstract principles. This expression of eclecticism, with a paradox of historicism and innovation, was a departure from the past.

Late 19th century architects such as Ernest Coxhead, Willis Polk, A.C. Schweinfurth, and Bernard Maybeck were strong influences of a more academic style of architecture in San Francisco. These architects believed that a new expression could be created in the California setting, apart from the US East Coast, based on a new sense of order and purpose that would transform architecture for the future. Unlike the revivalist architecture of the time, new forms were encouraged. Retreating to established old formulas was challenged and the drive for continuity was not to repeat the past, but was instead intended to set standards for new creative endeavors. As Ralph Adams Cram proclaimed: We are building for now.....Form the past, not in the past. We must return, but we may not remain. It is the present that demands us?.

By 1900 the editor of the respected architectural journal, *Architectural Record*, criticized Victorian architecture and claiming that the parts often received emphasis at the expense of the whole. He believed that all elements should act in concert to form a logical and coherent statement and that the most important aspect of buildings should be the merits of a dominant expression, materials, proportion, carefully ordered composition, and style.

San Francisco was at the apex of this type of architectural change. The city had become an international place. Between 1870 and 1890 the percentage of foreign-born residents, exceeding that of other American cities, consisted of sizable colonies of European and Asian immigrants. The city's appeal was its overall visual effect rather than individual landmarks. Buildings in San Francisco began to reflect its cosmopolitan urbanity as well as its rustic setting and topographical variety. As intellectual and artistic pursuits increased, San Francisco's attitude was also changing by the end of the 19th century. The city looked to the East Coast of the USA as the model for becoming a great cultural center. Though the scale of the buildings was small, the city's settlements remained dense, especially after the mid-1800s gold rush and silver streaks.

By the Great Earthquake of 1906 San Francisco was immersed in new forms that incorporated the Mission Revival, a logical desire for an indigenous architecture, Spanish Colonial Revival, other Mediterranean and influences from the fashionable Arts and Crafts movement. By the 1920s, Moderne and Art Deco motifs were emerging in the city, as well as California versions of the Italianate, Queen Anne, Stick style, American Colonial, Regency and Swiss Chalet forms. By the end of World War II, the

international style began to appear in full force mainly because of its promise to incorporate the new building and industrial technologies. Landscape architectural themes also moved from 1800s romantic imagery to schemes that reflected regional urban planning principles based on formulated standards and requirements. By the 1940s tract housing, freeways, and commercial projects based on larger scaled, self-contained units were firmly established by the 1950-60s. During this later period a number of architectural styles were employed but gradually the minimal international and modern styles dominated the development aesthetic. By the 1970s development, bound by the ideal of mass production, was linked to a belief that building for the ideal optimism of American life was defined and shaped product consumption and marketability.

Property Types

The Balboa Park study area consists of four distinct types of property uses: Commercial, Public Assembly and Institutional, Recreational, and Residential uses.



Exhibits 32 & 33: Ocean Avenue, 2008, TBA West

The concentration of properties along Ocean Avenue consists of single use commercial and mixed uses, including restaurants, shops, and various services. Similar to other neighborhoods of San Francisco, these buildings were “spec-built” structures consisting of undifferentiated spaces that were designed with flexibility to accommodate a variety tenant requirements. Although less common, mixed uses today consist of ground level retail with residential units above. Most commercial uses were primarily built after the 1906 Earthquake and after the construction of speculative residential subdivisions in the area. Light industrial buildings and lofts, one or two story in height and built of wood, concrete or masonry, primarily are associated with automobile services.

Public assembly and institutional uses were also common. The El Rey Theater on Ocean Avenue remains a prime iconic example of changing uses over time. The nation’s first GAP chain store was also located on the ground level wing of the building. The current Public Library was originally a Bank of America building, while other institutional places such as the Presbyterian Church, Masonic Temple, Geneva Municipal Building (use correct name), schools, police station, and other similar facilities have generally retained their original uses. The neighborhood has a variety of uses that serve different ethnic, civic and religious orders with their own types of design and character.

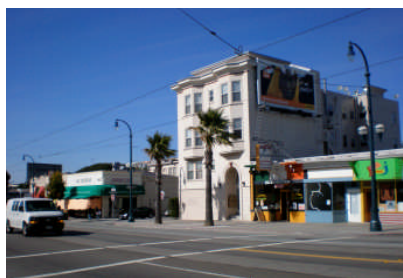


Exhibit 34: Ocean Avenue, 2008, TBA West

While Balboa Park is the largest and most prominent open space recreational use in the study area, numerous planned subdivision residential sectors situated adjacent to the study area, such as Ingleside Terrace. However, consist of single family residential uses are also located in the study area along Geneva Street. Buildings along Ocean Avenue include mixed uses with residential dwellings above. Apartment buildings were also constructed on Ocean Avenue .

Commercial Corridors

The collective grouping of buildings to accommodate business and institutional transactions dates back to antiquity. Marketplaces, shelter for families and visitors, and governmental facilities within close proximity were common features. Often the architectural expressions of these uses were the most conspicuous buildings in the neighborhood. By the 19th century, American design standards for commercial buildings as a component of architecture emerged. Private enterprise, a major generator of the commercial center's development helped define and characterize distinctive neighborhoods. The size and extent of commercial buildings could serve as the achievements of a place, an identity for the town, and a focus for its many activities.

The individuality of these stores and buildings comprised a homogenous image while expanding its complexity and changes in function. As with the architectural and social transitions, storefronts and commercial buildings changed as a direct result of mass produce manufacture of new materials, ornaments, and other elements that impacted the building's appearance. Store advertisements were also an integral part of the exterior.



Exhibit 35: Ocean Avenue, 2008, TBA West.

The advent of the streetcar and automobile had obvious impacts on the infrastructure and concentration of the commercial core. The spine of the development became the street and rail route with direct links to adjacent residential subdivisions. Social hierarchies also existed with separate shops for the more wealthy and other types of uses for the middle and working classes to meet the needs of a diverse community. Buildings generally were built directly along the sidewalk to maximize the use of space.

Late 19th century commercial corridors were generally linear with commerce on the



Exhibits 36, 37, 38 & 39: Ocean Avenue, 2008, TBA West.

ground level and residential units above. While institutional and religious buildings were usually designed as free standing buildings, many of these structures were integrated into the fabric of the streetscape without open space separations. Residential subdivisions, as in the Balboa Park area, were distinctly apart from the commercial areas.

After World War II the automobile intensified the importance of the commercial corridor. Off street parking became a prime concern for merchants and drive in malls and repair shops, and gasoline stations created a departure from the more enclosed spaces prior to the 1940s. Large shopping developments also competed with neighborhood commercial corridors. This change shifted neighborhood uses to reach out to a smaller and more localized market.

The underlying architectural vocabulary of Ocean Avenue's commercial corridor remains urban. Buildings reflected the periods of prosperity or sophistication in terms of its appearance, merchandise and economic longevity. Essentially the basic components of these buildings included the street front façade and other aspects influenced by the current economic, social, political and cultural aspects of the times. During the early 19th and into the mid-20th centuries, facades were designed as freestanding objects with distinctive qualities from one building to the next. Side walls were shared, but often alleys or service walks were provided. Most the buildings were basic utilitarian forms with minimal attention to unseen side of rear walls.

The lot size and configuration determined the massing of the buildings. Because most commercial lots were rectangular, the form was designed to fit into the available. Interior spaces were mostly a function of the particular use. Together, the exterior and interior designs contributed to the buildings individual identity.

Types of buildings on commercial blocks can be classified as follows:

Two Part Commercial Block

Limited to structures 2 – 4 stories with two distinct design characteristics on the ground and upper levels.

One Part Commercial Block

One story building which usually is a simple block with a decorated façade.

Enframed Window Wall

Popular through the 1940s, 1-3 stories with a large, enframed section (often glazed) that creates a wide and continuous border. There is no separation between the retail street level and above floors.

Stacked, Two and Three Vertical Blocks

Buildings with vertical forms with distinct horizontal design characteristics for each façade zone.

Temple fronts and Vaults

Usually institutional forms that capitalize on Greek and Roman antiquity to create unity and order. The vault form was a tall, narrow centralized opening associated with fortress like complexes.

Enframed and Arcaded Blocks

2 – 3 story buildings punctuated with columns, pilasters, arcades or similar treatment framed by a narrow bay unit on either side.

Combinations and Others

Types that combine various styles, as well as Modernist versions that depart from historicism, primarily focus on the emergence of the automobile and integrate new materials and glazing fronts.

Early History Revival Styles:

• **Neoclassical: Beaux-Arts (1895-1932)**

Neoclassical architecture was an architectural style produced by the neoclassical movement that began in the mid-18th century, both as a reaction against the Rococo style of anti-tectonic naturalistic ornament, and an outgrowth of some classical features of Late Baroque. In its purest form it is a style principally derived from the architecture of Classical Greece. In American architecture, neoclassicism was one expression of the American Renaissance movement, ca 1880-1917. One of the pioneers of this style was English-born Benjamin Henry Latrobe, who is often noted as America's first professional architect and the father of American architecture.

Neoclassicism is a broad term, encompassing both Greek Revival, American Renaissance and Beaux-Arts which can be considered its latest development in America. Most

relevant to San Francisco architecture is the Beaux-Arts tradition. Primary examples are to be found in the Civic Center. The last major American building constructed in the Beaux-Arts style is the San Francisco War Memorial Opera House completed in 1932.

Beaux-Arts architecture denotes the academic classical architectural style that was taught at the École des Beaux Arts in Paris. The style "Beaux Arts" is above all the cumulative product of two and a half centuries of instruction under the authority, first of the Académie royale d'architecture, then, following the Revolution, of the Architecture section of the Académie des Beaux-Arts. The organization under the ancient Régime of the competition for the Grand Prix de Rome in architecture, offering a chance to study in Rome, imprinted its codes and esthetic on the course of instruction, which culminated during the Second Empire (1850-1870) and the Third Republic that followed. The style of instruction that produced Beaux-Arts architecture continued without a major renovation until 1968.

The Beaux-Arts style influenced US architecture in the period 1885–1920. Other European architects of the period 1860–1914 tended to gravitate towards their own national academic centers rather than flocking to Paris. A watershed for popularity of the tradition in America was the 1893 Columbian Exposition in Chicago. The "White City" of the World's Columbian Exposition was a triumph of the movement and a major impetus for the short-lived City Beautiful movement in the United States. Beaux-Arts city planning, with its Baroque insistence on vistas punctuated by symmetry, eye-catching monuments, axial avenues, uniform cornice heights, a harmonious "ensemble" and a somewhat theatrical nobility and accessible charm, embraced ideals that the ensuing Modernist movement decried or just dismissed. The first US university to institute a Beaux-Arts curriculum was MIT in 1893, when the French architect, Constant-Désiré De spradelles was brought to MIT to teach. Subsequently the Beaux-Arts curriculum was begun at Columbia University, The University of Pennsylvania, and elsewhere.

Though Beaux-Arts architecture of the twentieth century might on its surface appear out of touch with the modern age, steel-frame construction and other modern innovations in engineering techniques and materials were often embraced, as in the 1914–1916 construction of the Carolands Chateau south of San Francisco (which was built with a consciousness of the devastating 1906 earthquake).

The principal characteristics of Beaux-Arts architecture may be summarized as:

- Symmetry.
- Hierarchy of spaces, from "noble spaces"—grand entrances and staircases—to utilitarian ones
- More or less explicit references to a synthesis of historicist styles and a tendency to eclecticism. An architect was expected to work fluently in a number of "manners", following the requirements of the client and the architectural program.
- Precision in design and execution of a profusion of architectural details: balustrades, pilasters, panels of bas-relief, figure sculpture, garlands, car

touches, with a prominent display of richly detailed clasps (agrafes) brackets and supporting consoles.

- Use of allegorical figures as sculptural facade elements, often in corbels and around windows and grand entries.
- Use of 'rusticated,' or unpolished, stone surfaces, usually white granite.



Exhibit 40: Bank of America Building, 2008, TBA West

Ocean-Balboa Study Area:

A reference to a Beaux-Arts building is the Ingleside Library at 1645 Ocean Ave. However, this is also closely related to a baroque Spanish Colonial treatment.

• **Neoclassical: Greek Revival** (1800-1870 and a few later examples).

A rebirth of classical Greek architectural elements, this style is relatively uncommon in San Francisco in its pure form but Greek elements are often found in the sensibilities of Beaux-Arts architecture and occasionally Greek Revival is used on churches, on park monuments (Golden Gate Park) and on other public buildings. Larger buildings in this style are based on the classic Greek temple layout, with a low roofline and a facade of columns capped by a large triangular pediment. Usually includes rectangular balanced compositions with sash windows, elaborate entrances with transoms, projecting porticos, and large ornaments.



Exhibit 41: Ingleside Presbyterian Church, 2008, TBA West

Ocean-Balboa Study Area:

Greek Revival is represented by the Ingleside Presbyterian Church at 1345 Ocean Ave., completed in 1921.

• **Gothic Revival (also Carpenter's Gothic)** (1840-1900). The Gothic Revival is an architectural movement which began in the 1740s in England. In the early nineteenth century, increasingly serious and learned admirers of neo-Gothic styles sought to revive medieval forms, in contrast to the classical styles which were then prevalent. The movement has had significant influence throughout the United Kingdom as well as on the continent of Europe, in Australia and the Americas.

In America, high Gothic Revival architecture finds expression in large churches, of which San Francisco has some extraordinary examples, and in the realm of Collegiate Gothic, which is represented on University campuses around America, including some

representation in UC Berkeley.

Carpenter Gothic houses and small churches became common in North America and other places in the late nineteenth century. These structures adapted Gothic elements such as pointed arches, steep gables, and towers to traditional American light-frame construction. The invention of the scroll saw and mass-produced wood moldings allowed a few of these structures to mimic the florid fenestration of the High Gothic. But in most cases, Carpenter Gothic buildings were relatively unadorned, retaining only the basic elements of pointed-arch windows and steep gables.

Ocean-Balboa Study Area:

Gothic Revival is not represented in our study area.

- **Romanesque Revival** (1880-1910). The architect Henry Hobson Richardson is credited with introducing a style called Romanesque Revival or Richardson Romanesque. Taken from the heavy stone structures of early medieval Europe, its masonry styles were Gothic in character but included rounded arches. This style is considered part of a transitional period in architecture. Churches built in the style usually include a rose window, connecting stone arches, squat columns, clasping buttresses and a pyramid shaped spire. San Francisco has some wonderful examples of this style, usually in the form of churches and buildings found in Golden Gate Park.

Ocean-Balboa Study Area:

No formal examples of Romanesque Revival exist in the study area.

- **Tudor Revival** (1910-1940). The Tudorbethan Style of the 20th century (also called Mock Tudor or Tudor Revival), first manifested itself in domestic architecture beginning in the United Kingdom in the mid to late 19th century based on a revival of aspects of Tudor style. It later became an influence in some other countries, including the United States. The term "Tudorbethan" is modelled on John Betjeman's 1933 coinage of the "Jacobethan" style, which he used to describe the grand mixed revival style of ca 1835–1885 that had been called things like "Free English Renaissance". "Tudorbethan" took it a step further, eliminated the hexagonal or many-faceted towers and mock battlements of Jacobethan, and applied the more domestic styles of "Merrie England", which were cozier and quaint.

The emphasis was on the simple, rustic and the less impressive aspects of Tudor architecture, imitating in this way medieval cottages or country houses. Though the style follows these more modest characteristics, items such as steeply pitched roofs, half-timbering often infilled with herringbone brickwork, tall mullioned windows, high chimneys, jettied (overhanging) first floors above pillared porches, dormer windows supported by consoles, and even at times thatched roofs, gave Tudorbethan its more striking effects.

In modern structures, usually on estates of private houses, a half timbered appearance is obtained by applied decorative features over the "real" structure, typically wood stud

framing or concrete block masonry. A combination of boards and stucco is applied to obtain the desired appearance.



Exhibit 42: 1700-20 Ocean Ave, 2008, TBA West.

Ocean-Balboa Study Area: Tudor influences were used heavily in the Westwood Park development north of Ocean Av, and eclectically mixed with the Craftsman and Spanish styles on Craftsman bungalows. This combination of styles also carried over to Ocean Avenue commercial development in the period of the Westwood Park development boom between 1917 and 1925.

Pioneer Architecture and the Classic English Styles (Victorian/Edwardian):

- **False Front Pioneer House** (1860 -1890). Resembling New England wooden cottages, the Pioneer House in the west usually had a false front which extended above the roofline and shelf molding above doors and windows. The "Pioneer Box" House had a pedimented roof rather than a false front. The decorative trim consists of hoods or shelf molding above the doors and windows and often brackets along the cornice line, below the false front.



Exhibit 43: 1542 Ocean Ave., 2008, TBA West.

Ocean-Balboa Study Area: The False Front Pioneer model was probably applied extensively along Ocean in the earliest businesses which existed to serve people travelling to the various Beach House recreations and the racing tracks in the years between the 1850s and 1880s. No examples of this earliest architecture remains in the study area. However, there are four retro references to this type of architecture at 1315, 1320, 1543 and 1953 Ocean.

- **Early Commercial Storefront** (1900-1938). The early commercial storefront model can be considered more of a convention than a style, for it is applied over different stylistic traditions and not confined to only one. The primary feature is use of a row of transom skylights divided by multiple muntins over an entry to allow natural light into a commercial space. Though employed from the late 1800s, it's most common examples still existing today date from roughly 1900 until the late 1930s. After that time, large plate glass window technology and electric lighting became the preferred methods of producing light in commercial spaces. Later examples are often found with a more elaborate treatment involving multi-light sashes and trim ornament.



Exhibit 44: 1931-35 Ocean Ave., 2008, TBA West.

Ocean-Balboa Study Area:

The Early Commercial convention with rows of transom skylight windows is represented extensively on Ocean Avenue. Within the study area, 18 buildings clearly display this feature, and more may exist which have their transoms concealed behind awnings and/or panels. This convention can be found on most of the historical styles of commercial and mixed use buildings which exist here, primarily Spanish Colonial, Craftsman/Tudor and Edwardian style buildings (for which the convention is most commonly known).

An exception is Art Deco, which does not display this convention, at least in this area. Transom skylights tend to be the most elaborate on Spanish Colonial styles, and a superb example of this can be found at 1931-35 Ocean. ‘Cinnamon twist’ ornament is often used as mullions between window sashes, a particular feature found commonly on this part of the Ocean Avenue corridor.

• **Italianate** (1850-1890). The Italianate style was inspired by Italian sixteenth-century models and architectural vocabulary. Original English Italianate architecture dates back to 1802 where it was first developed there by John Nash, with the construction of Cronkhill in Shropshire. The Italianate style was further developed and popularized in England by Sir Charles Barry in the 1830s who emphasized motifs of the Italian Renaissance, sometimes at odds with Nash’s semi-rustic Italianate villas. Barry’s vision was the primary ingredient in what came to be accepted as the Italianate style. From the late 1840s it achieved huge popularity in the United States, where it was promoted by the architect Alexander Jackson Davis. It became the most popular style in the US by the 1860s, replacing Gothic and Greek Revival styles as the dominant form. By the 1870s, Italianate was being overtaken by other Victorian adaptations, primarily Queen Anne and Stick-Eastlake Victorian.

The Nash style can be seen in the Blandwood Governors Mansion, North Carolina (1844) the oldest remaining Italianate building in the US. It is a good example of an Italianate Villa, a spread out estate form which is uncommon in San Francisco. Also uncommon in San Francisco but more common in the East Bay is the Italianate Raised Basement Cottage form (1865-1885). This is a small one-story house with basement largely above ground and a prominent front portico located centrally, often hooded with a greek style pediment. The most common form of Italianate architecture in San Francisco is the Bracketed Italianate Duplex, with two floors or flats and a single entrance portico to one side, elaborate trim design elements (which are almost always individually assembled to make each house unique), false fronts at the roofline, angled bay windows, and often with a front garden which has been converted into a garage.

Ocean-Balboa Study Area:

There are no precise examples of Italianate Victorian in the study area. However, Italianate features are used on a duplex residence adjacent to the study area at 2005-07 San Jose Ave. This residence has been modified with a Mediterranean overlay.

- **Stick-Eastlake** (1880-1890). This style is defined by an exterior expression of a building's skeletal structure. It usually includes angular forms and decorative details made from strips of wood, which give the structures a similarity to the half-timbering of the Elizabethan style. These houses are boxy or squared and the simplest and least ornamented of any style in the Victorian period. The stickwork is usually visible in wood planking above windows and doors and along corners. The term Stick Eastlake Villa (1860-1885) Villa refers to homes with a square tower.

Other common features include a pendant-and-crossbar motif under the gable peaks, geometric banded friezes, recessed bays (recessed below under flat facade above), single curved brackets incised with an Eastlake Sunburst design, stickwork, sideboarding and fish-scale shingles.



Exhibit 45: 25 Howth Street, 2008, TBA West.

Ocean-Balboa Study Area:

The Stick-Eastlake Victorian style is featured on residences directly adjacent to the study area. The most notable example is a residence at 248 Harold St. directly adjacent/south to the gas station facing Ocean. It is a fine rare example of an early Sutro Lakewood development home south of Ocean. Other adjacent examples are modified Eastlake cottages at 2035 San Jose and a low integrity Eastlake Villa home at 2061 San Jose.

- **Queen Anne** (1875-1900). Originating in England's pre-Georgian period. The American Queen Anne period began at the end of the 19th century, and is characterized by spoolwork, shaped shingles, foliated plasterwork, irregular, gabled, hipped and conical roofs, complex compositions emphasizing varied, surface textures, varied entrance designs frequently with porches, and a mixture of various ornamentation, especially a sunburst motif inset into the front facade under the main gable. They may include a turret or brick chimney, or fish scale shingles, combining various elements of earlier styles. This is the most elaborate of the American adapted Victorian styles. It is especially suited to mansion sized homes with luxurious footprints on large lots where the style really shines and usually includes a spacious porch with arcades of woodworked arches. Good examples of luxurious Queen Anne estates can be found in San Francisco's Western Addition and especially in Alameda.

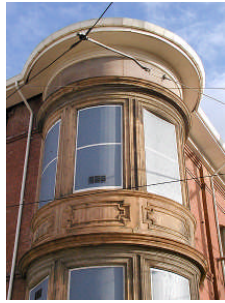


Exhibit 46: Geneva Office Building, 2008, TBA West.

Ocean-Balboa Study Area: The Queen Anne Victorian features are present, to some degree, in the transition to Edwardian architecture in the Geneva Office Building located at Geneva and San Jose. This building was used as the original

• **Edwardian Era** (1901-1914). This architecture reflects the period from the end of Queen Victoria’s reign until World War I. Edwardian residential architecture in San Francisco corresponds with high density expansion in the city, usually resulting in two or three flats in a single building and little or no space between buildings. Overall, it is the most common historical architectural style existing in San Francisco today. It can usually be associated with angled or curved bays which extend multiple floors (usually two) and Art Nouveau influenced details, especially in ornamental eave braces. Art Nouveau is recognizable by its elegantly curving foliage and floral forms. The Edwardian style combines European Modernism of the time with English Arts and Crafts.

The term Edwardian Baroque refers to the Neo-Baroque architectural style of many public buildings built in the British Empire during the reign of Edward VII (1901–1910). It applies in San Francisco with buildings like City Hall which are done the Edwardian Baroque style. The characteristic features of the Edwardian Baroque style were drawn from two main sources: the architecture of France in the 18th century and that of Sir Christopher Wren in England in the 17th. This period of British architectural history is considered a particularly backward-looking one, being as it is contemporary with Art Nouveau. Typical details of Edwardian Baroque architecture include heavily rusticated basements, sometimes pierced by round arches (derived from French models); mansard roofs; a profusion of dormer windows; colonnades of (sometimes paired) columns in the Ionic order and domes modelled closely on Sir Christopher Wren’s for the Royal Naval College in Greenwich.

Ocean-Balboa Study Area:



Eight Edwardian style buildings exist in the study area. They represent primarily commercial/mixed-use development between 1900 and World War I (1914). There are two interesting transitional hybrids. One is the Geneva office Building reflecting transition from Queen Anne to Edwardian. The Brannagan Building at 1549-51 Ocean uses simplified Edwardian massing for a corner commercial/mixed use



building but with an otherwise Spanish Colonial treatment. Typical Edwardians exist at 1919-21 Ocean, 1325 Ocean, 1025-27 Ocean, 2257 San Jose and 2063 San Jose. A spectacular Edwardian in good condition exists at 1831-35 Ocean.

Exhibits 47 & 48: Brannagan Building (above), 1919-31 Ocean Avenue (below), 2008, TBA West.

Colonial Styles:

• Colonial Revival (1895-1915).

The Colonial Revival was a nationalistic architectural style and interior design movement in the United States. In the early 1890s Americans began to value their own heritage and architecture. This also came after the Centennial Exhibition of 1876 reawakened Americans to their colonial past. Colonial Revival sought to follow the Colonial style of the period around the Revolutionary War, usually being two stories in height with the ridge pole running parallel to the street, a symmetrical front facade with an accented doorway and evenly spaced windows on either side of it.

Borrowing loosely from early American architecture, the Colonial Revival house often includes:

A four-sided flat-topped hipped roof.

- Narrow-stripe clapboarding and/or shingled facades.
- Front porches with wood columns of the ionic order.
- Front doors flanked by sidelights and sometimes with a fan patterned transom window.
- Oval windows with floral trim ornament.
- Window pairs and triads, often with pilaster style flanking trim ornaments.
- Palladian windows (curve topped windows, from the 16th Century Venetian architect Andrea Palladio, or Andreo Palladian).
- Boxed eaves ornamented with dentil lines or lines of ornamental eave braces
- Railings with bold turned wood balusters

There are two subsets of the Colonial Revival style which are commonly found in San Francisco and the East Bay. The first is the High Peaked Colonial Revival house. It is characterized by a very steep triangular gabled roof with flared eaves and the common use of large shed-roofed side dormers. Palladian twin windows are often used in the upper front facade. A second subset is the Dutch Colonial Revival form, characterized invariably by a gambrel shaped roof. This form will also display flared eaves and shed-roofed side dormers. Although these designs are imported from areas where snow accumulation on roofs is a factor, they are popular forms in the Bay Area which tend to

be more rustic and perhaps homey in appearance than the slightly ostentatious sophistication of classic Colonial Revival.

Ocean-Balboa Study Area:

Colonial Revival architecture is almost entirely absent from the study area. It's use as a style in San Francisco was extremely limited when compared to its popularity in the East Bay around the turn of the century. In San Francisco it was usually applied to residential when used at all. Modest residential examples of the pyramidal hipped roof form exist at 2249 and 2009 San Jose Ave. A Colonial/Edwardian row-house hybrid exists with good integrity at 1995 San Jose.

- **Georgian Colonial Revival** (1915-1940). The American Georgian Colonial style originating in Georgian England was adapted in America in Georgian Revival homes. Spread out rectangular massing was typical on the original Colonial estates. Regular punctuation of roof by small, narrow dormers. Keystone window lintels. Square latticed windows. Triangular, or abbreviated (incomplete) pediments on dormer gables.

Ocean-Balboa Study Area:

A few Colonial Revival features are combined with other styles in the study area.

Arts and Crafts:

- **Craftsman Style** (1900-1930). Craftsman is a term given to an architectural offshoot of the Arts and Crafts movement which was popular in Britain and America, and at it's height between approximately 1880-1910. It was a reformist movement that influenced British and American architecture, decorative arts, cabinet making, crafts, and even garden designs. It was inspired by the writings of John Ruskin and a romantic idealization of the craftsman taking pride in his personal handiwork. The Arts and Crafts Movement began primarily as a search for authentic and meaningful styles for the 19th century and as a reaction to the eclectic revival of historic styles of the Victorian era and to "soulless" machine-made production aided by the Industrial Revolution. Considering the machine to be the root cause of all repetitive and mundane evils, some of the protagonists of this movement turned entirely away from the use of machines and towards handcraft. In America in the late 1890s, a group of Boston's most influential architects, designers, and educators, determined to bring to America the design reforms begun in Britain by William Morris, met to organize an exhibition of contemporary craft objects. The first meeting was held on January 4, 1897, at the Museum of Fine Arts (MFA) to organize an exhibition of contemporary crafts. When craftsmen, consumers, and manufacturers realized the aesthetic and technical potential of the applied arts, the process of design reform in Boston started.

In the United States, the Arts and Crafts Movement spawned a wide variety of attempts to reinterpret European Arts and Crafts ideals for Americans. These included the "Craftsman"-style architecture, furniture, and other decorative arts such as the designs promoted by Gustav Stickley in his magazine, *The Craftsman*. In the United States, the Arts and Crafts Movement took on a distinctively more bourgeois flavor than in Europe.

While the European movement tried to recreate the virtuous world of craft labor that was being destroyed by industrialization, Americans tried to establish a new source of virtue to replace heroic craft production: the tasteful middle-class home. A host of imitators of Stickley's furniture (the designs of which are often mislabeled the "Mission Style") included (amongst others) three companies formed by his brothers, the "Prairie School" of Frank Lloyd Wright, and the bungalow style of houses popularized by Greene and Greene. Mission, Prairie, and the 'California bungalow' styles of homebuilding remain tremendously popular in the United States today, and can all be considered part of the Craftsman tradition.

Trademarks of the Craftsman Style include a rustic, wood crafted look, that comes from the natural use of materials. The showcasing of triangular wood braces, often beautifully carved and/or curved is a classic local expression of the style. Generally, they have roofs sloping toward the street, with dormer window, exposed beams along the eaves, brown shingled or overlapping clapboard walls and wood, and stone or brick pillars along the front porch. Often, the owners themselves were the designers.

Small Craftsman homes are considered Craftsman Bungalows if they are 1 - 1.5 stories. The early wood crafted traditional elements led to bungalow form that was primarily stuccoed and came to be known as a California Bungalow. these were often adorned with elephantine columns and Prairie Style modernist elements such as horizontal and vertical lines of low relief elements and nested rectangle based window designs, considered a nice combination of Craftsman and modern forms at the time.



Exhibit 49: 1532 Ocean Avenue, 2008, TBA West

Ocean-Balboa Study Area:

Five examples of Craftsman architecture and/or detailing exist in the study area, all of them on the Ocean Avenue commercial strip. These can be traced to the Westwood Park development boom (1917-c. 25) where a combination of Craftsman, Tudor and Spanish styles were used on residences north of Ocean. This style was also used on a few Ocean Avenue commercial building which were part of that developmental effort. The most auspicious example by far is 1700-20 Ocean and shows an eclectic mix of all three of the mentioned styles. 1532 Ocean is also a strong example showing all three styles combined. Other examples at 1310-14, 1600-16 and 1940 Ocean show some of the Craftsman features, especially the carved knee braces at overhanging eaves.

- **Early Bay Tradition** (no date). There is a First Bay Tradition, Second Bay, Third Bay and Fourth Bay. There is much overlap with Prairie Style elements. Craftsman simplicity.

Clean lines. Natural shingle and stucco are common.

Ocean-Balboa Study Area:

In general, Early Bay Tradition does not occur in the study area. It is represented to some degree with innovation found on a residence at 1995 Ocean Av.

- **Prairie Style** (1906-1930). Sharing it's origins with First Bay as an original indigenous style developed by Frank Lloyd Wright in the midwest. Strict emphasis on vertical and horizontal lines. Square geometric window ornamentation at margins with stained glass common here. Flat roofs. Wide, overhanging eaves.

Ocean-Balboa Study Area:

The Prairie Style does not occur in the study area.

Spanish and Mediterranean Styles:

- **Mission Revival** (1890-1915). The Mission Revival Style was an architectural movement that began in the late 19th Century and drew inspiration from the early Spanish missions in California. The movement enjoyed its greatest popularity between 1890 and 1915, though numerous modern residential, commercial, and institutional structures (particularly schools and railroad depots) display this instantly-recognizable architectural style.

All of California's missions shared certain design characteristics, owing both to the limited selection of building materials available to the founding padres and an overall lack of advanced construction experience. Each installation utilized massive walls with broad, unadorned surfaces and limited fenestration, wide, projecting eaves, and low-pitched clay tile roofs. Other features included long, arcaded corridors, pierced arches, and curved "Espanada" gables. Exterior walls were coated with plaster (stucco) to shield the adobe bricks beneath from the elements. Quatrefoil windows. Rough stucco texture favored. Extruded wood beams and terra cotta cylindrical vents emerging from stucco facades are common.

Ocean-Balboa Study Area:

Mission Revival overlaps Spanish Colonial and as such is reflected to a small degree in the eclectic Spanish Colonial interpretations common in the area, most notably at Leadership High School (formerly San Miguel School). Generally speaking however, Mission Revival is not represented in its pure form in the study area.

- **Mediterranean Revival** (1920 -1940). Mediterranean Revival Style architecture is an eclectic design style that was first introduced in the United States around the turn of the nineteenth century, and came into prominence in the 1920s and 1930s. This style evolved from rekindled interest in Italian Renaissance palaces and seaside villas dating from the sixteenth century, and can be found predominantly in California and Florida due to the popular association of these coastal regions with Mediterranean resorts. Architects August Geiger and Addison Mizner did much to popularize this style in Florida; Sumner

Spaulding and Paul Williams (Architect) did likewise on the West Coast.

Mediterranean Revival is generally characterized by square features, including small square towers. Primarily stucco, usually white or light pastel colors. Terra cotta roof tiles. Frequent use of balconies with decorative iron railings. Frequent use of arches. Frequent use of shallow bays enclosing many windows on residential fronts. Frequent use of standard low relief design elements such as “cinnamon twist” columns.

Balconies and window grilles are common, and are generally fabricated out of wrought iron or wood. Ornamentation can range from simple to dramatic, and may draw from a number of Mediterranean references. Classical, Spanish, or Beaux-Arts architecture details are often incorporated into the design, as are lush gardens.



Exhibit 50: SFPD Ingleside Police Station, 2008, TBA West.

Ocean-Balboa Study Area

The Mediterranean style made an enormous impact on the San Francisco built environment during the period for which it was popular (1920-1940). Entire residential tracts and much residential infill uses this model, and the residential areas on both sides of Ocean are no exception. The Mediterranean style is represented in the study area on Ocean as well, but like Mission Revival, it's features tend to be mixed into eclectic Spanish Colonial designs. The dominant model is Spanish Colonial with clear examples of Mediterranean being surprisingly uncommon. The most prominent clear example of Mediterranean is the SFPD Ingleside police station in Balboa Park. Other examples are fused with Spanish Colonial features.

• **Spanish Colonial Revival** (1915-1940). The Spanish Colonial Revival Style was a United States architectural movement that came about in the early 20th century after the opening of the Panama Canal and the overwhelming success of the novel *Ramona*. Based on the Spanish Colonial style architecture that dominated in the early Spanish colonies of both North and South America, Spanish Colonial Revival updated these forms for a new century. The movement enjoyed its greatest popularity between 1915 and 1931 and was most often exhibited in single-level detached houses. It also frequently appears in San Francisco on large apartment buildings from the period, and eclectically on commercial buildings.

Spanish Colonial Revival architecture shares many elements with the very closely-related Mission Revival and Pueblo styles of the West and Southwest, and is strongly informed

by the same Arts & Crafts Movement that was behind those architectural styles. Characterized by a combination of detail from several eras of Spanish and Mexican architecture, the style is marked by the prodigious use of smooth plaster (stucco) wall and chimney finishes, low-pitched clay tile, shed, or flat roofs, and terra cotta or cast concrete ornaments. Other characteristics typically include small porches or balconies, Roman or semi-circular arcades and fenestration, wood casement or tall, double-hung windows, canvas awnings, and decorative iron trim. A square-tooth door surround pattern indicative of alternating masonry blocks on ancient door surrounds is a Spanish Colonial motif. Modest examples of this style will sometimes display little more than a low relief indication of a Spanish coat of arms. Also, although not seen much in San Francisco, “Monterey” style double balconied verandas is a Spanish Colonial building form found more in rural areas.



Exhibits 51 & 52: Masonic Building and Leadership High School entrance, 2008, TBA West

Ocean-Balboa Study Area:

The Spanish Colonial style is the well represented in the study area. 19 buildings have eclectic variations. A notably common form is ‘cinnamon twist’ ornament in association with early commercial transom skylight rows above store entries (see also Early Commercial Storefronts). Spanish Colonial motifs are also mixed with Craftsman/Tudor in commercial buildings related to Westwood Park development (1917-25). Examples of Spanish Colonial can found at 1901-03 Ocean (Masonic Building), 1931-35 Ocean, 1649 Ocean (Ingleside Library), 300 Seneca (Leadership High) and mixed with Edwardian sensibilities on 1549-51 Ocean (Brannagan Bldg) and 1501 Ocean.

Modernist Styles:

- **Art Deco** (1925-1940). Also referred to widely as Moderne at the time, Art Deco was a popular international design movement from 1925 until 1939, affecting the decorative arts such as architecture, interior design, and industrial design, as well as the visual arts such as fashion, painting, the graphic arts, and film. This movement was, in a sense, an amalgam of many different styles and movements of the early 20th century, including Neoclassical, Constructivism, Cubism, Modernism, Bauhaus, Art Nouveau, and Futurism. Its popularity peaked in Europe during the Roaring Twenties and continued strongly in the United States through the 1930s. Although many design movements have

political or philosophical roots or intentions, Art Deco was purely decorative. At the time, this style was seen as elegant, functional, and modern.

It can be characterized by geometric designs in low relief. Common use of exotic motifs borrowed from Egypt, Aztec Central America and Asia, which incidentally is not a separate subset of Art Deco. Streamlined vertical design elements accentuating the tall, the modern and the machine age. The Golden Gate Bridge is an Art Deco masterpiece.

The term Streamline Moderne was a late branch of the Art Deco design style. Its architectural style emphasized curving forms, long horizontal lines, and sometimes nautical elements (such as railings and porthole windows). It reached its height in 1937. This style was the first to incorporate electric light into architectural structure.

After the Universal Exposition of 1900, various French artists formed a formal collective known as, La Société des artistes décorateurs (the society of the decorator artists). The initial movement was called Style Moderne and heavily influenced the principles of Art Deco as a whole. This society's purpose was to demonstrate French decorative art's leading position and evolution internationally. They organized the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exposition of Modern Industrial and Decorative Art). The term Art Deco was derived from the Exposition of 1925, though it was not until the late 1960s that this term was coined by art historian Bevis Hillier, and popularized by his 1968 book *Art Deco of the 20s and 30s*. Art Deco slowly lost patronage in the West after reaching mass production, when it began to be derided as gaudy and presenting a false image of luxury. Eventually, the style was cut short by the austerities of World War II.



Exhibit 53: 1973-75 Ocean Ave., 2008, TBA West

Ocean-Balboa Study Area:

Art Deco commercial buildings are an important part of the Ocean Avenue corridor. The Art Deco anchor is the El Rey Theater (1970 Ocean) which dominates the built environment with its streamlined tower and defines a boundary between commercial and residential portions of Ocean. Other buildings such as 1973-75 and 1910 Ocean are striking in their use of low relief Aztec ornamentation. The Mayflower Restaurant at 1418-22 Ocean uses an interesting ziggurat patterning. Other, more modest examples are 1948 and 1540 Ocean. 1827 Ocean though heavily modified, preserves an Art Deco entry floor tarrazzo pattern.

• **International Style** (1935-1945). The International style was a major architectural style of the 1920s and 1930s in Europe, later in the United States. The term usually refers, in Europe, to the buildings and architects of the formative decades of Modernism, before

World War I. Around 1900 a number of architects around the world began developing new architectural solutions to integrate traditional precedents with new social demands and technological possibilities. The work of Victor Horta and Henry van de Velde in Brussels, Antoni Gaudi in Barcelona, Otto Wagner in Vienna and Charles Rennie Mackintosh in Glasgow, among many others, can be seen as a common struggle between old and new.

The International Style as such blossomed in 1920s Western Europe. Researchers find significant contemporary common ground among the Dutch de Stijl movement, the work of visionary French/Swiss architect Le Corbusier and various German efforts to industrialize craft traditions, which resulted in the formation of the Deutscher Werkbund, large civic worker-housing projects in Frankfurt and Stuttgart, and, most famously, the Bauhaus. The Bauhaus was one of a number of European schools and associations concerned with reconciling craft tradition and industrial technology. After World War II, the International Style matured, HOK and SOM perfected the corporate practice, and it became the dominant approach for decades.

The term International Style came from the 1932 exhibition at the Museum of Modern Art, organized by Philip Johnson, and from the title of the exhibition catalog for that exhibit, written by Johnson and Henry Russell Hitchcock. Prior to use of the term 'international style', the same striving towards simplification, honesty and clarity are identifiable in US architects, notably in the work of Louis Sullivan and Frank Lloyd Wright in Chicago. Hitchcock's and Johnson's aims were to define a style of the time, which would encapsulate their philosophy of modern architecture. They identified three different principles: the expression of volume rather than mass, balance rather than preconceived symmetry and the expulsion of applied ornament.

Some primary identifiers of the style include:

- windows running in broken horizontal rows forming a grid
- * ribbon-like windows which wrap around corners
- * asymmetrical forms, especially extruded rectangular massing at 90-degree angles
- * absence of decoration.

Ocean-Balboa Study Area: Specific examples of the International style are not represented in the study area. Most modern buildings have other stylized features integrated into the design.

• **Corporate International Style** (1945-1985). Inspired by German Modernist architecture, proponents are from the schools of Bauhaus and Brutalism. This architectural style arose primarily in Germany as related to a European modernist movement which began as early as 1900 and blossomed in the 1920s as what came to be known as the International Style. The gradual rise of the National Socialist regime in Weimar Germany in the 1930s, and the Nazi's rejection of modern architecture, meant that an entire generation of architects were forced out of Europe. When Walter Gropius and Marcel Breuer fled Germany, they both arrived at the Harvard Graduate School of

Design, in an excellent position to extend their influence and promote the Bauhaus as the primary source of architectural modernism. When Mies fled in 1936, he came to Chicago, and solidified his reputation as the prototypical modern architect.

This style was born from the International Style and can be considered a refinement often involving bold physical solutions to supporting large masses. Materials are typically steel, glass and unfinished concrete. Bold repeating elements are common. Deep overhanging ledges are common, sometimes as large counterbalanced masses extending over open space. Curved or angled forms are commonly used on a large scale.



Ocean-Balboa Study Area:

Corporate International is represented superbly with one example in the study area, the Balboa Swimming Pool Building in Balboa Park. Repeating angled buttresses and an enormous curved semi-circular entry ramp on the east side are two of its particularly distinctive features.



Exhibit 54: Balboa Park Swimming Pool Building, 2008, TBA West (date of construction to be verified)

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