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Portman, John Calvin, Jr.

DRAFT



Fugazi Bank Building, 4 Columbus Avenue, 1907, Landmark #52 (NoeHill.com).

## **Paff, Charles (1865-1942)**

### **Architect**

#### Education:

Firms: Principal, Charles Paff, Architect, San Francisco, CA, ca. 1900-ca. 1910  
Principal, Charles Paff and Company, Architect, San Francisco, CA, ca. 1910-unknown year  
Partner, Paff and [John] Baur, Architects, San Francisco, CA, ca. 1910-1914<sup>1</sup>

Charles Paff was born in Minnesota in 1865. By 1900, he was in the Bay Area. From around 1900 through 1910, he worked as an architect independently. In 1910, he established Charles Paff and Company. In the same year, he began his collaboration with John Baur, which lasted through 1914.

#### Projects in San Francisco:

Fugazi Bank Building, 4 Columbus Avenue, 1907, Landmark #52  
Holy Trinity Orthodox Cathedral, 1520 Green Street, 1909  
Knights of Pythias Castle, 101 Valencia Street, 1909  
Olympic Club, 524 Post Street, 1912 (With John Albert Baur)  
Orient Building, 332 Pine Street, 1912  
901-5 Guerrero Street, unknown year (With John Albert Baur)

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<sup>1</sup> "Charles Peter Paff (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/7723/>.



1945 Hyde Street, 1920s

## **Parug, Martha “Jane” Moorehead (unknown year-1965) Architect and Engineer**

Education: B.Arch, University of California, Berkeley, unknown year<sup>2</sup>

Firms: Partner, Rifat Parug and Jane Moorehead Parug, Architects, Bay Area, CA, 1949-1965<sup>3</sup>

Cultural Association: Women

Martha Jane Moorehead Parug likely went to architecture school at U.C. Berkeley. At school, she met and married Rifat Parug from Turkey. The two worked together – Rifat focused on artistic and architectural design while Jane worked on the engineering. They worked with various architects before they opened their own firm in 1949 and designed modern houses together such as the 1958 Hurley residence in Kensington. Jane died of cancer in 1965.<sup>4</sup>

### Other notable projects:

Hurley residence, Kensington, CA, 1958

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<sup>2</sup> Horton, Inge Schaefer, “Daring to Design Modern: Women Architects of Northern California,” *Docomomo*, August 11, 2014, <https://www.docomomo-us.org/news/daring-to-design-modern-women-architects-of-northern-california>.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.



550 Turk Street, 1920s  
(Google Maps).

## **Pasqualetti, Joseph A. (1880-1966)** **Builder/Engineer**

Education:      Engineering degree, Stanford University, unknown years

Firms:            The American Concrete Company, San Francisco, 1908-unknown year

Cultural Associations:      Italian/Italian American

Joseph Anthony Pasqualetti was born in Genoa, Italy in 1880. When he was around 20, his fellow townspeople raised money to send him to the United States. He arrived in New York City in 1902 with six dollars in his pocket and made his way to San Francisco where he took a job as a laborer. After the 1906 earthquake, he earned money by dynamiting fire breaks erected to limit the quake's damage.<sup>5</sup> In 1908, he co-founded the American Concrete Company with fellow Italian, Johnny Casaretto. A pioneer of reinforced concrete technology, the company rose to prominence during the 1920s and constructed apartments and warehouses and garages.<sup>6</sup>

By all measures a competent and respected builder, Pasqualetti was best known for his concrete garages, like those at 265 Eddy Street, 1550 Union Street, and 1140 Powell Street.<sup>7</sup> He was a graduate of Stanford University where he received a bachelor's degree in engineering and was married to Anna K. Ware. Together they had two sons, Beverly and Kenneth, and resided at 1466 Greenwich Street, a house

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<sup>5</sup> "Joseph A. Pasqualetti Dies; Builder," *San Francisco Chronicle*, March 17, 1966, 44.

<sup>6</sup> Kessler, Mark D, *The Early Public Garages of San Francisco: An Architectural and Cultural Study, 1906-1929*, McFarland Incorporated Publishers, 2013, 147.

<sup>7</sup> *Ibid.*

Pasqualetti constructed.<sup>8</sup> His oldest son, Beverly, became a famous photographer who founded the City College of San Francisco photography department and commanded a U.S. Navy photography and public relations unit during WWII.<sup>9</sup> Pasqualetti died in 1966 at the age of 86.<sup>10</sup>

Projects in San Francisco:

1945 Hyde Street, 1920s

1565 Bush Street, 1920s

Chinese Hospital Parking Garage, 1140 Powell Street, 1920s

Union Garage, 1550 Union Street, 1920s

550 Turk Street, 1920s

Pasqualetti House, 1466 Greenwich Street, 1920s

Metropolitan Garage, 265 Eddy Street, 1924

355 Brannan Street, 1928



5<sup>th</sup> and Mission Parking Garage, 899 Mission Street, 1995  
(Google Maps).

**Patri, Piero N. (1929-2006)**

**Architect**

Education: B. A., Architecture, University of California, Berkeley, 1955

Firms: Partner, Patri, Patri, Patri, Architects, San Francisco, 1957-1963  
Partner, Whisler-Patri Associates, San Francisco, 1963-1996  
Principal, Patri Merker Architects, San Francisco, 1996-2004

Cultural Association: Italian/Italian American

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<sup>8</sup> Year: 1920; Census Place: *San Francisco Assembly District 32, San Francisco, California*; Roll: T625\_137; Page: 9A; Enumeration District: 176 (*Ancestry.com*).

<sup>9</sup> Sarker, Pia, "Beverly Joseph Pasqualetti – Photographer," *SFgate.com*, accessed July 12, 2021, <https://www.sfgate.com/bayarea/article/Beverly-Joseph-Pasqualetti-photographer-2604609.php>

<sup>10</sup> "Joseph A. Pasqualetti Dies; Builder," *San Francisco Chronicle*.

Piero Nicole Patri was born in 1929 in San Francisco. His mother, Stella, was from Canada and worked as a bookbinder;<sup>11</sup> his father, Giacomo, was from Italy and worked as an illustrator for *The San Francisco Chronicle*.<sup>12</sup> He attended the University of California, Berkeley where he received his bachelor's degree in architecture in 1955.<sup>13</sup> He also spent time studying architecture in Milan and Florence.<sup>14</sup>

In 1957, he formed the firm Patri, Patri, Patri, with his two brothers, Remo and Ttto, which lasted until 1963. That year, he formed the firm Whisler-Patri Associates with fellow architect, Bud Whisler. Their office was located in an old industrial warehouse at 440 Pacific Avenue – a building they had renovated.<sup>15</sup> By the 1980s, the firm had over 120 employees and offices in both San Francisco and Los Angeles.<sup>16</sup> The firm lasted until Whisler's retirement in 1996. Some of Patri's most famous works were restoration projects, including the Monadnock Building at 685 Market Street (now Nordstrom), the Phelan Building at 760 Market Street, and the Metropolitan Life Headquarters at 600 Stockton Street on Nob Hill that now houses the Ritz-Carlton Hotel. He also designed the 18-story tower at the Hills Brothers Coffee Plant at 7184 The Embarcadero, finished in 1992. His largest project was the San Francisco Shopping Center at 5<sup>th</sup> and Market Streets, (now Westfield San Francisco Center) completed in 1995.<sup>17</sup> Pietro completed numerous projects in Asia, including a rehabilitation project for a series of historic "celebrity villas" on Mount Lushan in south-central China - buildings that were associated with Mao Tse-tung.<sup>18</sup>

Piero practiced on his own until 2004 and headed the firm, Parti Merker Architects, and designed the downtown Macy's building at 170 O'Farrell Street using a unique opaque glass finish at the facade. In 1985, he was elected Fellow of the American Institute of Architects (AIA). He was an active member of the San Francisco Planning and Urban Renewal Association (SPUR) from the 1960s on, and after being diagnosed with Lou Gehrig's disease in 2004, he explored ways to develop more senior living buildings in San Francisco. He was active in organizations and clubs to improve the city throughout his life. Patri passed away in 2006.<sup>19</sup>

#### Projects in San Francisco:

Monadnock Building, 685 Market Street, 1988 (restoration, now Nordstrom)

Phelan Building, 760 Market Street, 1980s (restoration)

San Francisco Shopping Center, 865 Market Street, 1991 (now Westfield San Francisco Center)

5<sup>th</sup> and Mission Parking Garage, 899 Mission Street, 1995

Macy's Union Square, 170 O'Farrell Street, 2000s

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<sup>11</sup> Year: 1940; Census Place: *San Rafael, Marin, California*; Roll: *m-t0627-00261*; Page: 66A; Enumeration District: 21-5 (*Ancestry.com*).

<sup>12</sup> *Ibid.*

<sup>13</sup> "American Architects Directory," *American Institute of Architects*, 1962, 697.

<sup>14</sup> Watson, Lloyd, "Rebuilding Chiang's, Mao's Summer Homes," *San Francisco Chronicle*, July 12, 1993, B3.

<sup>15</sup> "The Working Press," *San Francisco Chronicle*, November 4, 1965, 33.

<sup>16</sup> "Whisler-Patri Opens L.A. Office," *San Francisco Chronicle*, June 23, 1988, C7.

<sup>17</sup> King, John, "Pietro Patri – Influential Architect Strove to Improve S.F.," *SFGate.com*, January 17, 2006, accessed August 19, 2021, <https://www.sfgate.com/bayarea/article/Pietro-Patri-influential-architect-strove-to-2506613.php>.

<sup>18</sup> Watson, Lloyd, "Rebuilding Chiang's, Mao's Summer Homes."

<sup>19</sup> King, John, "Pietro Patri – Influential Architect Strove to Improve S.F."





140-42 2<sup>nd</sup> Street, 1907

(Google Maps).

## **Pelton, Jr., John Cotter (1856-1952)** **Architect**

Education:

Firms:           Draftsman, Wright and Sanders, Architects, San Francisco, CA, ca. 1875-1877  
                  Draftsman, Augustus Laver, Architect, San Francisco, CA, 1877-1879  
                  Partner, Pelton and Hatherton, Architects, San Francisco, CA, ca. 1879-1886  
                  Principal, John C. Pelton, Jr., Architect, Los Angeles, CA, 1886-1890  
                  Principal, John C. Pelton, Jr., Architect, San Francisco, CA, 1891-1897  
                  Tile Setter, Santa Barbara, CA, 1927<sup>20</sup>

John Cotter Pelton was born in San Francisco in 1856. He did not receive a formal architectural training and instead worked as a draftsman in the offices of San Francisco architects Wright and Sanders from around 1875 through 1877 and Augustus Laver from 1877 through 1879.<sup>21</sup> During his work with Laver, he worked on the designs for the Old City Hall.<sup>22</sup> In 1879, Pelton opened a firm with Edward Hatherton, another architect from Laver's firm. The two designed numerous residential buildings in San Francisco until they split up in 1886. During this time period, Pelton worked on his "Cheap Dwellings," or small

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<sup>20</sup> "John Cotter Pelton Jr. (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/1364/>.

<sup>21</sup> *Ibid.*

<sup>22</sup> VerPlanck, Christopher, "Pelton's Cheap Dwellings," *Found SF*, [https://www.foundsf.org/index.php?title=Pelton%27s\\_Cheap\\_Dwellings](https://www.foundsf.org/index.php?title=Pelton%27s_Cheap_Dwellings).

houses designed for working-class areas. There are thirteen in the Dogpatch neighborhood of San Francisco.<sup>23</sup>

Pelton worked alone from 1886 to 1890 in Los Angeles before he returned to San Francisco in 1891. He continued to work independently from 1891 to 1897. During this time period, he worked with the Belvedere Land Company and received numerous commissions in Belvedere. He completed one project in San Francisco during this time – six Tudor-revival residences at California Street and 2nd Avenue.<sup>24</sup>

After the 1906 Earthquake, Pelton began to take commissions in San Francisco and helped to rebuild the downtown and SoMa areas. He continued to work on projects in Los Angeles as well.

Projects in San Francisco:

140-42 2<sup>nd</sup> Street, 1907

165-171 2<sup>nd</sup> Street, 1912

Six residences at California Street and 2nd Avenue, unknown years



Sheet Metal Workers Hall, 224-26 Guerrero Street, 1906  
(Google Maps).

**Percey, James E. ()**  
**Architect**

Education:

Firms:

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<sup>23</sup> "Dogpatch Cottage," *Dwell*, <https://www.dwell.com/home/dogpatch-cottage-06a084e8>.

<sup>24</sup> VerPlanck, Christopher, "Pelton's Cheap Dwellings."



Little is known about San Francisco architect James E. Percy. He worked in the Market & Octavia area on the Sheet Metal Workers Hall at 224-26 Guerrero Street in 1906.<sup>25</sup>

Projects in San Francisco:

Sheet Metal Workers Hall, 224-26 Guerrero Street, 1906

## **Percy & Hamilton (1880-1899) Architecture Firm**

Education:

Firms:

Frederick Foss Hamilton and George Washington Percy were Maine natives who opened a prestigious architecture firm in San Francisco from around 1880 to 1899. They designed multiple buildings in Pacific Heights. Unfortunately, many of their structures were destroyed during the 1906 Earthquake.<sup>26</sup>

Projects in San Francisco:

Charles Heise House, 2517 Pacific Avenue, 1884  
2547 Washington Street, 1884  
1923 Webster, 1885  
First Unitarian Church, 1187 Franklin Street, 1887  
Sharon Building, Golden Gate Park, 1887  
2513 Broadway, 1889  
2201 Broderick, 1889  
Frederick Hamilton House, 2513 Pacific Avenue, 1890  
J.C. Stubbs House, 2519 Pacific Avenue, 1892  
Seventh Day Adventist Church, California and Broderick, 1892  
Trinity Presbyterian Church, 3261 23rd Street, 1892  
1902 Broderick, 1893  
2318 Fillmore, 1894  
Slack Mansion, 2230 Sacramento, 1894  
Union Iron Works Office Building, 20th Street in Union Iron Works, 1896  
85 2nd Street at Mission, 1897  
2705 Buchanan, 1897  
Alvinza Hayward Building, 400 Montgomery, 1906

Other notable projects:

Greystone Cellars, St. Helena, CA, 1886  
Alameda City Hall, CA, 1896

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<sup>25</sup> Page & Turnbull, *Market and Octavia Neighborhood Plan Area Historic Context Statement*, San Francisco Planning Department, 2007, 58.

<sup>26</sup> "Percy and Hamilton, Architects (Partnership)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/firm/1447/>.



William Pereira (The Cultural Landscape Foundation).



Transamerica Pyramid, 600 Montgomery Street, 1972 (SFStation.com).

## **Pereira, William (1909-1985)** **Architect of Merit**

Education: B.A., Architecture, University of Illinois at Urbana Champaign, 1931

Firms: Holabird & Root, Chicago, IL, 1931-1938  
Partner, Pereira & Pereira, Chicago, IL, 1938  
Partner, Pereira & Luckman, Los Angeles, CA, 1950-1958  
Principal, Pereira & Associates, Los Angeles, CA, 1959-1985

Cultural Associations: Jewish

William Pereira was born in Chicago, Illinois in 1909. Growing up in the Jewish faith and raised with an acute sense of creativity, he was obsessed with the world of the future and spent much of his youth drawing and painting incredible futuristic scenes. Eventually securing work as a young draftsman and architect's assistant, he later enrolled in the University of Illinois where he received his Bachelor's of Arts in architecture in 1931. Upon graduation, he worked for the firm of Holabird and Root, where he assisted on several notable projects including the master plan of Chicago's 1933 "A Century of Progress" World's Fair. In 1938, he began a firm with his brother, Hal, where they collectively designed dozens of movie theatres across the United States. Together, they designed the Esquire Theatre at 58 East Oak Street, considered one of Chicago's best examples of Art Deco style.

After WWII, Pereira moved west and taught architecture at the University of Southern California. He eventually formed a partnership in 1950 with Charles Luckman, the former president of Lever Brothers and fellow Illinois native; the firm of Pereira & Luckman grew to be one of the nation's busiest, designing projects like the famous Theme Building at Los Angeles National Airport. The partnership lasted until 1958, when Pereira set off to create his own firm, Pereira and Associates. Known for his futuristic designs that showed a mastership of planning and style, Pereira's work began to appear across the country where

buildings like the Geisel Building in San Diego embodied a sense of New Futurism that still proves influential today.

Perhaps most famously, Pereira was commissioned to design the Transamerica Pyramid, globally considered a masterpiece of Futurism and tallest building in San Francisco until 2018. Eventually, Pereira's work encompassed everything from amusement parks to research facilities, and buildings like the Los Angeles County Museum of Art and Miami City Hall represent but a handful of his enormously significant works. Aside from practicing architecture, Pereira remained highly involved in the arts and sciences, and was proudly featured on the cover of Time Magazine in 1963. Having achieved national recognition and a mass of prestigious awards, Pereira remained active until the time of his death in 1985 where he passed away at the age of 76.<sup>27</sup>

Projects in San Francisco:

Transamerica Pyramid, 600 Montgomery Street, 1972  
Westin St. Francis Hotel, 335 Powell Street, 1972  
Pacific Mutual Building, 600-612 California Street, 1974  
Two Transamerica Center, 501-525 Sansome Street, 1980  
One Sansome Street, 1 Sansome Street, 1984

Other notable projects:

Esquire Theater, Chicago, IL, 1938  
Vogue Theatre, Hollywood, CA, 1959  
The Theme Building, Los Angeles, CA, 1961  
University Tower, Irvine, CA, 1966  
City Hall, Miami, FL, 1967  
611 Place, Los Angeles, CA, 1969  
Geisel Library, San Diego, CA, 1970

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<sup>27</sup> Los Angeles Conservancy, "William Pereira," <https://www.laconservancy.org/architects/william-pereira>.



Warren Perry (Alamy.com).



2585 Pacific Avenue, 1924  
(Google Maps).

### **Perry, Warren C (1884-1980)** **Architect of Merit**

Education: Coursework in civil engineering, University of California, Berkeley, ca. 1904  
Architecture courses, University of California, Berkeley, Summers of 1906, 1907  
Ecole des Beaux Arts, Paris, 1911

Firms: John Galen Howard, Architects, San Francisco, CA, 1911-1913  
Warren Charles Perry, Architects, San Francisco, CA, 1913-1954

Warren Charles Perry was born in 1884 in Santa Barbara, California, but grew up in Berkeley where his family had moved when he was three years old. He graduated from Berkeley High School in 1903 and studied Civil Engineering at the University of California, Berkeley. That same year, a Department of Architecture had been established under the direction of John Galen Howard, University Architect and friend of Warren's father. Perry took classes from Howard during the summers of 1906 and 1907, and with Howard's encouragement, took the entrance exam to Ecole des Beaux-Arts. Perry passed the exam and was accepted into the *atelier* of Gaston Redon where after three years he received enough credits to reach the *Premiere Classe*. In 1911, he returned to the Bay Area and accepted a faculty appointment at UC Berkeley's Department of Architecture. He also took a position with Howard's architectural firm at 604 Mission Street where he worked on commercial and residential projects.

In 1913, Perry passed the state architectural license exam and was awarded license number B783. That same year, he established his own practice at 604 Mission Street and later moved to 260 California Street where his office remained until he retired. In 1927, he took over as Chairman of the School of Architecture at Berkeley and in 1929, was appointed Dean of the School. In 1932, along with fellow architect George

Kelham, he designed the George C. Edwards Track Stadium (now named Goldman Field) – the first stadium in the world designed exclusively for track and field events.

Perry's teaching responsibilities allowed for little time to practice, but he did design several residential and commercial projects in popular 20<sup>th</sup> century styles, including Mediterranean Revival and Tudor Revival. His work can be seen at 2458 Green Street (1922), 570 El Camino del Mar in Seacliff (1930), and his personal residence at 3140 Pacific Avenue 2530 Vallejo Street. Perry was also a member of the State Board of Architectural Examiners from 1931 to 1943 and served as the Vice-President of the San Francisco Chapter of the American Institute of Architects (AIA) from 1936 to 1937, and president in 1938. He was recognized for his contributions to architectural education and made fellow of the AIA in 1947. Perry retired in 1954 but continued to practice until his death in 1980. Two of his last projects were the remodeling of St. Mary the Virgin Episcopal Church at 2325 Union and the relocation and redesign of the Octagon House at 2645 Gough Street for the Colonial Dames of America.<sup>28</sup>

Projects in San Francisco:

2458-2460 Green Street, 1922

2585 Pacific Avenue, 1924

2530 Vallejo Street, 1925

3140 Pacific Avenue, 1926

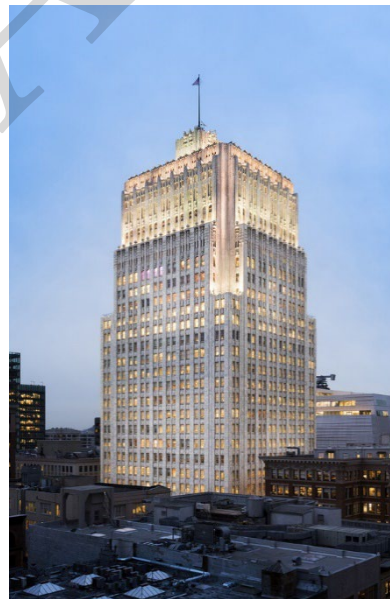
570 El Camino del Mar, 1930

3150 Pacific Avenue, 1932

165 Terrace Drive, 1936



Timothy Pflueger (*US Modernist*).



Pacific Telephone Building, 140 New Montgomery, 1925 (Loopnet.com).

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<sup>28</sup> Parry, David, "Pacific Heights Architects #8 – Warren C. Perry," March 2002, <https://150290062.homesconnect.com/AccountData/150290062/NF8Perry.pdf>

## **Pflueger, Timothy (1892-1946)**

### **Architect**

Education: Mission High Evening School, 1907-1911  
San Francisco Architectural Club, 1911<sup>29</sup>

Firms: Office boy/Draftsman, Miller and De Colmesnil, Architects, San Francisco, CA, 1907-1923  
Partner, Miller and Pflueger, Architects, San Francisco, CA, 1923-1937  
Principal, Timothy Pflueger, Architect, San Francisco, CA, 1937-1946

During the 1920s and early 1930s, Timothy Pflueger and his partner James R. Miller designed many of San Francisco's premier Art Deco office towers including the Pacific Telephone and Telegraph Company building and the 450 Sutter Medico-Dental Building. The firm designed and remodeled numerous iconic theaters in San Francisco including the Alhambra (1926), Royal (1928, demolished except for vertical sign), El Rey (1931), New Mission (1932), and the New Fillmore (1932). During his solo architectural practice in the 1940s, he designed the iconic Top of the Mark lounge at the Mark Hopkins Hotel and I. Magnin department stores throughout California.<sup>30</sup>

Pflueger was very active in the arts and architecture community. He was on the design board of the Golden Gate International Exposition and was a founding member of the San Francisco Museum of Art (now the San Francisco Museum of Modern Art). Several of his draftsmen later became Architects of Merit in their own right – including Michael Goodman, Theodore Bernardi, and Clarence Mayhew.<sup>31</sup> After Pflueger's death in 1946, his brother Milton took over the firm, which later designed several buildings for the University of San Francisco, the teaching hospital in Parnassus Heights for the University of California at San Francisco, and several buildings for the San Francisco Junior College campus (renamed City College).<sup>32</sup>

#### Projects in San Francisco:

Castro Theater, 429 Castro Street, 1922  
Pacific Telephone Building, 140 New Montgomery, 1925  
The Alhambra, 2330 Polk Street, 1926  
The Royal Theater, 1529 Polk Street, 1928  
Roosevelt Middle School, 460 Arguello Boulevard, 1930  
El Rey Theater, 1970 Ocean Avenue, 1931  
New Mission Theater, 2550 Mission Street, 1932, Landmark #245, renovation  
New Fillmore Theater, address, 1932, renovation  
Vollmer House, 313 Lansdale Avenue, 1935  
San Francisco-Oakland Bay Bridge, ca. 1935 (Consulting architect with Arthur Brown Jr. and John Donovan to the State of California)  
Delprat House, 295 Lansdale Avenue, 1936  
George Washington High School, 600 32nd Avenue, 1936 (With associate architect James Rupert Miller)

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<sup>29</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 257.

<sup>30</sup> Ibid.

<sup>31</sup> Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008).

<sup>32</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 257-258.



Transbay Terminal, 1938 (demolished in 2010)  
Patent Leather Lounge, St. Francis Hotel, 338 Powell Street, 1939 (demolished)  
Angelo J. Rossi Florists, remodel, 45 Grant Avenue, 1939 (altered)  
Golden Gate International Exposition Buildings: Federal Building, Court of Pacifica, California State Building, 1939-1940 (demolished)  
San Francisco Junior College (now City College): Science Hall, Men's and Women's Gymnasia, and Athletic Field, 50 Phelan Avenue, 1940  
Abraham Lincoln High School, 24th Avenue, 1940 (With associate architects Frederick Meyer, W. P. Peugh, and Martin Rist)  
"Top of the Mark" Lounge, Mark Hopkins Hotel, 999 California, 1940 (altered)  
Union Square Underground Parking Garage and Plaza, 250 Geary, 1942  
I. Magnin, flagship store on Union Square, Geary Street, 1946

Other notable projects:

Our Lady of the Wayside Church, Portola Valley, CA, 1912  
State Theater, Oroville, CA, 1927

**Pinney, Neil ()**  
**Architect**

Education:

Firms:

Little is known about San Francisco architect Neil Pinney. He worked on the Diamond Heights redevelopment project in the 1960s and designed 48 Turquoise Way in 1962.<sup>33</sup>

Projects in San Francisco:

48 Turquoise Way, 1962

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<sup>33</sup> San Francisco Planning Department, *Draft Diamond Heights Historic Context Statement Case Report*, Summer 2016.



Albert Pissis (Pacific Coast Architecture Database).



Flood Building, 870-898 Market, 1904 (NoeHill.com).

## **Pissis, Albert (1852-1914)** **Architect**

Education: Ecole des Beaux-Arts, Paris, France, early 1880s

Firms: Partner, Pissis & Moore, Architects, San Francisco, ca. early 1880s-unknown year

Albert Pissis was born in Mexico in 1852. He was raised in San Francisco and eventually studied architecture at the Ecole des Beaux-Arts in Paris, where he graduated in the early 1880s. He may have been one of the first San Francisco architects to do so. Once back in San Francisco, he partnered with William P. Moore to form Pissis & Moore, a small but prestigious firm. They designed the Hibernia Bank building at 1 Jones Street in 1892. Throughout his career, Pissis was known for his Beaux Arts, French Neoclassical, Eastlake, and Queen Anne designs. He was also crucial in the rebuilding efforts after the 1906 Earthquake.<sup>34</sup>

### Projects in San Francisco:

Vale House, 2226 California, 1885

Hibernia Bank, 1 Jones Street, 1892

Emporium, 835-865 Market, 1896

Sherith Israel, 2266 California Street, 1904

Flood Building, 870-898 Market, 1904

Levi Strauss Company Factory, 250 Valencia Street, 1906

California Casket Company, 959-965 Mission Street, 1906-1907

931 Market Street, 1907

Roullier Building, 49 Kearny Street, 1907

Anglo and London Paris National Bank, Market and Sutter, 1908

Borel Building, 440 Montgomery, 1908

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<sup>34</sup> "Albert Pissis (1852-1914)," *Bay Area Architects*, <https://noehill.com/architects/pissis.aspx>.

Charleston Building, 251-255 Kearny, 1908  
Rosenstock Building, 28-36 Geary, 1908  
White House Department Store, 255 Sutter, 1908  
W. P. Fuller Building, 301 Mission, 1909  
Mechanics Institute, 57-65 Post, 1909  
Misses Butler Building, 120 Ellis, 1909  
Rochat Cordes Building, 126-130 Post, 1909  
Health Sciences Library, 2395 Sacramento, 1912  
Savoy Hotel, 580 Geary, 1913  
3367-69 21st Street, unknown year  
3371 21st Street, unknown year  
3375 21st Street, unknown year  
700-68 7th Street, unknown year  
The White House (with Wm. Moore), unknown address, unknown year

Other notable projects:

Bank of Eureka, 240 E Street, Eureka, 1911<sup>35</sup>

University House, University House Way, Berkeley, 1911<sup>36</sup>



Garibaldi Hall, 435 Broadway, 1919  
([www.compass-cre.com](http://www.compass-cre.com)).

## **Pizzigoni, Henry (1860-1920s)**

### **Architect**

Education:

Firms:           Principal, Henry Pizzigoni, Architect, San Francisco, CA, 1906-1907  
                  Partner, Henry Pizzigoni & Adolph Cavallo, Architects, 1906-1907  
                  Principal, Henry Pizzigoni, Architect, 1907-1920s

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<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

Cultural Associations: Italian/Italian American

Henry Pizzigoni was born Enrico Pizzigoni in 1860 in Intra, Italy, a small town on the west side of Lago Maggiore, Province of Novara, Region of Piedmont in the Alps.<sup>37</sup> A widower, he arrived in New York with his son, Pietro, on July 8, 1906. It is unclear where he learned architecture, but he arrived in San Francisco immediately after the 1906 Earthquake and Fire and opened an architectural practice at 15 Montgomery Avenue, at the south end of North Beach.<sup>38</sup> He had a very brief partnership with builder, Adolph Cavallo and in 1907 worked on his own.

Pizzigoni lived in Alameda with his son who was listed as a carpenter in the 1910 census. Though listed as an architect in city directories, Pizzigoni was listed as a “non-certified” architect in the 1912 *Daily Pacific Builder*. Although it does not appear that Pizzigoni was as well-known as other Italian architects in North Beach, he designed a building for one of the most important Italian institutions in San Francisco, Garibaldi Hall at 435 Broadway for the Compagnia di Mutuo Soccorso in 1919. The building contains elements of the Beaux Arts and Spanish Revival styles. Throughout the early 1900s, he also designed three flats, two apartments, and a boarding house.<sup>39</sup> He appears to have passed away sometime in the 1920s.

Projects in San Francisco:

Garibaldi Hall, 435 Broadway, 1919



Chronicle / Jerry Telfer

Gertrude Plat (SFGate.com).

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<sup>37</sup> Corbett, Michael R, *North Beach, San Francisco Historic Context Statement*, January 31, 2018 (revised, February 11, 2020), Northeast San Francisco ConservancA4

<sup>38</sup> Ancestry.com. *U.S., City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

<sup>39</sup> Corbett, Michael R, “North Beach, San Francisco Historic Context Statement,” A4.

## **Platt, Gee Gee (1939-Present)**

### **Preservationist**

Education: Connecticut College for Women, New London, Connecticut

Firms: Vice-President, Landmarks Advisory Board, 1972-1973  
President, Landmarks Advisory Board, 1973-1980  
Founder, G. Bland Platt Associates, 1980  
Chair, Historic Preservation Fund Committee, present

Cultural Associations: Women

Gertrude “Gee Gee” Bland Platt was born in 1939 in St Louis, Missouri. She had three siblings and attended the Mary Institute in St. Louis until she was in her teens. When she graduated high school, Platt enrolled in the Connecticut College for Women in New London, Connecticut, a school with feminist roots where she studied history and English. While in college, she met and married Peter Platt, a law student from New Haven, Connecticut and the couple moved to San Francisco in 1961. They resided at 340 Lombard Street and had two sons, Peter and Jeffery.

During a time when historic preservation was non-existent, Gee Gee was one of the first to advocate for San Francisco’s historic architecture and voiced her concerns for the city’s built environment at Junior League meetings where she volunteered. She conducted outreach to cities like Boston and New Orleans to learn more about their historic preservation policies and her knowledge helped form the Historic Sites Project and Committee. The committee’s first project was to launch a survey to identify historically and architecturally significant buildings throughout the Bay Area. Gee Gee herself oversaw the survey work in Russian Hill, Telegraph Hill, Nob Hill, and the Waterfront and was appointed the Historic Sites Project City-wide Chairwoman for San Francisco County.

Her efforts were instrumental in forming San Francisco’s Historic Preservation Ordinance that was adopted in 1967 and she served on the first, seven member Landmarks Advisory Board. She was elected Vice-President of the board in 1972 and served as President from 1973 to 1980. During her tenure, the city designated over 100 of the city’s 200 landmark buildings and was instrumental in the establishment of the Jackson Square Historic District. She was Chair of the Landmarks Board Redevelopment Committee and spearheaded the effort to preserve many historic properties threatened by development. She is credited with many of the Board’s successes.

In 1980, she established G. Bland Platt Associates, a historic preservation consulting group, one of the earliest in the city. She was known as an expert in preservation policy and helped many other cities develop their own preservation programs. One of her most lasting legacies was her work on the 2005 lawsuit against developers who “accidently” demolished the historic Emporium Building that resulted in a 2.5-million-dollar settlement and led to the creation of the Historic Preservation Fund Committee, where she continues to serve. The fund is responsible for dozens of important preservation projects.<sup>40</sup>

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<sup>40</sup> “Preservationists on Preservationists,” *San Francisco Heritage*, November 20, 2020, [https://www.youtube.com/watch?v=pi6lUK9-J-A&ab\\_channel=SanFranciscoHeritage](https://www.youtube.com/watch?v=pi6lUK9-J-A&ab_channel=SanFranciscoHeritage).

**Polk, Louis ()**  
**Architect**

Education:

Firms:

Little is known about San Francisco architect Louis Polk.

Projects in San Francisco:

Jessie Street Substation (rebuild), 1907<sup>41</sup>



Willis Polk (FoundSF.org).



1969 California Street, 1915 (NoeHill.com).

**Polk, Willis (1867-1924)**  
**Architect of Merit**

Education: Coursework, Columbia University, New York, NY, between 1887 and 1892<sup>42</sup>

Firms: Apprentice, Unknown Contractor, Jacksonville, IL, 1875  
Apprentice, Jerome B. Legg, Architect, Jacksonville, IL, 1880  
Partner, W. W. Polk & Son, Kansas City, MO, 1885  
Draftsman, Van Brunt & Howe, Kansas City, MO, 1887  
Designer, A. Page Brown, Architect, San Francisco, 1889-ca. 1890

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<sup>41</sup> San Francisco Planning Department, "Central SoMa Historic Context Statement & Historic Resource Survey," March 16, 2015.

<sup>42</sup> "Willis Polk Collection, 1890-1937," *Online Archive of California*, [https://oac.cdlib.org/findaid/ark:/13030/tf0p3001nc/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/tf0p3001nc/entire_text/).



Partner, Fritz Maurice Gamble and Willis Polk, Architects, San Francisco, CA, ca. 1890-1891

Partner, Polk & Polk, Architects, San Francisco, CA, 1892-1896

Principal, Willis Polk, Architect, San Francisco, CA, 1896-1901

Designer, Daniel H. Burnham, Chicago, IL, 1901-1903

Partner, George Alexander Wright and Willis Polk, Architects, San Francisco, CA, 1903-1906

Designer, Daniel H. Burnham, San Francisco, CA, 1904-1906

Designer, D. H. Burnham & Co., San Francisco, CA, 1906-1910

Principal, Polk & Co., San Francisco, CA, 1910-1924

Supervising Architect, Panama-Pacific International Exhibition, San Francisco, CA, 1911<sup>43</sup>

Willis Polk was born in Jacksonville, Illinois in 1867. When he was eight, he began work with a contractor and by age thirteen, he worked at the office of a local architect, Jerome B. Legg. By 1885, Polk and his father had joined to form W. W. Polk & Son in Kansas City. In 1887, Polk left the partnership to work as a draftsman for Van Brunt & Howe. In the following two years, Polk worked for around five different architects across the country. He also attended architecture classes at Columbia University under William Robert Ware. In 1889, Polk began work for A. Page Brown and relocated with the firm to San Francisco.<sup>44</sup> He soon began a year-long partnership with Fritz Maurice Gamble. After this endeavor, Polk formed a partnership with his father and brother, Polk & Polk, around 1892. In the firm, Polk designed, his brother worked as a draftsman, and his father focused on technical matters. The firm closed in 1896 and Polk attempted to open his own architectural practice. During this time period, he worked on the Ferry Building.<sup>45</sup>

In 1901, Polk and his wife, Christina Barreda Moore, moved to Chicago and Polk began work with Daniel H. Burnham, well-known city planner. In 1903, Polk returned to San Francisco and formed a partnership with George Alexander Wright which lasted until 1906. Polk also assisted in Burnham's plan of San Francisco from 1904 through 1906. After the 1906 Earthquake, Burnham opened a firm in San Francisco, D. H. Burnham & Co., to help with and profit from rebuilding efforts. Polk led the office until 1910 and then opened an independent practice, Polk & Co. In 1911, he became the supervising architect of the Panama-Pacific International Exposition. The firm continued on after Polk's death in 1924 until 1934.<sup>46</sup>

Projects in San Francisco:  
1969 California Street, 1915

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<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.



John Porporato (FinadaGrave.com).



The Italian Athletic Club, 1630 Stockton Street, 1935 ([www.sfiac.org](http://www.sfiac.org)).

## **Porporato, John A. (1877-1965)** **Architect of Merit**

Education: Architectural Apprenticeship, Firm of M.G. Bugbee, San Francisco, CA, 1901

Firms: Draftsman, Maxwell G. Bugbee, Architect, San Francisco, CA, 1897-1899  
Principal, John Antone Porporato, Architect, San Francisco, CA, 1901-early 1960s<sup>47</sup>

Cultural Associations: Italian/Italian American

John Antone Porporato was born in San Francisco in 1877. His parents both immigrated from Pinerolo, Italy in the province of Turin, Region of Piedmont in the Alps. He lived in North Beach and attended drawing school. After he graduated, Porporato joined the architectural office of Maxwell G. Bugbee as a draftsman. Following a common route towards becoming an architect in those days, Porporato would eventually begin a formal apprenticeship at Bugbee's firm, as his was one of four principal outfits in San Francisco that offered such training. In 1901, at the age of 24 he was granted license number 41 to practice architecture in the state of California. That same year, he established his own firm on Pine Street, but in 1906 the earthquake destroyed his offices and he moved to 619 Washington Street near North Beach in 1909.

He worked almost exclusively for Italian clients, and in 1911, he was awarded a silver medal for his work at the International Exposition at Turin, Italy. From 1906 to 1949, Porporato designed at least 95 buildings in North Beach, almost all of them flats including twelve Romeo flats. In addition to residential buildings, Porporato also designed stores, apartments, a hospital, school, and various buildings and structures associated with cemeteries. His best-known works include Saints Peter and Paul Church on Washington Square, the Dantee Building at 1600 Stockton Street, and the mausoleum of John F. Fugazi of the Italian Bank of San Francisco in the Italian cemetery in San Mateo. Porporato's work often exhibits Classical Revival and Craftsman detailing typical of the time. He and his wife Mary lived at 1938-1940

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<sup>47</sup> San Francisco Planning Department, "National Register Nomination Case Report: 1020 Francisco Street (a.k.a. Sinton House)," 2011, <https://commissions.sfplanning.org/hpcpackets/2011.1048U.pdf>, 18.

Leavenworth; he was also a member of Woodmen of the World, Knights of Columbus, and the young Men's Institute. He died in 1965.<sup>48</sup>

Projects in San Francisco:

847-849 Union Street, 1906  
49-59 Varennes Street, 1906  
1701 Stockton Street, 1906  
2050-2060 Taylor Street, 1907  
437-441 Chestnut Street, 1908  
443-447 Chestnut Street, 1908  
839-841 Union Street, 1908  
857 Union Street, 1908  
873-877 Union Street, 1908  
1435 Kearny Street, 1911  
Saints Peter and Paul Church, 666 Filbert Street, 1924  
Dante Building, 1600 Stockton Street, 1927  
The Italian Athletic Club, 1630 Stockton Street, 1935

Other notable projects:

Porporato Mausoleum, Colma, CA, 1904  
Mausoleum of John F. Fugazi of the Italian Bank of San Francisco, Italian Cemetery, San Mateo, CA, 1911



John Portman (Georgia Tech College of Architecture).



Ebenezer Lutheran Church, 678 Portola Drive, 1955 (sfcitizen.com).

**Portman, John Calvin, Jr. (1924-2017)**  
**Architect of Merit**

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<sup>48</sup> Corbett, Michael R, "North Beach, San Francisco Historic Context Statement," Northeast San Francisco Conservancy, February 11, 2020, A19.

Education: Georgia Institute of Technology, 1950<sup>49</sup>

Firms: Designer, Ketchum, Gina, and Sharp, H.M. Wheatley Associates, New York, NY, Atlanta, GA, 1945-1949  
Designer, Stevens and Wilkinson, Atlanta, GA, 1950-1953  
Principal, John Portman, Architect, Atlanta, GA, 1953-1956  
Partner, Edwards and Portman, Architects, Atlanta, GA, 1956-1968  
President, John Portman Associates, 1968 - 2017

John Calvin Portman Jr. was born in South Carolina in 1924. He grew up in Atlanta and after he served in WWII, he graduated with a degree in architecture from the Georgia Institute of Technology in 1950.<sup>50</sup> After graduation, he worked as a designer for Ketchum, Gina, And Sharp, H.M. Wheatley Associates in New York and Atlanta from 1945 through 1949. He then worked as a designer for Stevens and Wilkinson in Atlanta from 1950 through 1953. He soon established his own practice in Atlanta in 1953 where he worked until 1956 when he formed a partnership, Edwards and Portman, which lasted until 1968. He then worked independently until 2017.<sup>51</sup>

John C. Portman's futuristic designs and massive atriums made him one of the world's leading architect-developer of large-scale projects, particularly in the hotel industry. His mixed-use complexes aimed to create unique environments, which is evident in the Embarcadero Center's elevated walkways, reflective pools, and expansive interiors. His work can be found in major international cities. His work in San Francisco includes the complex of buildings at Embarcadero Center: One Embarcadero Center (formerly the Security Pacific Tower), 1971; Two Embarcadero Center, 1974; Three Embarcadero Center (formerly the Levi Strauss Building), 1977; Four Embarcadero Center, 1982; and the Hyatt Regency and Atrium (also known as Five Embarcadero Center), 1973. Later San Francisco projects include Le Méridien San Francisco (formerly the Park Hyatt San Francisco), 1988 and Embarcadero West, 1989.<sup>52</sup>

#### Projects in San Francisco:

Ebenezer Lutheran Church, 678 Portola Drive, 1955  
Security Pacific Tower, 1 Embarcadero Center, 1971  
Hyatt Regency and Atrium, 5 Embarcadero Center, 1973  
2 Embarcadero Center, 1974  
Levi Strauss Building, 3 Embarcadero Center, 1977  
4 Embarcadero Center, 1982  
Le Méridien, 333 Battery Street, 1988  
Embarcadero West, 275 Battery Street, 1989

#### Other notable projects:

Peachtree Center Tower, Atlanta, GA, 1965  
Bonaventure Hotel, Los Angeles, CA, 1976  
Renaissance Center, Detroit, MI, 1977

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<sup>49</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 258.

<sup>50</sup> "John Portman (1924-2017)," *New Georgia Encyclopedia*, <https://www.georgiaencyclopedia.org/articles/arts-culture/john-portman-1924-2017>.

<sup>51</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," 258.

<sup>52</sup> *Ibid.*, 258-259.

## **Powers and Ahnden () Architecture Firm**

Powers and Ahnden was formed in 1922. They were a prominent San Francisco architecture firm, well-known for their work in the Russian Hill neighborhood. They were also active in the Pacific Heights area.<sup>53</sup>

The firm designed two buildings in Russian Hill: the Annie Convey apartments at 1310 Greenwich (1924), the Ritchie-Convey house next door, at 2507 Larkin (1926). These are good examples of the firm's work, though others in Pacific Heights and on Russian Hill are more prominent.<sup>54</sup>

In addition to continued residential work in Pacific Heights and on Russian Hill, the two received commissions for major commercial buildings. The most important of these was a fifteen-story office building with restrained Gothic details at 200-206 Sansome Street (1927). Powers and Ahnden also collaborated with Bernard Maybeck on the Earle C. Anthony auto showroom at 901 Van Ness Avenue (1927).<sup>55</sup>

### Projects in San Francisco:

3015 Pacific Avenue, early 1908

205 Filbert/2061 Hyde, 1908 (Powers)

2600 Green, 1914-1918

2930 Vallejo, 1918-1921

Annie Convey apartments, 1310 Greenwich, 1924

2507 Larkin, 1926

200-206 Sansome Street, 1927

Earle C. Anthony auto showroom, 901 Van Ness Avenue, 1927 (With Bernard Maybeck), Landmark #153

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<sup>53</sup> William Kostura, "The West Slope of Russian Hill, A Historical Context and Inventory of Historic Resources for Residential Buildings around Lombard and Larkin Streets," *The Russian Hill Historic Resources Inventory Committee*, 2006, revised 2009.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

# R

Rabin, Frederick  
Rader, Morton  
Reid, John Lyon  
Reidy, Dodge  
Reiss, Hilde  
Riggs, Lutah Maria  
Righetti, Paul  
Righetti, Perseo  
Rist, Martin  
Rixford, Loring  
Roake, Stephen Allen  
Rockrise, George Thomas  
Roller, Albert  
Ross, T. Patterson  
Rousseau, Arthur Francis  
Rousseau, Charles John  
Rousseau, Charles Marion  
Rousseau, Oliver  
Rousseau Brothers/Marian Realty Company  
Rowe, Ruth  
Royston, Robert  
Runge, Chris William





John Spencer House, 1080 Haight Street, 1897 (NoeHill.com).

## **Rabin, Frederick ()** **Architect**

Education:

Firms:

There is little known about San Francisco architect Frederick Rabin.<sup>56</sup> Two known San Francisco projects include 4200 17th Street and 1080 Haight Street, both constructed in the 1890s.<sup>57</sup>

### Projects in San Francisco:

4200 17th Street, 1893

John Spencer House, 1080 Haight Street, 1897

## **Rader, Morton (1926-1978)**

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<sup>56</sup> Buena Vista Nomination

<sup>57</sup> Michael R. Corbett, *Corbett Heights Historic Context Statement*, 2017, 78; "San Francisco Landmarks Preservation Advisory Board," *San Francisco Planning Department*, February 2, 2005, [https://default.sfplanning.org/meetingarchive/planning\\_dept/sf-planning.org/index.aspx-page=106.html](https://default.sfplanning.org/meetingarchive/planning_dept/sf-planning.org/index.aspx-page=106.html).

## Architect

Education: B.A., Architecture, Rensselaer Polytechnic Institute, Troy, NY, 1952

Firms: Carl Warnecke & Associates, Architects, San Francisco, CA, 1952-1960  
Partner, Chan & Rader, Architects, San Francisco, CA, 1961-1977

Morton Walter Rader was born in New York City, New York in 1926. Having graduated from the Rensselaer Polytechnic Institute in Troy, New York, he began his career with Edward Durrell Stone and after spending several years living abroad, he came to San Francisco where he worked in the office of John Carl Warnecke.<sup>58</sup> In 1961, he formed his own firm with co-worker and fellow architect, Lun Chan, and specialized in international projects including campus planning in Bangkok and University of the Americas in Mexico. He also worked with Chan to design restaurants for Senor Pico's, Benihana's and Trader Vic's. He served on a committee that focused on the 1963 redesign of the Chinatown Gate, among other causes, alongside architects Worly Wong, Lun Chan, and Piero Patri.<sup>59</sup> In 1977, he received an Award for Merit with the Homes for Better Living program for his design for a beach house in Marion County.

Between 1950 and 1960, Rader and his wife, Betty, lived in Iran, Paris and Greece where they worked as artists and photographers. When they returned to San Francisco, they remained extensively involved in San Francisco's Bohemian art scene and Rader adopted the pseudo-name, Bernard Poinssot to avoid mixing his artistic endeavors with his career as an architect.<sup>60</sup> Prominently featured in local galleries, The California Magazine, and elsewhere, his work ran the gamut from artistic nudes to landscapes and was well received in local newspapers.<sup>61</sup> He published a book *The Stinson Beach Salt Marsh* in 1977 and produced much of his artistic work from his home in Telegraph Hill where he served as president for the Telegraph Hill Residents Association.<sup>62</sup> Representing 600 residents, he battled projects like the Embarcadero and Panhandle Freeway developments, which he believed would ruin the community of writers and artists. He died in 1978 at the age of 52 from surgery complications. His wife continued to work as an artist.

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<sup>58</sup> "Famed Architect Morton Rader, 52," *San Francisco Examiner*, December 11, 1978, 43.

<sup>59</sup> "A New Gateway to China Town," *San Francisco Examiner*, May 22, 1963, 4.

<sup>60</sup> Johnson, Chip, "A Last Hurrah for a Couple of Beat Artists," *San Francisco Chronicle*, San Francisco, CA, July 11, 2002, E5.

<sup>61</sup> "California Living," *San Francisco Chronicle*, San Francisco, CA, June 11, 1978, 270.

<sup>62</sup> "Telegraph Hill Says No To Bridge," *San Francisco Chronicle*, San Francisco, CA, November 28, 1964, 34.



Frederic Burk School, 1956, demolished (Calisphere.com).

## **Reid, John Lyon (1906-1982)**

### **Architect**

Education: B. Arch., University of California, Berkeley, CA, 1929  
M.A., University of California, Berkeley, CA, 1929  
M. Arch., Massachusetts Institute of Technology, Cambridge, MA, 1931<sup>63</sup>

Firms: Draftsman, Edwin Sherrill Dodge, Architect, Boston, MA, 1932-1933  
Designer, Kump and Falk, Architects, San Francisco, CA, 1939-1946  
Partner, Bamberger and Reid, Architects, San Francisco, CA, 1946-1948  
Principal, John Lyon Reid, Architect, San Francisco, CA, 1948-1954  
Partner, John Lyon Reid and Partners, San Francisco, CA, 1954-1962  
Partner, Reid Rockwell Banwell and Tarics, Architects, San Francisco, CA, 1962

John Lyon Reid was born in Seattle in 1906.<sup>64</sup> He went on to study architecture at U.C. Berkeley, where he graduated in 1929, and then pursued a master's in architecture from MIT in 1931. Following his graduation, he worked as a draftsman at a Boston firm from 1932 to 1933 before he returned to the Bay Area. He worked as a designer for Kump and Falk from 1939 to 1946 before he formed a partnership with Bamberger and Reid, where he worked until 1948. He then worked independently until 1954 when he formed the firm, John Lyon Reid and Partners. In 1962, he joined the firm Reid Rockwell Banwell & Tarics where he likely worked until retirement.<sup>65</sup>

Reid is closely associated with northern California school design.<sup>66</sup> Further research is required to document Midcentury Modern San Francisco schools designed by Reid. He was also associated with hospital design, including the 1973 Ambulatory Care Center.

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<sup>63</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 259.

<sup>64</sup> "John Lyon Reid (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/399/>.

<sup>65</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," 259.

<sup>66</sup> Gwendolyn Wright, *USA Modern Architectures in History* (London: Reaktion Books, 2008), 189.

Projects in San Francisco:

Frederic Burk School, Font Boulevard (at Parkmerced), 1956  
UCSF Medical Center, Parnassus Campus, Health Sciences West Tower, 1966  
Ambulatory Care Center, address, 1973  
UCSF Medical Center, Parnassus Campus, Health Sciences East Tower, unknown year

**Reidy, Dodge A. ()**

**Architect**

Education:

Firms:

Little is known about architect Dodge A. Reidy. His active years seem to be primarily in the 1940s.

Projects in San Francisco:

Station No. 8, 36 Bluxome Street, 1939-40  
Lawton Elementary School, 1940, with Charles Rogers and Mario Ciampi  
U.S.O Hospitality House, Larkin Street, 1941  
Sunset Health Center, unknown address, unknown date

**Reiss, Hilde (1909-2002)**

**Architect and Curator**

Education: Design Education, Bauhaus, Dessau, Germany, 1930-1932<sup>67</sup>

Firms: Designer, Norman Bel Geddes, New York, NY, sometime between 1933 and 1935  
Designer, Gilbert Rohde, New York, NY, sometime between 1933 and 1935  
Teacher, Design Laboratory, New York, NY, 1935-1939  
Design curator, Walker Art Center, Minneapolis, MN, 1939-1947  
Curator for Everyday Art Gallery, Walker Art Center, Minneapolis, MN, 1947-1950  
Position, Housing Authority, Vallejo, CA, 1950-1952  
Owner, House of Today Store, Palo Alto, CA, 1952<sup>68</sup>

Cultural Association: Women, German/German Americanw

Hilde Reiss was born in Berlin, Germany in 1909. She received a design education at the Bauhaus from 1930 to 1932. After graduation, she moved to the U.S. in 1933 where she began work with designers Norman Bel Geddes and Gilbert Rohde for about two years. From 1935 until 1939, she taught at the Design Laboratory in New York City. During this time, she met her future husband, William Friedman. Together, they moved to the Walker Art Center in Minneapolis. William worked as Assistant Director of

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<sup>67</sup> "Hilde Reiss," *Wikipedia*, [https://en.wikipedia.org/wiki/Hilde\\_Reiss#cite\\_ref-1](https://en.wikipedia.org/wiki/Hilde_Reiss#cite_ref-1).

<sup>68</sup> Ibid.

Exhibitions while Hilde worked as design curator. In 1947, she became curator for the Everyday Art Gallery.<sup>69</sup>

Reiss's work in contemporary architecture and design at the Walker Art Center was influential. Hilde and William continued the museum's Idea House program (which predated the Case Study House program) and designed the Idea House II with Malcom E. Lein. During this time in her career, Reiss also worked as an editor for the magazine *Everyday Art Quarterly: A Guide to Well Designed Products*.<sup>70</sup>

In 1950, Reiss relocated to California. She first worked at the Housing Authority in Vallejo before she opened the House of Today store in Palo Alto in 1952. She passed away in Capitola, California in the same year.<sup>71</sup>

Other notable projects:

Idea House II, Minneapolis, MN, 1947



Lulah Maria Riggs (PioneeringWomen.org).

## **Riggs, Lulah Maria (1896-1984)**

### **Architect**

Education: B.Arch, University of California, Berkeley, 1919  
Graduate coursework in Architecture, University of California, Berkeley, 1919<sup>72</sup>

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<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

<sup>72</sup> "Lulah Maria Riggs," *Pioneering Women of American Architecture*, <https://pioneeringwomen.bwaf.org/lulah-maria-riggs/>.

Firms:           Draftsperson and Designer, Ralph D. Taylor, Susanville, CA, 1919-1921  
Work for George Washington Smith, Architect, Santa Barbara, CA, 1921-1930  
Partner, Horning and Riggs, Architects, Santa Barbara, CA, 1930-1931  
Principal, Lulah Maria Riggs, Architect, Santa Barbara, CA, 1931-1942  
Partner, Riggs and Shaw, Architects, Santa Barbara, CA, 1945-1950  
Principal, Lulah Maria Riggs, Architect, Santa Barbara, CA, 1951-1963  
Partner, Riggs and Nelson, Architects, Santa Barbara, CA, 1963-1964  
Principal, Lulah Maria Riggs, Architect, Santa Barbara, CA, 1964-ca. 1980<sup>73</sup>

Cultural Association:    Women

Lulah Maria Riggs was born in Ohio in 1896 but moved with her mother to Santa Barbara in 1914. After her high school graduation, she first enrolled in a teacher training program at the Santa Barbara Normal School but soon transferred – after winning a competition – to U.C. Berkeley where she studied architecture.<sup>74</sup>

After her graduation in 1919, she did a semester of architecture graduate coursework at U.C. Berkeley as well. She soon began work as a draftsman and designer for Ralph D. Taylor in Susanville, California, where she worked until 1921. She then worked at the architecture firm of George Washington Smith in Santa Barbara from 1921 to 1930; there, she designed many Spanish Colonial Revival buildings. She built on this style throughout her career, blending it with modernist design to form a California modernism. From 1931 to 1981, she worked as an architect, both independently and in various partnerships. She formed three partnerships throughout her career – Horning and Riggs (1930-1931), Riggs and Shaw (1945-1950), and Riggs and Nelson (1963-1964).<sup>75</sup>

Other notable projects:

Lulah Maria Riggs House, Montecito, CA, 1926  
Blaksley Library and Herbarium, Santa Barbara Botanic Garden, CA, 1942  
Vedanta Temple, Montecito, CA, 1954-1956  
El Paseo Arcade Shops, Santa Barbara, CA, 1965

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<sup>73</sup> Ibid.

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.



80 West Clay Street, 1912 (Google Maps).

## **Righetti, Paul (1871-1928)**

### **Architect**

#### Education:

#### Firms:

Draftsman, Emil Depierre, Architect, San Francisco, CA, 1898  
Junior Partner, Emil Depierre, Architect, San Francisco, CA, 1899-1903  
Partner, Paul Righetti and Henry Kuhl, Architects, San Francisco, CA, 1904-1908  
Partner, Paul Righetti and August Headman, Architects, San Francisco, CA, 1909-1914  
Paul Righetti, Architect, San Francisco, CA, 1914-1921, 1922-ca. 1928  
Partner, Paul Righetti and Benjamin Hirschfeld, Architects, San Francisco, CA, 1921-22<sup>76</sup>

Cultural Association: Italian/Italian American

Paul Righetti (1871-1928) designed one building in Russian Hill, the French Belle Epoque style Paul S. Camiche flats 2537-2539 Larkin Street (1926). It is a relatively minor, but good, example of his work. He is first listed in city directories in 1898, when he worked as a draftsman for Emil Depierre. Over the next fifteen years, he worked as an architect in three different partnerships, first as the junior partner of Depierre (1899-1903); then with Henry Kuhl, as Righett and Kuhl (1904-1908); and finally with August Headman, as Righetti and Headman (1909-1914). After the latter partnership dissolved, Righetti worked solo to the end of his life, save for a brief partnership with Benjamin Hirschfeld in 1921-1922.

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<sup>76</sup> William Kostura, "The West Slope of Russian Hill, A Historical Context and Inventory of Historic Resources for Residential Buildings around Lombard and Larkin Streets," *The Russian Hill Historic Resources Inventory Committee*, 2006, revised 2009.



Both on his own and in various partnerships, Righetti designed mainly residences, flats, apartment buildings, apartments over rental, and hotels during his career. With both Kuhl and Headman he designed many wood framed flats and apartments in North Beach and on Russian Hill, plus a half dozen or more small commercial buildings downtown.

Projects in San Francisco:

183 24<sup>th</sup> Avenue, 1901 (Depierre and Righetti)

80 West Clay Street, 1912 (with Righetti & Headman)

Paul S. Camiche flats, 2537-2539 Larkin Street, 1926 (French Belle Epoque Style)



Native Sons Building, 411 Mason Street, 1911  
(Hoodline.com).

**Righetti, Perseo (1872-1928)**

**Architect of Merit**

Education:      Apprentice, Emile Depierre, Architect, San Francisco, CA, 1890s

Firms:            Draftsperson, Emile Depierre, Architect, San Francisco, CA, 1890s  
                      Partner, Depierre & Righetti, Architects, San Francisco, CA, 1899-1903  
                      Partner, Righetti & Kuhl, 1904-1908  
                      Partner, Righetti & Headman, 1909-1914

Cultural Associations: Swiss/ Swiss American, Italian/Italian American

Perseo Righetti was born in California in 1872. His parents, Aquilino Righetti and Joanna Tognazzini, immigrated from the Italian region of Switzerland. In 1898, Righetti worked as draftsman (possibly an apprenticeship) for architect Emile Depierre and the two eventually started their own firm, Depierre & Righetti at 334 Kearny Street (extant). In 1901, when the architectural licensing law took effect, both Depierre and Righetti were issued licenses number 48 and 49, respectively. The partnership lasted until 1903 and from 1904 to 1908, Righetti formed another partnership with fellow architect, Henry Kuhl, who was a draftsman for the famous firm, Salfield and Kohlberg. In 1909, he formed a new partnership with August Headman which lasted until 1914.

Following the 1906 earthquake, Righetti and his various firms designed 36 flats, Romeo flats, and apartments in North Beach, almost exclusively for Italian clients in various iterations of the Classical Revival style. Notable extant examples can be seen at 152-154 Pfeiffer Street (1906), 19-33 Medau Place (1909), and 1600 Mason Street (1908). He also designed the Native Sons Building at 414 Mason Street (extant).

Righetti lived for many years with his uncle, Candido and later by himself on Jackson and Walnut Streets in Presidio Heights. He never married but was active in Swiss cultural organizations and a competitor with the Swiss Rifle Club. He was also an organizer of the Swiss American auxiliary of the Panama-Pacific International Exposition. He passed away in 1928.<sup>77</sup>

Projects in San Francisco:

152-154 Pfeiffer Street, 1906  
818-820 Filbert Street, 1906  
1427-1431 Grant Avenue, 1906  
55-59 Osgood Place, 1906  
701-709 Columbus Avenue, 1906  
1600 Mason Street, 1908  
19-33 Medau Place, 1909  
51-61 Medau Place, 1909  
540-550 Filbert Street, 1909  
Native Sons Building, 411 Mason Street, 1911  
686 Lombard Street, 1912  
684 Green Street, 1912  
1160-1170 Montgomery Street, 1913  
275-299 Green Street, 1913

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<sup>77</sup> Corbett, Michael R, "North Beach, San Francisco Historic Context Statement," *Northeast San Francisco Conservancy*, January 31, 2018 (revised February 11, 2020), A28.



Taraval Police Station, 1930 (SFHeritage.org).

## **Rist, Martin Jr. (1888-1956)**

### **Architect of Merit**

Education:

Firms:           Draftsman, William Curlett, Architect, San Francisco, CA, ca. 1906-1914  
                  Designer, Charles Gottschalk and Carl Werner, Architects, San Francisco, CA, 1914-likely  
                  1923  
                  Principal, Martin Rist, Architect, San Francisco, CA, 1923-1924  
                  Partner, [Charles] Gottschalk & Rist, Architects, San Francisco, CA, 1924-unknown  
                  year<sup>78</sup>

Cultural Association:           German American

Martin Rist was born to German parents in Columbus, Ohio in 1888. His family arrived in San Francisco in 1906 and Rist soon found employment as a draftsman working for the architect William Curlett. He continued to work for Curlett until 1914, and then as a designer for Charles Gottschalk and Carl Werner.<sup>79</sup>

In 1923, Rist opened his own practice, and a year later, partnered with the architect Charles Gottschalk. In August 1928, *The Architect and Engineer* observed that Gottschalk & Rist had, “one of the busiest offices in San Francisco.” Among their projects at that time were the construction of estates in Hillsborough and San Mateo, as well as an apartment building on Filbert Street in San Francisco. Several of these buildings were subsequently photographed for the September 1932 edition of *The Architect and Engineer*.<sup>80</sup>

As with many architects during the building boom of the 1920s, Rist’s work favored Period Revival influences, including Mediterranean Revival, Colonial Revival and Tudor Revival style designs. During this period, Gottschalk & Rist also completed designs in association with architect Alfred I. Coffey, including the McKinley School in Redwood City, California. Rist would also partner with Coffey on the

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<sup>78</sup> San Francisco Planning Department, “2215 Leavenworth Street Designation,” 2.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

design of the Taraval Police Station (ca. 1930) and the Gault School in Santa Cruz (1931), as well as Rist's own house, a Storybook style residence at 136 Yerba Buena Avenue (1928).<sup>81</sup>

Some of Rist's best known work during the early 1930s include the Georgian Revival style University Mound Old Ladies' Home (1931-1932), and the Art Deco style Psychopathic Ward at San Francisco General Hospital (1932-1935). During the latter 1930s, Rist's work increasingly showed Arte Moderne influences. These included an exuberant commercial building at 470 Columbus Avenue (1936), as well as three stripped-down Streamline apartment buildings located at 1963 to 1981 Clay Street. Rist also completed designs for the Public Works Administration, including collaborative work on the Sunshine School (1936); the Coffin-Reddington Building at 301 Folsom Street (1936-1937); and Abraham Lincoln High School in association with Timothy Pflueger, Frederick Meyer and W. P. Peugh (1938-1940).<sup>82</sup> Rist passed away in 1956.<sup>83</sup>

Projects in San Francisco:

136 Yerba Buena Avenue, 1928

Taraval Police Station, ca. 1930

University Mound Old Ladies' Home, 1931-1932

Psychopathic Ward at San Francisco General Hospital, 1932-1935

470 Columbus Avenue, 1936

1963 to 1981 Clay Street, likely 1936

Sunshine School, address, 1936 (collaboration)

Coffin-Reddington Building, 301 Folsom Street, 1936-1937

SF General Hospital Building 80/90, 1938

Abraham Lincoln High School, 1938-1940 (Timothy Pflueger, Frederick Meyer and W. P. Peugh)

Other notable projects:

McKinley School, Redwood City, CA, 1920s

Gault School, Santa Cruz, CA, 1931

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<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

<sup>83</sup> Ancestry.com. *California, U.S., San Francisco Area Funeral Home Records, 1895-1985* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.



The Bohemian Club, 624 Taylor Street, 1909  
(Loopnet.com).

## **Rixford, Loring P. (1870-1946)**

### **Architect**

Education: B.S., Architecture, University of California, Berkeley, 1894  
Ecole-des-Beaux Arts, Paris, 1897-1901

Firms: Draftsperson, Albert Pissis, Architect, San Francisco, CA, 1894-1903  
Principal, Loring P. Rixford, Architect, San Francisco, CA, 1903-1907  
Supervisor, San Francisco Board of Supervisors, San Francisco, CA, 1907-1909  
Principal, Loring P. Rixford, Architect, San Francisco, CA, 1910-1920

Loring Pickering Rixford was born in 1870 in San Francisco. His father, Gulian, was an engineer from Vermont whose expertise in agriculture helped introduce the avocado to California. Loring spent most of his youth in Berkeley, California and graduated from the University of California, Berkeley in 1894. He then worked as a draftsman at the office of respected architect, Albert Pissis, and in 1896, he moved to Paris to attend the Ecole-des-Beaux Arts. Rixford returned to San Francisco in 1901 to resume work with Pissis and in 1903, opened his own firm. From 1907 to 1909, he worked as a Supervisor for the City of San Francisco.<sup>84</sup> Two years later, in May 1909, Rixford earned the position of City Architect, but clashed with City Commissioners in what the San Francisco Chronicle described as “continuous performance” of drama. He was forced to resign the position eight months later.<sup>85</sup>

After the debacle with the city, he re-established his firm and designed residences, apartments, and commercial buildings throughout the city. He also designed buildings in Victoria, British Columbia, and in 1911, he was one of seventeen designers who submitted an entry in the competition for the Union Club

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<sup>84</sup> “Loring Pickering Rixford,” *Washington Library*, accessed August 13, 2021, <http://pcad.lib.washington.edu/person/6419/>.

<sup>85</sup> “Dismissed by Work Board,” *San Francisco Chronicle*, December 11, 1909, 3.



at 805 Gordon Street in Victoria, B.C. (extant), and received First Premium for his refined Beaux Arts design. His best-known project in San Francisco is likely the Bohemian Club at 624 Taylor Street (extant) built in 1909. In 1918, Rixford applied for a U.S. Passport to travel with the American Expeditionary Force (AEF) to France to work with the Red Cross for six months during WWI.<sup>86</sup> Rixford practiced in San Francisco until 1920 and passed away in 1946.

Projects in San Francisco:

The Bohemian Club, 624 Taylor Street, 1909

Other Notable Projects:

The Union Club, 805 Gordon Street, Victoria, British Columbia, 1911



Stephen Allen Roake (Legacy.com).

50 Everson Street, 1980 (Google Maps).

**Roake, Stephen Allen (1938-2011)**

**Architect**

Education: B.A., Architecture, University of Notre Dame, South Bend, IN, 1960

Firms: Principal, Stephen Allen Roake, Architect, San Francisco, CA, unknown year-ca.  
1998

Stephen Allen Roake was born in 1938. He graduated from the University of Notre Dame with a degree in architecture in 1960. He served in the Army National Guard from 1961 to 1964 and worked in Manhattan, New York as an architect before he moved to San Francisco where he opened an independent practice. It seems that he retired in Sonoma around 1998.<sup>87</sup>

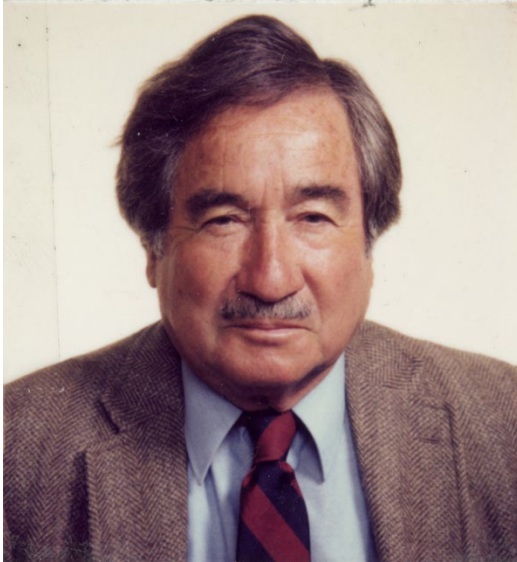
Projects in San Francisco:

50 Everson Street, 1980<sup>88</sup>

<sup>86</sup> "Hundredth Birthday," *San Francisco Chronicle*, September 30, 1918, 7.

<sup>87</sup> "Stephen Allen Roake," *Bay Area Reporter*, April 27, 2011, <https://www.ebar.com/obituaries///248106>.

<sup>88</sup> San Francisco Planning Department, *Draft Diamond Heights Historic Context Statement Case Report*, Summer 2016.



George Rockrise (University of California, Berkeley archives).



Firehouse 26, 80 Digby Street, 1963 (Google Maps).

## Rockrise, George Thomas<sup>89</sup> (1916-2000)

### Architect

Education: B.A., Architecture, Syracuse University School of Architecture, Syracuse, NY, 1938  
M.S. Architecture, Columbia University, New York, NY, 1941  
Graduate Fellow in Architecture, Columbia University, New York, NY, 1940-1941<sup>90</sup>

Firms: Civilian Architect with U.S. Army and Navy Panama Canal Department, 1941-1945  
Designer, Edward Durrell Stone, New York, NY, 1946  
Staff Architect, Skidmore Owings, and Merrill, New York, NY, 1947  
Architectural Associate, Thomas Dolliver Church, San Francisco, CA, 1948-1949  
Principal, Rockrise & Watson, San Francisco, CA, ca. 1960s  
Principal, George Rockrise, Architect (later ROMA Design), 1949-1985

George T. Rockrise was born in 1916 and grew up in Manhattan. He studied architecture at Syracuse University and graduated in 1938. He went on to pursue a master's in architecture from Columbia University in 1941. Following graduation, he served with the U.S. Corps of Engineers Office of Caribbean Defense Command in Panama's Canal Zone during WWII.<sup>91</sup>

Upon his return, he worked under Architect of Merit Edward Durell Stone, who had designed commercial projects in Panama during the war. During this time, Stone introduced Rockrise to his future employer and mentor, Thomas Church. By 1947, Rockrise worked in the New York office of Skidmore, Owings, and Merrill (SOM), where he served on the United Nations Commission for New York's U.N. headquarters, alongside Le Corbusier and Oscar Niemeyer.

<sup>89</sup> Rockrise is frequently misspelled as Rockwise.

<sup>90</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 259.

<sup>91</sup> Ibid., 260.



In 1947, he moved to San Francisco where he began work as an associate landscape architect in the office of Thomas Church. Rockrise was part of the team of designers who worked on the iconic Modern Dewey Donnell garden in Sonoma, California for Thomas Church. For that project, Rockrise designed the lanai.<sup>92</sup> In the late 1940s, he lectured at the University of California, Berkeley and Stanford University.

In 1949, Rockrise opened his own practice and later formed Rockrise & Watson. In 1968, Rockrise and his partners, Robert Odermatt, Robert Mountjoy, and James Amis opened the firm ROMA Design, which designed inns and lodges along the Pacific Coast as well as numerous residences. Rockrise retired in 1985 but continued to receive consulting commissions.

Rockrise's career expanded beyond architecture and landscape architecture. He also served in the U.S. State Department for diplomatic facilities in Brazil, Germany, Saudi Arabia and Venezuela and advised the first secretary of the U.S. Department of Housing and Urban Development. He was appointed to the San Francisco Planning and Arts Commissions by three consecutive mayors, and earned 23 awards for design excellence and planning, including a San Francisco Planning and Urban Research Association (SPUR) award for "enhancing the quality of life and economic vitality."

Projects in San Francisco:

Residence, 150 St. Germain Avenue, 1958

Residence and sculptor's studio, 60 Darrell Place, 1958

University of California, San Francisco Medical School Family Housing, Sutro Forest, 1959-1961 (with Clark & Beuttler)

"What to do about Market Street," Planning Proposal, 1962 (with landscape architect Lawrence Halprin, and planners Lawrence Livingston and John Blayney)

Firehouse 26, 80 Digby Street, 1963

Cathedral School for Boys, 1275 Sacramento Street, 1965

Calvary Presbyterian Church, 2515 Fillmore Street, 1968

Bulotti Machinery Company, 829 Folsom Street, year (demolished)

Other notable projects:

Algarve New Town Plan, Algarve, Portugal, unknown year

Domaine Chandon Winery, Yountville, CA, unknown year

Inn at the Tides, Bodega Bay, CA, unknown year

U.S. Embassy Manama, Bahrain, unknown year

American Consulate office Building, Fukuoka, Japan, 1957

Kuzell lodge, Squaw Valley, CA, 1959

Aptos Seascap Recreation Center, Aptos, CA, 1964

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<sup>92</sup> Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in the American Landscape*, (Cambridge, MA: MIT Press, 1996).



Masonic Auditorium, 1111 California Street, 1958  
(artandarchitecture-sf.com).

## **Roller, Albert F. (1891-1981)**

### **Architect**

#### Education:

#### Firms:

Coxhead & Coxhead, Architects, San Francisco, CA, 1910  
Ward & Blohme, Architects, San Francisco, CA, 1911, 1914-1915  
Ripley & Davis, Architects, Honolulu, HI, 1911-1914  
M.G. West Co., Bank Planning Division, 1915-1926  
Principal, Albert Roller, Architect, San Francisco, CA, 1926-unknown year<sup>93</sup>

Albert F. Roller was born in California in 1891. Throughout his career, he worked at a variety of Bay Area architecture firms including Ward & Blohme in 1911 and from 1914 to 1915. From 1911 to 1914, he worked for Ripley & Davis in Honolulu. He also worked in the bank planning division at M.G. West Co from 1915 to 1926.<sup>94</sup>

In 1926, he established his independent practice in San Francisco. He worked on various notable buildings including the Masonic Auditorium at 111 California Street in 1958 and the Bethlehem Steel Building at 100 California Street in 1959.<sup>95</sup>

#### Projects in San Francisco:

703 Market Street, office building remodel, 1938 (In collaboration with the Reid Brothers)

Radio City, 420 Taylor St., 1940

National Broadcasting Company (NBC) Studios, 444 Taylor St., 1941

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<sup>93</sup> "AIA Roster & Questionnaire, Albert Roller," *AIA*,

[http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/RollerAlbertF\\_roster.pdf](http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/RollerAlbertF_roster.pdf). Accessed on September 13, 2010.

<sup>94</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 261.

<sup>95</sup> *Ibid.*

Sunnydale Housing Project, Visitation Valley, 1941 (In collaboration with Roland Stringham)  
Masonic Auditorium, 1111 California Street, 1958  
Bethlehem Steel Building, 100 California Street, 1959 (Collaboration with Welton Becket and landscape architects Royston, Hanamoto & Mayes)  
Automobile Association Inter-Insurance Bureau (AAA Building), 155 Hayes Street, 1959  
United States Government, Federal Office Building #2, unknown address, 1959



Islam Temple, 650 Geary Street, 1917  
(LoopNet.com).

## **Ross, T. Patterson (1872-1957)** **Architect**

Education:

Firms:           Draftsman, John Gash, Architect, San Francisco, CA, 1890  
                      Louis S. Stone and Harry S. Munson, Architects, San Francisco, CA, 1892-1893  
                      John J. Clark, Architect, San Francisco, CA, 1894  
                      Partner, Edward A. Hatherton and T. Paterson Ross, 1895-unknown year  
                      Partner, A. W. Burgren and T. Paterson Ross, 1906-unknown year

T. Paterson Ross was born in Edinburgh, Scotland around 1872. He moved to San Francisco in 1885. In 1890, he began his architectural career and worked as a draftsman for architect John Gash. Soon after, in 1891, he created a design proposal for the California Building for the World's Columbian Exposition; the design did not win but still received attention. Ross went on to work for Louis S. Stone and Harry S. Munson from 1892 to 1893 and John J. Clark in 1894. He also formed a partnership with Edward A. Hatherton in 1895. After the 1906 Earthquake, he began his long-lasting partnership with A. W. Burgren.

During his career, Ross was extremely prolific and designed a wide range of building types: houses and flats, apartment buildings, residential hotels, club buildings, commercial and downtown office buildings, churches, and mausoleums. He usually designed in the typical styles of his period, but many of his buildings are notable for their considerable flair. While still in his early twenties, he designed stone

chapels, entrance gates, a columbarium, and a superintendent's house, in Gothic and Romanesque styles, for cemeteries in Colma. His West Side Christian Church, now occupied by the Philadelphian Seventh Day Adventists, at 2250 Bush Street (1904), is built of red brick over a base and entrance arcade of rugged Colusa sandstone, and features dramatic towers at each end of the façade. Other notable buildings were the pagoda-roofed Sing Chong and Sin Fat buildings at the corners of California and Grant in Chinatown (each 1908), and the Moorish-style Islam Temple, built for the Shriners at 650 Geary Street (1917). During the 1910s and 1920s, he designed five "cooperative" apartment buildings on Russian Hill, ranging in form from towers to sprawling, low-rise complexes that spilled down a hillside. In addition, he designed Classical Revival office buildings and hotels; and residences in Queen Anne, Classical, Shingle, and Craftsman styles. In 1922, when he was only 49, he was critically injured when a load of bricks fell upon him at the Press Club, which was then under construction. He recovered, and lived to 1957, but was never able to work again.

#### Projects in San Francisco:

Thomas Hearn flats, 2543-45 Larkin Street, 1902-03  
West Side Christian Church, 2250 Bush Street, 1904  
Sing Chong, California and Grant, 1908  
Sing Fat, California and Grant, 1908  
Islam Temple, 650 Geary Street, 1917  
Five cooperative apartment buildings on Russian Hill, 1910s and 1920s

### **Rousseau, Charles John (1879-1944)**

#### **Architect/Builder of Merit**

#### Education:

Firms:           Draftsman, A. Page Brown, Architect, San Francisco, CA, unknown year  
                  Draftsman, Charles M. Rousseau, Architect, San Francisco, CA, ca. 1900  
                  Principal, Charles J. Rousseau, Architect, San Francisco, CA, ca. 1913  
                  Partner, Rousseau and Rousseau, Architects, San Francisco, CA, ca. 1917<sup>96</sup>

Charles John Rousseau was born in St. Louis, Missouri in 1879.<sup>97</sup> His father was prominent architect and builder Charles Marion Rousseau. He soon became involved in the architectural field as well. He first worked as a draftsman for A. Page Brown before he began work as a draftsman under his father around 1900. Around 1913, he worked as an independent architect and around 1917, he began work with his brothers at Rousseau and Rousseau.

#### Projects in San Francisco:

850-52 Guerrero Street, 1907  
Apartment building, Jackson Street and Larkin Street, 1917<sup>98</sup>

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<sup>96</sup> "Charles John Rousseau (Architect, Structural Engineer)," *Pacific Coast Architecture Database*, accessed August 17, 2020, <http://pcad.lib.washington.edu/person/7122/>.

<sup>97</sup> "Charles John Rousseau (1879-1944)," *Ancestry*, <https://www.ancestry.com/genealogy/records/charles-john-rousseau-24-b5frt1>.

<sup>98</sup> "Charles John Rousseau (Architect, Structural Engineer)," *Pacific Coast Architecture Database*.



Charles Rousseau, pictured right (Pacific Coast Architecture Database).

## **Rousseau, Charles Marion (1848-1918)**

### **Architect/Builder of Merit**

Education: École des Beaux-Arts, Paris, France, date<sup>99</sup>

Firms: McKim, Meade, and White, Architects, New York, NY, 1881-1887<sup>100</sup>  
A. Page Brown, Architect, San Francisco, CA, ca. 1888<sup>101</sup>  
Principal, Charles Marion Rousseau, Architect, San Francisco, CA, ca. 1900<sup>102</sup>  
Partner, Rousseau and Son, Architects, San Francisco, CA, 1901-1905<sup>103</sup>  
Partner, Rousseau and Rousseau, Incorporated, Architects, Engineers and Designers, San Francisco, CA, 1914-1919<sup>104</sup>

Born in Rotterdam, Holland, in 1848, Charles Marion Rousseau immigrated to the United States in 1870. He first lived in St. Louis and in 1881, relocated to New York where he worked for the renowned firm of McKim, Meade and White for six years.<sup>105</sup> In 1888, Rousseau moved to San Francisco where he worked briefly for local Architect of Merit A. Page Brown before he opened his own office at 410 Kearny. In 1897, he moved his practice to the Speckles Building.

The first known building constructed by Rousseau was a \$3,000 two-story building constructed in 1890 near the intersection of Leavenworth at Vallejo Streets (no longer extant). In 1892, Rousseau was one of 104 architects listed in the City Directory.<sup>106</sup> By 1900, he had constructed over one-hundred buildings, four of which were in Cow Hollow. Unfortunately, the 1906 earthquake and fire destroyed the vast majority of his early works.

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<sup>99</sup> San Francisco Planning Department, *Rousseaus' Boulevard Tract Landmark District*, 16.

<sup>100</sup> San Francisco Planning Department, "Cow Hollow Historic Context Statement," accessed December 15, 2021, 28.

<sup>101</sup> Ibid.

<sup>102</sup> "Charles M. Rousseau (Architect)," *Pacific Coast Architecture Database*, accessed August 17, 2020, <http://pcad.lib.washington.edu/person/7121/>.

<sup>103</sup> Ibid.

<sup>104</sup> Ibid.

<sup>105</sup> San Francisco Planning Department, "Cow Hollow Historic Context Statement."

<sup>106</sup> Ibid.

In 1898, Rousseau's eldest son, Charles J., joined the firm as a draftsman, followed the next year by his son Arthur. In 1900, the elder Charles joined with son Arthur to form Rousseau and Son and designed their first building - a cottage on 21st Street near Sanchez Street - in June 1900. Charles's third and youngest son Oliver later joined the firm as a draftsman, and the firm's name changed to Rousseau & Rousseau (with Charles M. & Arthur as the principal architects). Oliver's 1920s designs of fanciful, period-revival single-family homes in the Sunset District later received significant acclaim.<sup>107</sup>

After 1900, Charles M. Rousseau's firm designed dozens of apartment buildings and hotels in San Francisco. Known extant apartments and hotel buildings credited to his firm include: Hotel Breslin, Hotel Teller, Chancellor Hotel, Neuval Flats, Parmalee Apartments, St. Francis Apartments, Haroldon Apartments, Greenwood Apartments, Chatom Apartments, Hillsborough Apartments, Thoreau Terrace, Halcyon Apartments, and the Cameo Apartments.<sup>108</sup>

Charles M. Rousseau is credited with designing two prominent Chinatown buildings during the year immediately following the 1906 earthquake and fire: the Sang Wo Company building (extant at the southeast corner of Washington and Grant Streets) and the Chee Kung Tong building (extant on Spofford Street). Early skyscraper hotel designs (unbuilt) by Rousseau & Rousseau are featured in the July 1914 issue of *Architect & Engineer*. Charles M. Rousseau continued as partner in the firm of Rousseau & Rousseau until at least 1916 and likely until his death in 1918.<sup>109</sup>

Charles M. Rousseau died on November 15, 1918. His obituary in the *San Francisco Chronicle* noted that he was "for 37 years one of the City's best-known architects and designer of many of the City's leading apartment houses, hotels, and residences." He died in his home at 1904 Webster Street in San Francisco. His sons Arthur and Oliver became successful developers, establishing the companies Gerard Investment Co., Marian Realty, and Rousseau & Rousseau. Both brothers worked regularly with architect H.C. Baumann.<sup>110</sup>

#### Projects in San Francisco:<sup>111</sup>

Two story building, Leavenworth Street and Vallejo Street, 1890

1920 Filbert, 1892

1916 Greenwich, 1892

1782 Union, 1894

Cottage, 21st Street near Sanchez Street, 1900

Chee Kung Tong building, Spofford Street, ca. 1906-1907

Sang Wo Company building, southeast corner of Washington Street and Grant Street, ca. 1906-1907

Hotel Breslin, 863 Bush Street, 1910

Neuval Flats, 622-36 Leavenworth Street, 1912

2440-2442 Green Street, 1913

Chancellor Hotel, 433 Powell Street, 1914

Parmelee Apartments, 1051 Post Street, 1914

Haroldon Apartments, 1020 Post Street, 1914

Greenwood Apartments, 1045 Post Street, 1915

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<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

<sup>109</sup> Ibid.

<sup>110</sup> Ibid.

<sup>111</sup> Ibid.

Chatom Apartments, 824 Hyde Street, 1915  
Hillsborough Apartments, 922 Post Street, 1915  
Halcyon Apartments, 1025 Post Street, 1916  
Hotel Teller, unknown address, unknown date  
St. Francis Apartments, unknown address, unknown date  
Thoreau Terrace, unknown address, unknown date  
Cameo Apartments, unknown address, unknown date



1564 36<sup>th</sup> Avenue, 1932  
(Google Maps).

**Rousseau, Oliver (1891-1977)**  
**Architect/Builder/Developer of Merit**

Education:

Firms:           Draftsperson, Rosseau & Son, 1908-1918  
                    Partner, Rosseau & Rosseau, 1918-1922  
                    Partner, Marian Realty Company, 1922-1933

Oliver Rousseau was born in 1891 in California. His father was from Belgium and studied architecture at the Ecole des Beau Arts in Paris. Oliver studied under his father and took a role as a draftsman at his firm, Rousseau & Sons in 1908. In 1918, after the death of his father, Oliver took over the firm as Vice-President and his brother, Arthur, served as President. In 1922, the brothers founded the Marian Realty Company and developed large tracts of land throughout San Francisco. In 1932, the Rousseaus developed a parcel of land between 33<sup>rd</sup> and 36<sup>th</sup> avenue between near Kirkham and Lawton Streets that contains their most famous works such as 1564 36<sup>th</sup> Avenue (1932) and 1500 36<sup>th</sup> Avenue (1932) – the likes of which were built in an eclectic “storybook” style. Oliver Rousseau designed and built his personal residence on



a corner lot at 1598 36<sup>th</sup> Avenue in a unique Spanish Colonial Revival style in 1933.<sup>112</sup> They were some of the first to incorporate built-in garages, and popularized floor plans that featured central patios that adjoined major rooms. The company was successful until the Great Depression hit full swing, and in 1933, Marian Realty Co. declared bankruptcy, with debts topping \$6 million. After the company dissolved, Oliver continued to work as an architect, and created numerous houses for workers in the East Bay during WWII, as well as tract homes and apartments buildings throughout the Bay Area. He died in 1977 at the age of 85.<sup>113</sup>

Projects in San Francisco:

1564 36<sup>th</sup> Avenue, 1932

1500 36<sup>th</sup> Avenue, 1932

1598 36<sup>th</sup> Avenue, 1933

## **Rousseau Brothers/Marian Realty Company () Building/Development Firm of Merit**

Firms:           Rousseau and Son, Architects, San Francisco, CA, 1901-1905 (with Arthur)<sup>114</sup>  
                  Rousseau and Rousseau, Architects, San Francisco, CA, 1914- (Arthur) and 1918-ca. 1925  
                  (Oliver)<sup>115</sup>  
                  Marian Realty Company, San Francisco, CA, 1922-1933<sup>116</sup>

Founded in 1922, the Marian Realty Company was led by Arthur Rousseau and his younger brother, Oliver Rousseau. Unlike many Sunset District builders, the brothers were trained architects with deep ties to the architectural community in San Francisco. Their father and former partner, Charles Rousseau, was a renowned and prolific Gilded Age Architect of Merit. During the 1920s, the Rousseaus designed and constructed large apartment buildings, hotels, and office buildings, and the company was known as “one of the largest realty development and building organizations in the West.” The economic crisis precipitated by the 1929 stock market collapse, however, forced the Rousseaus to radically shift their business focus. As the demand for large-scale projects dried up, the brothers transitioned to the construction of single-family houses in order to meet the demand for affordable housing.

The Rousseau brothers were among a handful of developers active in the Sunset District during the Depression and prior to the advent of the Federal Housing Act’s low-interest mortgage loan guarantees and the resultant mass construction of houses and rise of home ownership in the Sunset District. The highly picturesque Storybook single-family houses designed and developed by the Rousseau brothers in the early 1930s had a tremendous impact on the form, massing, and stylistic detailing of subsequent Sunset District residential tracts. Innovative design elements, such as the interior courtyard, a plan layout developed by Oliver Rousseau in 1932 that featured a top-story open-air patio, was widely adopted by

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<sup>112</sup> San Francisco Planning Department, “Rousseaus’ Boulevard Tract Landmark District,” 12-22.

<sup>113</sup> Thompson, Henry, “The Story Book Homes And Scandalous Divorces of the Sunset’s Rousseau Brothers,” *Hoodline*, June 1, 2016, accessed August 8, 2021, <https://hoodline.com/2016/06/the-storybook-homes-and-scandalous-divorces-of-the-sunset-s-rousseau-brothers/>.

<sup>114</sup> “Arthur Frank Rousseau,” *Pacific Coast Architecture Database*, accessed July 18, 2020, <http://pcad.lib.washington.edu/person/7657/>.

<sup>115</sup> *Ibid.*; “Oliver Marion Rousseau,” *Pacific Coast Architecture Database*, accessed August 18, 2020, <http://pcad.lib.washington.edu/person/7656/>.

<sup>116</sup> San Francisco Planning Department, *Sunset District Residential Builders, 1925-1950*, 2013, 50.

Sunset District builders in the 1930s. In addition to the patio floor plan, which was described as “revolutionary in character,” Rousseau’s buildings featured integrated design and functionality elements that were considered new to San Francisco at that time, such as the two- and three-car garage, sunken living rooms, water heaters, and laundry machines.

While the Sunset District houses proved popular with the public and sold rapidly, the Marian Realty Company incurred mounting debts and the firm declared bankruptcy at the close of 1933.

Although the Rousseau brothers developed properties in the Sunset District during a span of only a few years (1931 to 1933) the stylistic impact of these houses on the emergent neighborhood was and is pronounced. Rousseau-designed houses are notable for their high level of architectural expression, Storybook-inspired design, inventive fenestration, and often-whimsical entry configuration. Although it is estimated that the Rousseaus built fewer than 200 houses in the Sunset District, later builders and designers—including developer Henry Doelger and architect Charles Clausen—often directly incorporated signature design elements from Rousseau buildings. The Rousseau tracts embodied a dramatic shift from near-identical houses designed in a single style (Mediterranean Revival) to houses designed in a profuse array of architectural styles—Storybook, Tudor Revival, Spanish Colonial Revival, French Provincial, and Mediterranean Revival—united by common setback, form, and massing.

Projects in San Francisco:<sup>117</sup>

1507 33<sup>rd</sup> Avenue, 1931 (Purchased by the Veterans’ Welfare Board)  
1511 33<sup>rd</sup> Avenue, 1931 (Purchased by the Veterans’ Welfare Board)  
1523 33<sup>rd</sup> Avenue, 1931  
Sunset District development (24 houses on 33<sup>rd</sup> Avenue, between Kirkham and Lawton Streets), 1931  
1535 35<sup>th</sup> Avenue, 1932  
1557 35<sup>th</sup> Avenue, 1932  
1575 35<sup>th</sup> Avenue, 1932  
1564 36<sup>th</sup> Avenue, ca. 1932  
1568 36<sup>th</sup> Avenue, ca. 1932  
2830 Lawton Street, 1932  
36<sup>th</sup> Avenue between Kirkham and Lawton, 1932  
1561 34<sup>th</sup> Avenue, 1933  
1569 34<sup>th</sup> Avenue, 1933  
1573 34<sup>th</sup> Avenue, 1933  
1577 34<sup>th</sup> Avenue, 1933  
Houses on the west side of 34<sup>th</sup> avenue, ca. 1933  
La Belle Brittany, 1500 block of 35<sup>th</sup> Avenue, 1933  
The Surprise House, 1548 35<sup>th</sup> Avenue, 1933  
1578 35<sup>th</sup> Avenue, 1933  
1500 36<sup>th</sup> Avenue, 1933  
1598 36<sup>th</sup> Avenue, 1933  
93 houses on three blocks adjacent to Sunset Boulevard, 1933  
Storybook-inspired development of 18 homes around 35<sup>th</sup> Avenue and Kirkham Street, 1933  
1545 34<sup>th</sup> Avenue, 1934  
1573 34<sup>th</sup> Avenue, 1934

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<sup>117</sup> San Francisco Planning Department, *Sunset District Residential Builders, 1925-1950*.

3031 Kirkham Street, 1934

Sunstream Homes, 31st Avenue between Quintara and Rivera Streets, 1939

Houses on 26<sup>th</sup>, 35<sup>th</sup>, 36<sup>th</sup>, 38<sup>th</sup>, and 43<sup>rd</sup> Avenues, Irving Street, and Noriega Street, unknown years



201 Juanita Way, 1927

(Google Maps).

## **Rowe, Ruth (1893-1976)**

### **Architect**

Education: Architecture coursework, University of California, Berkeley, 1919<sup>118</sup>

Firms: Draftsperson, McWethy & Greenleaf, Architects, 1924-likely 1927  
Draftsperson, Meyer Brothers, Architects, 1927  
Draftsperson, Fort Ord, Marina, CA, 1960-unknown year<sup>119</sup>

Cultural Association: Women

Ruth Rowe was born in Iowa in 1893. By 1910, she had moved to Santa Barbara, California with her family. Rowe later attended architecture school at U.C. Berkeley in 1919, but never graduated. In 1924, she worked as a draftsperson for McWethy & Greenleaf and in 1927, the development company, the Meyer Brothers. She designed a house for their Miraloma Park development called “The Raleigh” in the Storybook style.<sup>120</sup>

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<sup>118</sup> “Ruth Rowe,” *Mt.Davidson.Org*, <https://mtdavidson.org/ruth-rowe/>.

<sup>119</sup> *Ibid*.

<sup>120</sup> *Ibid*.

In 1930, Rowe moved to Carmel. Little is known about her life between 1930 and 1960. In 1960, she began work as a draftsman at Fort Ord. She died in Carmel in 1976.<sup>121</sup>

Projects in San Francisco:

The Raleigh, 201 Juanita Way, 1927



Robert Royston (The Cultural Landscape Foundation).

**Royston, Robert (1918-2008)**

**Landscape Architect of Merit**

Education: B.A, Landscape Architecture, University of California, Berkeley, 1940<sup>122</sup>

Firms: Thomas Church, Landscape Architect, San Francisco, 1938-1942  
Eckbo, Royston & Williams, Landscape Architects, San Francisco, 1945-1958  
Royston, Hanamoto & Mayes (RHM), Landscape Architects, San Francisco, 1958-1966  
Royston, Hanamoto, Mayes & Beck (RHMB), Landscape Architects, 1966-1979  
Royston, Hanamoto, Alley & Abbey (RHAA), Landscape Architects, 1979-unknown year<sup>123</sup>

Robert Royston grew up on a farm in the Santa Clara Valley, south of San Francisco, where he developed a talent for design and a passion for nature. While at U.C. Berkeley, he studied landscape architecture under Leland Vaughn and eventually worked in the office of Thomas Church. At Church's office, Royston worked on major housing projects including Parkmerced, Valencia Gardens, and Potrero Terrace.<sup>124</sup>

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<sup>121</sup> Ibid.

<sup>122</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 283.

<sup>123</sup> Ibid.

<sup>124</sup> Ibid.

After serving in the U.S. Navy during World War II, Royston returned to San Francisco, where he declined an offer to become a partner with Thomas Church and instead joined fellow Telesis member Garrett Eckbo and Eckbo's brother-in-law, Edward Williams, to form the influential firm, Eckbo, Royston & Williams.<sup>125</sup> In 1946, Eckbo moved to Southern California, opening a second office for the firm, while Royston managed the majority of their Northern Californian projects. A Bay Area landscape architect, designer, and educator, Royston was enormously influential in the development of Modern landscape design in San Francisco.<sup>126</sup>

*See also: Garrett Eckbo*

Projects in San Francisco (landscape design):

Diamond Heights Neighborhood Center (SFRDA), 1961 (with Royston, Hanamoto & Mayes (RHM))2007

Other notable projects (landscape design):

Standard Oil Road and Gun Club, Point Richmond, CA, 1950

Central Park, Santa Clara, CA, 1960-1975

Bay Area Rapid Transit: Linear Park, Albany, CA, 1965



Office Building, 550 California Street, 1963  
(Google Maps).

**Runge, Chris William (1906-1972)**

**Architect**

Education: San Francisco Architecture Club, 1928-1934

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<sup>125</sup> Marc Treib and Dorothee Imbert, *Garrett Eckbo: Modern landscapes for living*, (Berkeley: University of California Press, 1997).

<sup>126</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," 283-284.

B.A., Architecture, Harvard School of Architecture, 1935<sup>127</sup>

Firms:           Draftsman, Frederick Meyer, 1928-1933, 1936-1937  
                  Draftsman, H.A. Minton 1933-1934  
                  Draftsman, A.R. Williams, 1937-1940  
                  Draftsman, A.W. Earl, 1940-1942  
                  Draftsman, Meyer & Evers, 1945-1954  
                  Partner, Meyer & Evers, 1954  
                  Partner, Ashley-Keyser & Runge, 1955-1963  
                  Principal, Johnson & Runge, 1963-1966

Chris William Runge was born in 1906. He studied at the San Francisco Architecture Club from 1928 to 1934 before he studied architecture at Harvard University in 1935. He worked as a draftsman for various firms including Frederick Meyer, H.A. Minton, A.R. Williams, A.W. Earl, and Meyer & Evers before he became a partner at Meyer & Evers in 1954. The following year, he became a partner at Ashley-Keyser & Runge – a successor firm to Meyer & Evers – and worked there until 1963, when he opened the firm Johnson & Runge. It seems that he retired around 1966.<sup>128</sup>

Projects in San Francisco:

San Francisco General Hospital Maternity Wards, 1957  
Office Building, 550 California Street, 1963

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<sup>127</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 262.

<sup>128</sup> "Runge, Chris," *U.C. Berkeley Environmental Design Archives*, <https://archives.ced.berkeley.edu/collections/runge-chris>.