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Stanley Saitowitz (Saitowitz.com).



1029 Natoma, 1029 Natoma Street, 2007  
(Google Maps).

## **Saitowitz, Stanley (1949-Present)** **Architect of Merit**

Education: B.A., Architecture, University of Witwatersrand, 1974  
M.S., Architecture, University of California, Berkeley, 1977

Firms: Principal, Stanley Saitowitz/Natoma Architects Inc., 1977-Present

Cultural Associations: Jewish

Stanley Saitowitz was born in Johannesburg, South Africa in 1949. He received his bachelor's in architecture from the University of Witwatersrand in 1974 and master's in architecture from the University of California, Berkeley in 1977. Now an Emeritus Professor of Architecture at U.C. Berkeley, Saitowitz has spent much of his career as a teacher and has given over 200 public lectures in the United States and abroad.<sup>1</sup> Described as one of the most respected and prolific designers in San Francisco, his firm, Stanley Saitowitz | Natoma Architects, where he serves as Principal, is known for unique "monochromatic" and "machine-like" designs.<sup>2</sup> Buildings like the Tampa Museum of Art, Angel's Landing in Los Angeles, and Oz Residence in Atherton, California are instantly recognized as architectural masterpieces. Moreover, Saitowitz's Jewish heritage has guided many of his most famous projects. Works like the Beth Sholom Synagogue and New England Holocaust Memorial have garnered

<sup>1</sup> "Stanley Saitowitz | Natoma Architects," *Saitowitz.com*, accessed June 17, 2021, <http://www.saitowitz.com/office/people/>.

<sup>2</sup> "AD Interviews: Stanley Saitowitz," *ArchDaily*, August 6, 2009, <https://www.archdaily.com/31456/ad-interviews-stanley-saitowitz>.

high praise and international awards such as the High Commendation Award, Religion and Contemplation and Harleston Parker Medal.<sup>3</sup> The firm continues to operate at 1022-1028 Natoma Street in San Francisco.

Projects in San Francisco:

1022 Natoma, 1022 Natoma Street, 1993  
1028 Natoma, 1028 Natoma Street, 2005  
1029 Natoma, 1029 Natoma Street, 2007  
1234 Howard, 1234 Howard Street, 2007  
8 Octavia, 8 Octavia Street, 2015  
50|Oak, 50 Oakwood Street, 2015

Other notable projects:

Congregation Beth El, 8660 Gilman Drive, La Jolla, CA, 2014  
Center for Jewish Life, 611 PA-309, Philadelphia, PA, 2016



Nagao Sakurai (*San Mateo Times*).

**Sakurai, Nagao (1896-1973)**

**Landscape Architect**

Education: Degree in landscape architecture, Imperial University of Japan, unknown date<sup>4</sup>

Firms: Chief Gardener, Imperial Palace, Tokyo, Japan, unknown dates<sup>5</sup>

Cultural Associations: Japanese

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<sup>3</sup> "Stanley Saitowitz – Frameworks," Lecture Recording, Syracuse Architecture, 2013, <https://surface.syr.edu/arc/48/>.

<sup>4</sup> "Nagao Sakurai," *The Cultural Landscape Foundation*, accessed November 13, 2021, <https://www.tclf.org/pioneer/nagao-sakurai>

<sup>5</sup> Ibid.

Nagao Sakurai was born in Japan in 1896. He went on to study landscape architecture at the Imperial University of Japan. He later worked as Chief Gardener for the Japanese Imperial Palace for twenty years.<sup>6</sup> In the 1950s, he immigrated to the U.S. There, he designed numerous Japanese gardens in California as monuments to peace between the U.S. and Japan.<sup>7</sup> He passed away at the age of 77 in 1973.

Projects in San Francisco (landscape design):

Golden Gate International Exposition, Japanese Exhibit, 1939 (demolished)

Zen Garden at the Japanese Tea Garden, Golden Gate Park, 1953

John Coleman House, 1962 (with Thomas Church and Wurster, Bernardi & Emmons)

Other notable projects (landscape design):

U.C.L.A. Hannah Carter Garden, Bel Air, Los Angeles, CA, 1961

Oakland Coliseum, Alameda County, CA, 1964-1966

Nishinomiya Japanese Garden, in the Manito Park and Botanical Gardens, Spokane, WA, 1967

San Mateo Tea Garden, San Mateo, CA, unknown year



Enid Sales (SFgate.com).

**Sales, Enid (1922-2008)**

**Contractor/Preservationist**

Education: B.A., Literature, Reed College, Portland, OR, 1942

Firms: San Francisco Redevelopment Agency, CA, unknown dates

Cultural Associations: Female

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<sup>6</sup> Ibid.

<sup>7</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 286.

Enid Sales, born Enid Thompson in 1922, grew up in Salt Lake City, Utah. She completed her bachelor's degree in literature at Reed College in Portland, Oregon, and later founded a movie soundstage in San Francisco where she designed and built production sets.<sup>8</sup> Married and later divorced to jazz critic, Grover Sales, she had a passion for historic preservation and led some of the city's earliest efforts to protect significant buildings. The first woman in the state of California to obtain her professional contractor's license, she surveyed hundreds of houses in the Western Addition and offered low-cost services to rehabilitate many of the area's historic residences. Sales was wholly against gentrification and joined with local non-profits and the Redevelopment Agency to help preserve San Francisco's architectural and cultural heritage. In 1974, she famously saved thirteen Gilded Age mansions from demolition and supervised their move to the Beideman Place Historical District where they are now included on the National Register.<sup>9</sup> Buildings restored by Sales can be seen throughout the city. She passed away in 2008 at the age of 86.

Renovation Projects in San Francisco:

1830-1834 Eddy Street

2101-2125 Bush Street

1929-1931 Ellis Street

1209 Scott Street

1213-1215 Scott Street

1735-1737 Webster Street

1239-1245 Scott Street

1249-1251 Scott Street

1321 Scott Street

33-35 Beideman Place

45-47 Beideman Place

1840-1842 Eddy Street

1030 Broderick Street

1040 Broderick Street

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<sup>8</sup> "Congressional Record: Proceedings and Debates of the ... Congress," *United States: U.S. Government Printing Office*, 2008, 24385.

<sup>9</sup> Weinstein, Dave, "Enid Sales – Preservationist," *Found SF*, accessed July 1, 2021, [https://www.foundsf.org/index.php?title=Enid\\_Sales\\_Preservationist](https://www.foundsf.org/index.php?title=Enid_Sales_Preservationist)



The Sentinel Building, 935-951 Kearny Street, 1907, Landmark No. 33 (Google Maps).

## **Salfield, David (1861-1930)**

### **Architect of Merit**

Education: Architecture training, Frankfurt, Stuttgart, Germany

Firms: Draftsperson, Wright & Saunders, Architects, San Francisco, CA, 1880-1884  
Partner, Salfield & Emil, Architects, San Francisco, CA, 1884  
Principal, David Salfield, Architect, San Francisco, CA, 1885  
Partner, Salfield & Kohlberg, Architects, San Francisco, CA, 1885-1915

Cultural Associations: Jewish

David Salfield was born in 1861 and grew up in Keyesport, Illinois. At the age of six, he moved with his family to Germany, where he remained for most of his youth. Surrounded by a rich built environment, Salfield was inspired to begin his formal training as an architect, studying at prestigious institutions in Frankfurt and Stuttgart. In 1880, at the age of nineteen, Salfield returned to the United States where upon settling in San Francisco, he was hired as a draftsperson by Wright & Saunders – a highly respected firm of Bay Area architects. Proving himself a savant in Beaux Arts design, Salfield was awarded for many of his early designs including the San Joaquin County courthouse and nearby hospital.<sup>10</sup> After four years of drafting work, he set out to form his own firm with fellow architect Emil John, which lasted one year. He then practiced alone for a year until forming his most successful venture with architect Herman Kohlberg. A native of Westphalia, Germany, Kohlberg's sense of design meshed well with Salfield's and the two quickly grew to become one of the most successful firms in the area completing works such as the Sentinel Tower and Rosenbaum Building. Designing in his firm for nearly thirty years, in 1915, Salfield

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<sup>10</sup> "History of San Joaquin County, California," *City of Publication: Los Angeles, Calif*, 1923, 1494-1495.

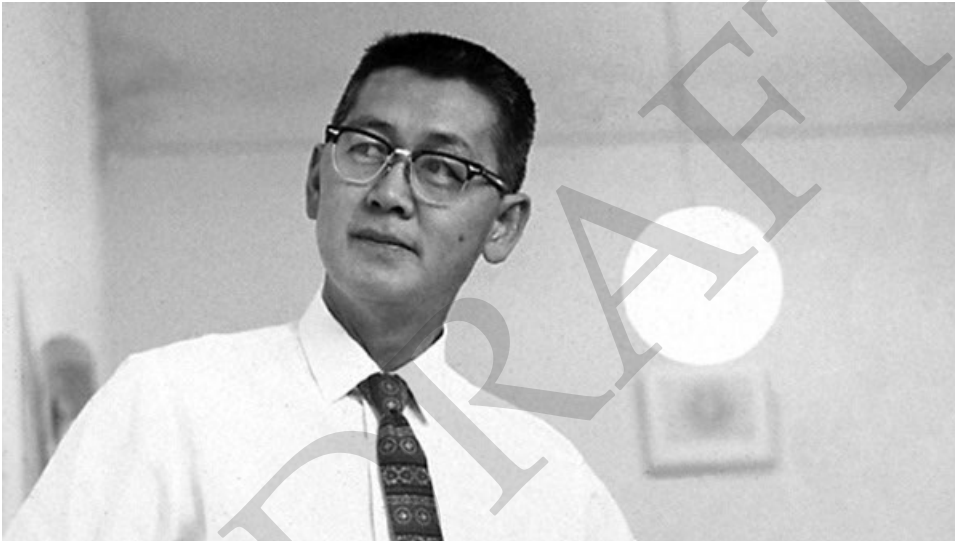
retired to his beloved eighty-acre dairy farm near Escalon where he resided with his wife Rose and forty Holstein-Fresian cattle. He passed away in 1930.<sup>11</sup>

Projects in San Francisco:

Samson House, 2518 Jackson Street, 1898  
Hing Sing Benevolent Association, 757-759 Clay Street, 1906  
Soo Yuen Benevolent Association, 801-807 Grant Avenue, 1906  
Henry Frohman Building, 731 Commercial Street, 1907  
The Sentinel Building, 935-951 Kearny Street, 1907 (Landmark No. 33)  
528-532 Grant Avenue, 1908

Other notable projects:

San Joaquin County Courthouse, Stockton, CA, 1890  
Elks Building, Stockton, CA, 1908



Hideo Sasaki (The Cultural Landscape Foundation).

**Sasaki, Hideo (1919-2000)**  
**Landscape Architect of Merit**

Education:      Coursework, University of California, Berkeley, unknown years  
                      B.A., Landscape Architecture, University of Illinois, 1946  
                      M., Landscape Architecture, Harvard Graduate School of Design, 1948<sup>12</sup>

Firms:            Sasaki & Associates, Landscape Architects, Watertown, MA, 1953-1957  
                      Sasaki, Walker, and Associates, Landscape Architects, Watertown, MA and San  
                      Francisco, CA, 1957-1983

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<sup>11</sup> "Salfield & Kohlberg," *The California Architect and Building News*, September 15<sup>th</sup>, 1891, 9.

<sup>12</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 287.



Cultural Associations: Japanese

Hideo Sasaki grew up in the small agricultural town of Reedley in California's Central Valley. He enrolled at the University of California at Berkeley before the start of WWII, but due to his Japanese heritage, he was soon confined in an Arizona internment camp for the duration of the war. Following the war, Sasaki attended the University of Illinois and Harvard's Graduate School of Design, studying under Stanley White and Walter Gropius, respectively. In 1953, he opened his own firm, which emerged as a world leader in environmental design in the United States. His works are primarily recreational and commercial, rather than residential. His firm won numerous prestigious awards for his works including the first American Society for Landscape Architects (ASLA) Medal and Harvard's Centennial Medal for extraordinary achievement in landscape architecture.

In 1957, he partnered with Peter Walker to form Sasaki, Walker, and Associates, and in 1959, Peter Walker opened the San Francisco office of the firm. Walker was the firm's lead designer for many of its San Francisco projects.

*See also: Peter Walker*

Projects in San Francisco (landscape design):

Sydney Walton Square, Golden Gateway Redevelopment, 1960

One Maritime Plaza (previously the Alcoa Plaza), 1964

Laguna Eichler Townhouses, Western Addition Redevelopment, 1966

Glenridge development in Diamond Heights, 1968 (With Sasaki, Walker, and Associates)

One Post Plaza, (previously Crocker Plaza), 1969

Other notable projects (landscape design):

The Villages, San Jose, CA, 1966 (Includes 18-hole golf course, 1,500 garden apartment units and 1,000 hillside houses)

Fashion Island, Newport Beach, CA, 1970

Greenacre Park, New York, NY, 1971

The Regency, Omaha, NE, 450-acre planned community, unknown year

**Sawyer, Charles C. ()**

**Architect**

Education:

Firms:

Projects in San Francisco:

35-45 Onondaga Avenue, 1933

**Sawyer, Houghton (1871-1961)**

## Architect

Education:

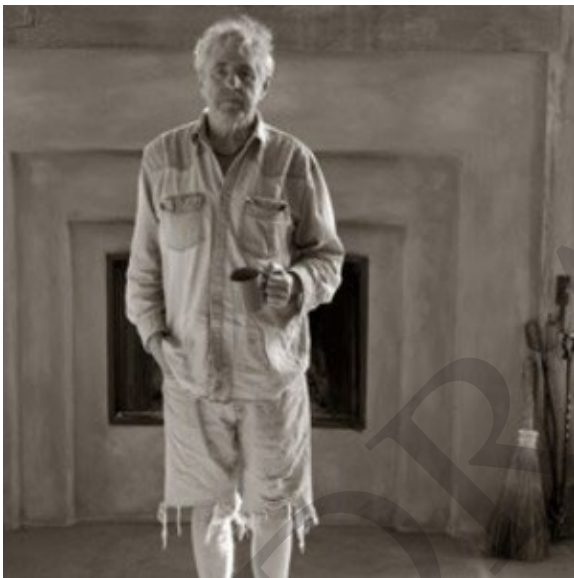
Firms:

Little is known about architect Houghton Sawyer. He likely lived in Piedmont, California and worked on upscale residences in Piedmont as well as Pacific Heights and Presidio Heights.

### Projects in San Francisco:

2100 Vallejo Street, 1911

Plan for City Hall, (second place, not built), 1916<sup>13</sup>



Igor Szevich (Saatchiart.com).



439 Greenwich Street, 1961 (redfin.com).

## Szevich, Igor Z. (1929-present)

### Architect

Education: B.A., Architecture, University of California, Berkeley, 1956

Firms: Skidmore, Owings and Merrill, Architects, 1956-1960  
Principal, Igor Szevich & Associates, Architects, 1962-unknown date

Cultural Associations: Russian/Russian American

Igor Zygmund Szevich was born in 1929 in San Francisco. His parents escaped post-revolution Russia in the 1920s and married in San Francisco. His father was a well-known sculptor and teacher and his mother

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<sup>13</sup> Sawyer, Houghton, SNAC, <https://snaccooperative.org/ark:/99166/w6cc1dw1>

designed displays for Paris department stores and décor for high-society parties. They were responsible for many of the displays seen at the 1939 Golden Gate International Exposition on Treasure Island. Sazevich attended the University of California, Berkeley, where he received a bachelor's degree in architecture in 1956.<sup>14</sup> After he graduated, Sazevich worked for the office of Skidmore, Owings and Merrill, Architects, and helped design plans for the area around the Embarcadero Freeway. A few years later, he established his own practice, Igor Sazevich & Associates, and completed several residential and commercial projects in the Bay Area, including interior designs for multiple West Coast Nordstrom's department stores.<sup>15</sup> Many of his residential projects were completed in the Second Bay Tradition style, such as the house he designed at 255 San Marcos Avenue in 1962.<sup>16</sup>

In 1967, he moved to Inverness Park with his wife, Natasha, who was the niece of Prince Vasili Romanov, nephew of the last czar of Russia. Like his parents, Sazevich was involved in the San Francisco bohemian arts scene. He designed the grounds and displays for the Sausalito 30<sup>th</sup> Annual Art Festival and his personal artwork continues to be exhibited around the Bay Area.<sup>17</sup> Throughout his career as an artist and architect, he worked with a variety of colorful clients, including Napoleonic winery owner Louis Benoist and sports mogul Jack Kent Cooke. He directed a music video for Youngbloods singer and neighbor, Jesse Colin Young, which was never released for legal reasons. His autobiography *Time in My Coffee*, was released in 2018.<sup>18</sup> Sazevich continues to reside in his Inverness home that he designed.

Projects in San Francisco:

225 San Marcos Avenue, 1962

439 Greenwich Street, 1961

Nordstrom Interior Design, 865 Market Street, 1988

Other notable projects:

Sausalito 30<sup>th</sup> Annual Art Festival, Sausalito, CA, 1982

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<sup>14</sup> "The Ninety-Third Commencement," University of California, Berkeley, 1956, 73.

<sup>15</sup> "Theatrics Packing Them In At San Francisco Centre – Crowds Love the Fakery At Big Mall," *San Francisco Chronicle*, November 14, 1988, A8.

<sup>16</sup> San Francisco Planning Department, "Landmark Designation Case Report: 171 San Marcos Avenue," July 15, 2015, 36.

<sup>17</sup> "Annual Art Festival Scheduled in Sausalito," *San Francisco Chronicle*, August 30, 1982, 35.

<sup>18</sup> Oral History: Sazevich, Igor, July 31, 2019 [interview], Marion County Library, California Room, <http://ark.cdlib.org/ark:/13030/kt0q2nc5z2>



25 Toledo Way, 1924 (Google Maps).

## **Sbarboro, Remo E. (1887-1976)** **Architect/Builder**

Education: B.A., Stanford University, 1908-1912

Firms: Partner, Sbarboro, Detjen & Jorgensen, San Francisco, CA, 1920-1934

Cultural Associations: Italian/Italian American

Remo Earl Sbarboro was born in 1887 in San Francisco. His parents immigrated from Italy. His father, Romolo A. Sbarboro, was vice president of the Bank of America. His grandfather, Andrea Sbaroro, was the president and co-founder of the Italian-Swiss Bank and co-founder of the Italian-Swiss Colony Wine Company in Astri, California, once one of the largest wineries in region. He attended Stanford University and graduated in 1912.<sup>19</sup> He then spent several years working in the banking industry and eventually found his way into building. Considered a non-certified, "gentleman architect," Sbarboro was never officially licensed as an architect by the state, however, it was common for builders of the period to design their projects independently.<sup>20</sup> He remained active in his grandfather's wine making empire and in 1915, he married Lucile Marsden. Together they had a daughter, Yvonne.

Sbarboro invested heavily in the Marina District and purchased several parcels and even entire blocks to develop into a cohesive collection of residences. He often worked with fellow investor-contractors, Henry Detjen and Martin Jorgensen, and in 1924, they built a row of nine flats in the Mediterranean Revival style along 2269-2229 Francisco Street. They also designed buildings in the Art Deco style and their highly

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<sup>19</sup> "Remo E. Sbarboro," *San Francisco Chronicle*, August 1, 1976, Section B, 7.

<sup>20</sup> San Francisco Planning Department, "Historic Resource Evaluation, 2269 Francisco Street," 3.

ornamented proposal for the Presidio Theatre on Chestnut Street was nearly selected out of many submissions. Sbarboro sold several of his properties to members of the Italian community, including 25 Toledo Way, 2269 Francisco, and 2237 Francisco.<sup>21</sup> He passed away in 1976 at the age of 87.<sup>22</sup>

Projects in San Francisco:

25 Toledo Way, 1924

2269-2229 Francisco Street, 1924

2225 North Point Street, 1933



Helen Aycrigg Schellman (Legacy.com).

**Schellman, Helen Aycrigg (1923-2017)**

**Architect**

Education: Likely B.Arch, Stanford University, Palo Alto, CA, 1941<sup>23</sup>

Firms:

Cultural Associations: Women

Helen Aycrigg Schellman was born in Yuba City, California in 1923. She attended high school at the Hamlin School for Girls in San Francisco and attended Stanford University in 1941. Schellman received an architecture degree, possibly from Stanford University, and went on to become a pioneering Californian architect.<sup>24</sup>

She married Robert Schellman in 1943 and spent the next thirty years travelling internationally due to her husband's numerous military positions. The couple moved to Atlanta, Georgia to settle down in 1971.<sup>25</sup>

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<sup>21</sup> Ibid.

<sup>22</sup> "Remo E. Sbarboro," *San Francisco Chronicle*, Section B, 7.

<sup>23</sup> "Helen Aycrigg Schellman," *Mansfield News Journal*,

<https://www.legacy.com/obituaries/mansfieldnewsjournal/obituary.aspx?n=helen-aycrigg-schellman&pid=187205229&fhid=4912>.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

**Schlenke, John ()**  
**Architect**

Firms:

Education:

Projects in San Francisco:

298 Berkeley Way (owner), unknown date<sup>26</sup>



Sylvain Schnaittacher (David Parry).



3444 Washington Street, 1906 (Google Maps).

**Schnaittacher, Sylvain (1874 – 1926)**  
**Architect of Merit**

Education: Mark Hopkins Institute of Art (now San Francisco Art Institute), 1891

Firms: Draftsperson, A. Page Brown, Architect, San Francisco, CA, 1891-1896  
Schnaittacher & Van Trees, Architects, San Francisco, CA, 1897-1900  
Principal, Sylvain Schnaittacher, Architect, San Francisco, CA, 1901-1926

Sylvain Schnaittacher was born in San Francisco in 1874. He graduated from Boys High School and studied at the Mark Hopkins Institute of Art (now the San Francisco Art Institute). In 1891, he worked as a draftsperson at the office of Aurther Page Brown, a well-known San Francisco architect. After Brown's death in a buggy accident in 1896, Schnaittacher and fellow architect Frank Van Trees completed his remaining projects and eventually started their own firm in 1897 at 206 Kearny Street (destroyed). Like many architects at the time, Schnaittacher took a year off to travel Europe to study architecture and on his return to San Francisco in 1901, he started his own firm and was awarded one of the first State Architect

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<sup>26</sup> San Francisco Planning Department, *Draft Diamond Heights Historic Context Statement Case Report*, Summer 2016.

Certificates (number A17). In 1905, he was elected to the local chapter of the American Institute of Architects. He lived with his wife, Cecilia, at 1770 Pacific Avenue (extant) and then moved to 1369 Hyde Street (extant) in 1911 after the birth of their son.

Schnaittacher designed commercial buildings, apartments, and flats in popular twentieth century styles including, Classical Revival, Mediterranean Revival, and Craftsman. Many of his projects were completed in the Pacific Heights and Presidio Heights neighborhoods for wealthy Bay Area clients, like the classically detailed front-gable house at 3452 Jackson Street (1908, extant). Other examples of his work include 3980 Clay Street (1905, extant), 154 Sutter Street (1907, extant), the Paige Motor Car Company Building at 1699 Van Ness (1922, extant) and the Argonaut Club at 421 Powell Street (1909, destroyed). In 1924, he partnered with the firm, Bakewell & Brown (with Albert Lansburgh and Bernard Maybeck) to design his best-known work, the Temple Emanu-El (Arguello Boulevard and Lake Street), which was awarded a Distinguished Honor in Architecture by the American Institute of Architects.

Aside from his practice, Schnaittacher was concerned about the need for formal training in the field and served on the Examining Committee of the State Civil Commission for drafts people. He was appointed to the State Board of Architecture in 1910 and was Secretary/Treasurer from 1912 to 1926. Schnaittacher was Secretary of the San Francisco Chapter of the American Institute of Architects (AIA) from 1907 to 1916, Vice-President from 1917 to 1918, and President from 1919-1920. He was elected to the AIA National Board of Directors in 1924 and appointed Regional Director of the Western States. He was highly regarded in the architectural field and his sudden death in 1926 was a shock to many.<sup>27</sup>

Projects in San Francisco:

3980 Clay Street, 1905

3444 Washington Street, 1906

3580 Washington Street, 1906

154 Sutter Street, 1907

3530 Washington Street, 1907

3452 Jackson Street, 1908

3524 Jackson Street, 1910

3055 Pacific Avenue, 1921

Paige Motor Car Company Building, 1699 Van Ness Avenue, 1922

2855 Jackson Street, 1923

Congregation Emanu-El, 2 Lake Street, 1924

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<sup>27</sup> Perry, David, "Pacific Heights Architects #32 – Sylvain Schnaittacher," March 2006, <https://150290062.homesconnect.com/AccountData/150290062/NF32Schnaittacher.pdf>





557 Fillmore Street, 1904  
(Google Maps).

**Schroepfer, Albert A. (1874-1965)**  
**Architect**

Education: Unknown

Firms: Partner, Dunn & Schroepfer, Architects, San Francisco, 1897-unknown  
Principal, Albert A. Schroepfer, Architect, San Francisco, 1920s

Cultural Association: German/German American

Albert Alfred Schroepfer was born in 1874 in New York City. His parents immigrated from Germany. His father, Albert Schroepfer Sr., was also an architect and designed the famous Rhine House in Saint Helena, California for the Berniger Brothers' winery in 1884 (extant).<sup>28</sup> It is unclear when exactly the Schroepfer family arrived in San Francisco, but they were listed as residents of the city in the 1880 Census. City Directories indicate that by the 1895 Albert Schroepfer Jr. was employed as a construction foreman, and in 1896 he was listed as an architect. Although it is undetermined where, or if, he formally studied architecture, Schroepfer started a partnership with architect James Francis Dunn in 1897 which lasted for an unknown period.<sup>29</sup>

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<sup>28</sup> Year: 1880; Census Place: San Francisco, San Francisco, California; Roll: 79; Page: 434B; Enumeration District: 227 (Ancestry.com); "National Register of Historic Places in Napa County, National Register #72000242," NoeHill.com, June 6, 2004, accessed August 18, 2021, <https://noehill.com/napa/nat1972000242.asp>.

<sup>29</sup> Weinstein, Dave, "S.F. architect' design recall the boulevard buildings of the City of Lite," *San Francisco Chronicle*, May 14, 2005, F1.



In the early 1920's, Schroepfer appears to have started his own architecture firm, with his office located at 14 Montgomery Street by 1922.<sup>30</sup> During this period, he constructed a row of "Movie Picture Supply Houses" or Film Exchange buildings at 201-229 Golden Gate Avenue.<sup>31</sup> These buildings housed movie reels for silent films and were constructed to be fireproof, meaning they were built using only concrete and iron to withstand the combustible nature of old film. The buildings featured classical pilasters and modest embellishments. The most prominent building of the row is 201 Golden Gate Avenue, constructed for Paramount Famous Players in 1920. A fire broke out in the building in 1925, sending five people to the hospital.<sup>32</sup> It was also robbed in 1924.<sup>33</sup> The building at 209 Golden Gate Avenue was later used as an office by famous opera man and "talking picture" producer, Fred C. Whitney, in the 1930s.<sup>34</sup> Although many of Schroepfer's earliest works were likely destroyed by the 1906 fire and earthquake, one of his earliest extant designs is the flat at 557 Fillmore Street – constructed in the Mediterranean Revival style in 1904.<sup>35</sup> Other extant buildings include the Mediterranean Revival residence at 2860 Pierce Street, constructed in 1920. In 1921, after the sudden death of his former partner and lead architect James Francis Dunn, Schroepfer completed the Chambord Apartment building at 1298 Sacramento Street, now San Francisco Landmark number 106.<sup>36</sup> According to the *San Francisco Chronicle*, Schroepfer was considered an "authority on French period architecture."<sup>37</sup> He passed away in 1965 at the age of 91.<sup>38</sup>

#### Projects in San Francisco:

557 Fillmore Street, 1904

2860 Pierce Street, 1920

Paramount Famous Players – Lasky Exchange, 201 Golden Gate Avenue, 1920

209 Golden Gate Avenue, 1920

215 Golden Gate Avenue, 1920

229 Golden Gate Avenue, 1920

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<sup>30</sup> Crocker Langley Directory, 1922, 1451.

<sup>31</sup> "Bandits Beat, Rob Showhouse Employee," *San Francisco Chronicle*, September 17, 1924, 9; Ellinger, Mark, "Film Exchanges," *FoundSF*, accessed August 18, 2021, [https://www.foundsf.org/index.php?title=Film\\_Exchanges](https://www.foundsf.org/index.php?title=Film_Exchanges).

<sup>32</sup> "Picture Exchange Employee and 4 Firemen Choked by Smoke," *San Francisco Chronicle*, June 12, 1925, 11.

<sup>33</sup> "Bandits Beat, Rob Showhouse Employee," *San Francisco Chronicle*, 9.

<sup>34</sup> "Comic Operas Will Be Revived Here," *San Francisco Chronicle*, March 10, 1930, 9.

<sup>35</sup> "Albert Schroepfer," *San Francisco Call Bulletin*, April 29, 1906, 8.

<sup>36</sup> San Francisco Planning Commission Resolution No. 8039, August 10, 1978.

[http://sfplanninggis.org/docs/landmarks\\_and\\_districts/LM106.pdf](http://sfplanninggis.org/docs/landmarks_and_districts/LM106.pdf).

<sup>37</sup> "Randolph's Will Open Monday In New Post Street Gem Store," *San Francisco Chronicle*, November 30, 1935, 7.

<sup>38</sup> Ancestry.com. *U.S., Find a Grave Index, 1600s-Current* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.



Leonard Schultz (the Cultural Landscape Foundation).

## **Schultze, Leonard (1906-1972)**

### **Architect of Merit**

Education: City College of New York, unknown years  
Architectural School of the Metropolitan Museum of Modern Art, unknown years<sup>39</sup>

Firms: Warren & Wetmore, Architects, New York, NY, unknown date-1921  
Partner, Schultze & Weaver, New York City, NY, 1921-1939  
Partner, Leonard Schultze & Associates, New York City, NY, 1940-1951

Leonard Schultze was born in Chicago, Illinois in 1906. He went on to study at the City College of New York before he studied at the Architectural School of the Metropolitan Museum of Modern Art. After graduation, he worked at the New York based firm, Warren & Wetmore, for twenty years. He worked on the Grand Central Terminal project.

In 1921, he formed the firm Schultze & Weaver with S. Fullerton Weaver. They worked together in architecture, real estate, and engineering until 1939.

While Leonard Schultze is best known for his opulent hotels such as the New York Waldorf-Astoria, as well as office and apartment buildings, he also designed several large-scale residential developments later in his career, including San Francisco's Parkmerced. Parkmerced was designed, in two phases, in collaboration with associate architect Frederick Meyer and landscape architect Thomas Church.

#### Projects in San Francisco:

Parkmerced housing development, 1941, 1951

#### Other notable projects:

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<sup>39</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 262.

Grand Central Station, New York, NY, 1913  
J.C. Penney Company Headquarters, New York, NY, 1925  
Waldorf-Astoria, New York City, NY, 1931  
Parkfairfax, Alexandria, VA, 1941-1943  
Parklabrea, Los Angeles, CA, 1941-1950

**Schweinfurt, A.C. (1864-1900)**  
**Architect**

Education:

Firms: A. Page Brown, Architect, New York, NY, unknown date-1889<sup>40</sup>

A.C. Schweinfurt was born in 1864. He began working in various architecture firms in 1879. He worked in Boston, Cleveland, Denver, and New York. In New York, he worked with architect A. Page Brown before both moved out west in 1889.

In 1894, he established his independent architecture practice in San Francisco. Two of his well-known works are the Hacienda del Pozo de Verona in Pleasanton from 1894 to 1898 and the First Unitarian Church in Berkeley in 1898. Schweinfurt is considered one of the primary architects associated with the First Bay Tradition.

Other notable projects:

Hacienda del Pozo de Verona, Pleasanton, CA, 1894-1898  
First Unitarian Church, Berkeley, CA, 1898



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<sup>40</sup> "National Register of Historic Places Inventory – Nomination Form," 1981, 3.

Alkain Hotel, 948 Mission Street, 1907 (Google Maps).

## **Schwerdt, Philip (1868-1925)**

### **Architect**

Education:

Firms:

Cultural Association: German/German American

Philip Schwerdt was born in 1868 in Germany.<sup>41</sup> It is unclear what type of education he received, but City Directories and newspapers list his occupation as "architect." He appears to have been a hotel designer and one of his most known projects is the Alkain Hotel at 948 Mission Street from 1907.<sup>42</sup> He also designed the New Bachelor Hotel at 606 Post Street in 1913.<sup>43</sup> He passed away in 1925.<sup>44</sup>

#### Projects in San Francisco:

Alkain Hotel, 948 Mission Street, 1907<sup>45</sup>

New Bachelor Hotel, 606 Post Street, 1913

## **Scott, Earl B. ()**

### **Architect**

Education:

Firms:

#### Projects in San Francisco:

2290-2298 3rd Street, 1917 (demolished)

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<sup>41</sup> Year: 1900; Census Place: San Francisco, San Francisco, California; Page: 12; Enumeration District: 0156; FHL microfilm: 1240104 (Ancestry.com).

<sup>42</sup> San Francisco Planning Department, "Central SoMa Historic Context Statement & Historic Resource Survey," March 16, 2015.

<sup>43</sup> City Real Estate Has Record for Important Sales. *San Francisco Chronicle*. March 15, 1913. P. 8.

<sup>44</sup> Schwerdt. *San Francisco Chronicle*. March 21, 1925. P CCC 4.

<sup>45</sup> Ibid.



Gerladine Knight Scott (U.C. Berkeley Environmental Design Archives).

## **Scott, Geraldine Knight (1914-1988)**

### **Landscape Architect of Merit**

Education: B.A., Landscape Architecture, University of California, Berkeley, 1926  
M. Arch., Cornell University, 1928  
Coursework, Sorbonne, Paris, France, 1931

Firms: Draftswoman, A.E. Hanson, Landscape Architect, Los Angeles, CA, 1928-1930  
Designer, Helen Van Pelt, Landscape Architect, Marin County, CA, 1933-1935  
Partner, Helen Van Pelt, Landscape Architect, Marin County, CA, 1935-1947  
Designer, Katherine Imlay, Palo Alto, CA, 1947-1948  
Principal, Geraldine Knight Scott, Landscape Architect, Berkeley, CA, 1948-1968

Cultural Associations: Women

Geraldine Knight Scott was born in 1914. She received a degree in landscape architecture from U.C. Berkeley and went on to receive a master's in architecture at Cornell University in 1928. Following her graduation, Scott worked on residential garden design with the firm A.E. Hanson for two years in Los Angeles. In 1930, she moved to Europe where she studied historic villas in France, Italy, and Spain for 22 months before returning to the Bay Area in 1933 to work at the office of landscape architect Helen Van Pelt. She made partner in 1935 and worked on the Pacific House at the 1939 Golden Gate International Exposition at San Francisco's Treasure Island. After this position, she worked as a designer for Katherine Imlay in Palo Alto from 1947 to 1948. She went on to work independently as a landscape architect in Berkeley from 1948 to 1968. Scott also lectured for the Landscape Architecture Department at U.C. Berkeley from 1952 to 1968 and was a founding member of the California Horticultural Society. Scott married journalist Mellier Scott in 1939, who was also engaged in local planning issues. In 1968, she collaborated with landscape architect Dan Kiley on the design of the Oakland Museum's expansive grounds. In addition to her career as a landscape architect, Geraldine Knight Scott was an active figure in public housing projects, regional planning, and an avid traveler.<sup>46</sup>

#### Projects in San Francisco (landscape design):

Daphne Funeral Home, 1 Church St., 1953

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<sup>46</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011.

Other notable projects (landscape design):

Menlo Park Professional Zone, Menlo Park, CA 1950

First Unitarian Church of Berkeley, Berkeley, CA, 1957

Oakland Museum, Oakland, CA 1963-1987

Blake Estate, Kensington, CA, 1968

**Seward, John C.**

**Architect**

Education:

Firms:

Little is known about San Francisco architect John C. Seward. He is associated with the Diamond Heights redevelopment project of the 1960s. He designed a residence at 116 Turquoise Way in 1962.<sup>47</sup>

Projects in San Francisco:

116 Turquoise Way, 1962

**Seyranian, Albert R. ()**

**Architect**

Education:

Firms:

Little is known about San Francisco architect Albert R. Seyranian. He is associated with the Diamond Heights redevelopment project of the 1960s. He designed a residence at 70 Everson Street in 1965 that was purchased by Mayor John Shelley.<sup>48</sup>

Projects in San Francisco:

70 Everson Street, 1965 (Purchased by Mayor John Shelley)

**Shaner, Charles (unknown dates)**

**Architect**

Education:

Firms: Carpenter, A.C. Gilbert & Company, 1880s-1885

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<sup>47</sup> San Francisco Planning Department, *Draft Diamond Heights Historic Context Statement Case Report*, Summer 2016.

<sup>48</sup> San Francisco Planning Department, *Draft Diamond Heights Historic Context Statement Case Report*, Summer 2016.

Principal, Charles Shaner, Architect, Bay Area, CA, 1885-unknown date<sup>49</sup>

Charles Shaner was born in Ohio. He entered the field in the 1880s as a carpenter for A.C. Gilbert & Company. After the company closed in 1885, he began work as an architect. He became a celebrated Gilded Age era architect in the Bay Area. He was especially known for his work in Alameda. Throughout his career, he worked with builders David S. Brehaut and J.C. Diamond.<sup>50</sup>

Projects in San Francisco:

3755 20<sup>th</sup> Street, 1900 (Assessor's Data)<sup>51</sup>



Bank of Italy Building, 550 Montgomery Street, 1908 (Globest.com).

**Shea, Frank T. (1859-1929)**  
**Architect of Merit**

Education: Ecole des Beaux Arts, Paris, 1888

Firms: Draftsperson, Charles Bugbee & Son, Architects, San Francisco, CA, 1877  
Draftsperson, John Marquis, Architect, San Francisco, CA, 1880  
Draftsperson, Peter R. Schmidt, Architect, San Francisco, CA, 1884-1887  
Partner, Schmidt & Shea, Architects, San Francisco, CA, 1889-1890  
Partner, Shea & Shea, Architects, San Francisco, CA, 1891-1905  
City Architect, San Francisco, CA, 1906-1908  
Partner, Shea & Lofquist, Architects, San Francisco, CA, 1908-1920  
Partner, Shea & Shea, Architects, San Francisco, CA, 1924-1928

Cultural Associations: Irish/Irish American

Frank Thomas Shea was born in Bloomington, Illinois in 1859. His mother and father were both from Ireland.<sup>52</sup> At a young age his parents moved to San Francisco where he attended high school in the Bay

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<sup>49</sup> Evanosky, Dennis, "Union St. Home Recalls Victorian Legacy," *Alameda Sun*, March 24, 2016, <https://alamedasun.com/news/union-st-home-recalls-victorian-legacy>.

<sup>50</sup> Ibid.

<sup>51</sup> Liberty Hill Designation

<sup>52</sup> Year: 1900; Census Place: San Francisco, San Francisco, California; Page: 12; Enumeration District: 0204; FHL microfilm: 1240105 (Ancestry.com).



Area. He worked as a draftsman for several Bay Area firms, including the office of Charles Bugbee from 1877 to 1880, John Marquis from 1880 to 1884, and Peter R. Schmidt from 1884 to 1887. In 1887, having been amply trained in architecture through his various assignments in drafting work, he enrolled in the Ecole des Beaux Arts in Paris. Two years later, in 1888, he returned to San Francisco to partner with his former employer, Peter Schmidt and started the firm Schmidt & Shea which lasted until 1890. From 1891 to 1905, he formed a partnership with his brother, William Shea, who was also an architect and the two formed the firm, Shea & Shea.<sup>53</sup>

After the earthquake of 1906, Frank accepted a job as City Architect and designed several municipal buildings throughout San Francisco. One of his major projects was the design of the City Hall dome, which no longer exists. From 1908 to 1920, he formed a partnership with respected architect, John Lofquist and created the firm, Shea & Lofquist which lasted until 1920. In 1908, the firm constructed their most well-known building, the Beaux-Arts style Bank of Italy Building, at 550 Montgomery Street (extant) which was considered one of the best pieces of architecture in the city.<sup>54</sup>

Shea was also well known for being a designer of Catholic churches, and his work included St. Brigid's Church at Van Ness Avenue and Broadway, St. Vincent de Paul at Green and Steiner Streets, St. Paul's at Church and 25<sup>th</sup> Streets, and St James at 23<sup>rd</sup> and Guerrero Streets. In 1924, he re-formed the partnership with his architect brother, William Shea, and continued to practice until 1928. Frank Shea passed away in 1929.<sup>55</sup>

#### Projects in San Francisco:

Saint Brigid Church, 2151 Van Ness Avenue, 1902  
Saint Vincent de Paul Church, 2320 Green Street, 1902  
Bank of Italy Building, 550 Montgomery Street, 1908  
Saint Paul's Church, 221 Valley Street, 1911  
Saint James Church, 1068 Guerrero Street, 1910s  
Star of the Sea Church, 4420 Geary Boulevard, 1920s



Cathy J. Simon (Resilient by Design Bay Area Challenge).



San Francisco Main Library, 100 Larkin Street, 1989-1995 (Hoodline.com).

<sup>53</sup> "Frank T. Shea (Architect)," *PCAD Libraries*, accessed July 30, 2021, <http://pcad.lib.washington.edu/person/1177/>

<sup>54</sup> "Recent Architectural Work of Frank T. Shea and John O. Lofquist," *The Architect and Engineer*, Vol 27, No 1. May 1909, 35-38.

<sup>55</sup> "Death Takes Frank T. Shea, S.F., Architect," *San Francisco Chronicle*, September 18, 1929, 16.



## **Simon, Cathy J. ()**

### **Architect**

Education: B.A., Wellesley College, unknown date  
M.Arch., Harvard University, unknown date<sup>56</sup>

Firms: Project Designer, Marquis Associates, San Francisco, CA, unknown dates  
Partner, Marquis Associates, San Francisco, CA, ca. 1978  
Head of the Marquis Associates Design Studio, San Francisco, CA, unknown dates  
Partner, Simon Martin-Vegue Winkelstein Moris Architects, San Francisco, CA, 1985-  
ca. 2010  
Design Principal, Perkins + Will, Architects, San Francisco, CA, ca. 2010-

Cultural Association: Women

Cathy Simon received her undergraduate degree from Wellesley College in Massachusetts. She went on to receive her master's in architecture from Harvard University. After graduation, she moved to the Bay Area where she began work as a project designer for Marquis Associates. She became partner at the firm around 1978. She later worked as the head of the Marquis Associates Design Studio in San Francisco.<sup>57</sup>

In 1985, she became partner at Simon Martin-Vegue Winkelstein Moris Architects in San Francisco where she worked until 2010. After the firm dissolved in 2010, she worked as design principal at Perkins + Will.<sup>58</sup>

Simon was involved in architectural education throughout her career. She worked as a professor at U.C. Berkeley as well as at the Women's School of Planning and Architecture at U.C. Santa Cruz.<sup>59</sup>

#### Projects in San Francisco:

San Francisco Main Library, 100 Larkin Street, 1989-1995  
Conversion of San Francisco Ferry Building, 1 Ferry Building, 2003

#### Other notable projects:

University of California, Santa Cruz, Elena Baskin Visual Arts Studios, 1984-1985  
Bard College, Bertelsmann Campus Center, Annandale-on-Hudson, NY, 1999

## **Skidmore, Owings, and Merrill (SOM) (1936-present)**

### **Architecture Firm**

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<sup>56</sup> "Catherine J. Simon (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/1113/>.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

The first branch of Skidmore, Owings, and Merrill (SOM) was formed in 1936 in New York by Louis Skidmore and Nathaniel Owings. John O. Merrill joined the firm in 1939. The firm has since expanded to become one of the world's most prolific and best-known, primarily designing commercial buildings for large corporations. SOM was highly influential in the late 1930s, adopting the International Style aesthetic and embracing Modern building materials and forms. In San Francisco, the firm designed numerous iconic office buildings downtown including the Crown Zellerbach Building, Alcoa Building, and the John Hancock Building. Architects Chuck Bassett and Walter Netsch were active lead designers for the firm's San Francisco office in the 1950s and 1960s.

Projects in San Francisco:

Crown Zellerbach Building, 1 Bush Plaza, 1959

John Hancock Building, 255 California Street, 1959

Quantas Empire Airways Ticket office, 350 Post Street, 1959

St. Aidan's Episcopal Church, 101 Gold Mine Drive, 1963

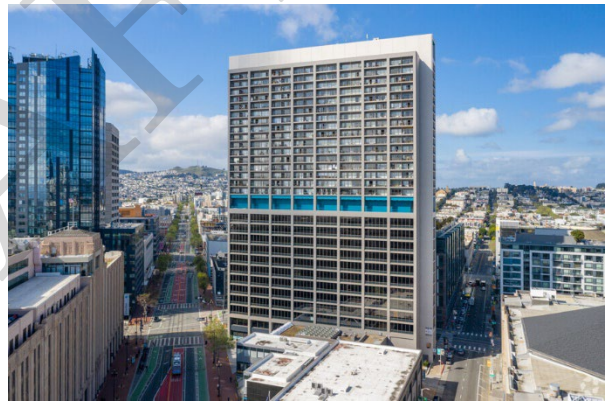
Alcoa Building, One Maritime Plaza, 1964

University of the Pacific Dental School, 2155 Webster Street, 1965

Montgomery and Powell Street BART stations, ca. 1960s



Norma Merrick Sklarek (Pioneering Women of American Architecture).



Fox Plaza, 1390 Market Street, 1966 (Loopnet.com).

**Sklarek, Norma Merrick (1926-2012)**

**Architect**

Education: Coursework, Barnard College, 1944-1945  
B.Arch., Columbia University, 1945-1950

Firms: Junior Draftsperson, City of New York, Department of Public Works, ca. 1950-ca. 1955  
Designer, Skidmore, Owings & Merrill, New York, NY, 1955-1960

Designer and Director of Architecture, Gruen Associates, Los Angeles, CA, 1960-1980  
Vice President, Welton Becket Associates, Los Angeles, CA, 1980-1985  
Co-Founder, Siegel Sklarek Diamond, Los Angeles, CA, 1985-1989  
Jerde Partnership, 1989-1992<sup>60</sup>

Cultural Association: Women, African American

Norma Merrick Sklarek was born in Harlem in New York City in 1926. As a child, she loved math and art which eventually led her to the field of architecture. She attended Barnard College from 1944 to 1945 to receive a liberal arts education as a prerequisite for her studies in architecture at Columbia University from 1945 to 1950. She was one of two women and the only Black student in her graduation class.<sup>61</sup>

After graduation, Sklarek had a difficult time finding a job due to her race and gender. She first worked as a junior draftsman for the City of New York's Department of Public Works. She received her New York architecture license in 1954 and was the first Black woman to do so.

In 1955, she began work at Skidmore, Owings & Merrill (SOM). She also taught night courses in architecture at New York City Community College during this time. In 1959, she became a member – and the first Black woman – of the AIA.<sup>62</sup>

In 1960, she moved to Los Angeles and began work at Gruen Associates. In 1962, she received her California architecture license and once again, was the first Black woman to do so. She eventually became the Director of Architecture at Gruen Associates. During this time, she designed the well-known Fox Plaza in San Francisco. Outside of San Francisco, she designed the U.S. Embassy in Tokyo as well as the Pacific Design Center in West Hollywood. Throughout her years in Los Angeles, she worked as part of the architecture faculty at U.C.L.A and USC.

In 1980, she was the first Black woman elected to the College of Fellows of the AIA. She also became vice president of Welton Becket Associates that same year. In 1985, she co-founded Siegel Sklarek Diamond, an entirely women-owned firm. The firm closed around 1989 and Sklarek joined the Jerde Partnership where she worked until 1992. Throughout the 1990s, she primarily lectured and mentored other architects.<sup>63</sup>

Projects in San Francisco:

Fox Plaza, 1390 Market Street, 1966

Other notable projects:

Pacific Design Center, West Hollywood, CA, 1975

U.S. Embassy, Tokyo, Japan, 1979

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<sup>60</sup> "Norma Merrick Sklarek," *Pioneering Women of American Architecture*, <https://pioneeringwomen.bwaf.org/>.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.



Henry Smith (SFGate.com).



2151 Laguna Street, 1919 (Google Maps).

## **Smith, Henry C. (1874-1945)** **Architect**

Education: B.S., Architecture, University of Pennsylvania

Firms: Draftsperson, James H. Windrim & Son, PA  
Partner, Stone & Smith, Architects, San Francisco, CA  
Principal, Henry C. Smith, Architect, San Francisco, CA

Henry Clay Smith was born in 1874 in Santa Clara, California. He was one of twelve children born to German immigrants, Charles Christian Smith and Maria Pfeiffer. Smith studied architecture at the University of Pennsylvania, where he was mentored by noted architect, James Hamilton Windrim. After he graduated, Smith worked as a draftsperson at the firm of James H. Windrim & Son in Pennsylvania and returned to San Francisco in 1900. That same year, Smith partnered with architect, Louis S. Stone and the firm specialized in the design of schools, apartments, and houses. Smith & Stone dissolved in 1909 and Smith opened his own firm by 1901.<sup>64</sup> He was well-adept to working with difficult hillside lots and became known as "The Hillside Architect."<sup>65</sup> Smith designed in many popular twentieth century styles including Mission Revival, Colonial Revival, and Craftsman styles. He was awarded the Jury Prize for schoolhouse architecture at the 1915 Panama-Pacific Exposition and co-founded the town of Evergreen, California with his brother, Charles, a former blacksmith who found success in real estate and lumber.<sup>66</sup> Smith married Lillian Troth in 1900 and the couple had a son, Jon Windrim Smith, and a daughter,

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<sup>64</sup> "Henry Clay Smith," *ArchINForm*, May 21, 2021, accessed August 16, 2021, <https://www.archinform.net/arch/213076.htm>.

<sup>65</sup> "Unique Hillside Buildings," *The Architect and Engineer of California*, Vol. XXVIII, No. 1., February 1912, 35-71.

<sup>66</sup> "Henry Clay Smith," *ArchINForm*.

Elizabeth Clay Smith. Smith was passionate about art and landscapes and had a home in Los Gatos where he passed away in 1945.<sup>67</sup>

Projects in San Francisco:  
2151 Laguna Street, 1919



The Summit (Joseph Eichler development), 999 Green Street, 1965 (Google Maps).

## **Smith, Neill (1928-1988)**

### **Architect**

Education: B.S., Biology, Princeton University, 1949  
B.Arch., unknown university, 1950  
M.Arch, unknown university, 1953

Firms: Principal, John Carl Warnecke & Associates, 1956-1961  
Principal, Neill Smith & Associates, 1961-1970  
Principal, Smith Barker Hanssen, Architects & Planning Consultants, 1970<sup>68</sup>

Neill Smith was born in New York in 1928. He received a degree in biology from Princeton University in 1949 before he went on to receive a bachelor's and master's in architecture from an unknown university.

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<sup>67</sup> "Henry C. Smith," *San Francisco Chronicle*, December 13, 1945, 9.

<sup>68</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 263.

Smith moved to San Francisco around 1956.<sup>69</sup> He first worked at John Carl Warnecke & Associates from 1956 to 1961 before he formed Neill Smith & Associates in 1961. The firm designed The Summit at 999 Green Street in 1965 and the Woodside Gardens Housing Project at 225 Woodside Avenue in 1968. The firm closed in 1970 and Smith went on to form the firm Smith Barker Hanssen.<sup>70</sup>

#### Projects in San Francisco:

The Summit (Joseph Eichler development), 999 Green Street, 1965  
Woodside Gardens Housing Project, 225 Woodside Avenue, 1968  
Bank of America, branch bank, 1660 California Street, unknown date

#### Other notable projects:

North Woods and East Woods complexes at Asilomar, Pacific Grove, CA, ca. 1960s  
Westmont College Dorms, Santa Barbara, CA, 1966  
Redwood National Bank, city, CA, 1967  
Collegetown married student housing, Sacramento, CA, 1970

### **Squire, Katherine "Kate" Lockwood (1854-unknown date)** **Architect**

Education: Law Coursework, University of Michigan, unknown dates  
Architecture Coursework, Cooper Union, 1879-1880

Firms: Draftsperson, Tacoma Building & Savings Association, Tacoma, Washington, ca. 1887-1888

Cultural Association: Women

Katherine "Kate" Lockwood was born in Ohio in 1854. She began law school at the University of Michigan but dropped out when her mother became sick. In 1871, she married Albert E. French, a Detroit-based architect. Throughout their marriage, she became interested in architecture and began working with him. She helped him design the State House of Corrections in Ionia, Michigan and the First Baptist Church in Detroit, Michigan. Her marriage to Albert French did not last long; by 1873, she had moved to Pittsburgh, Pennsylvania to live with her uncle, a building contractor. There, she trained as a draftsperson and worked on mechanical drawings.

In 1879, she began studying architecture at Cooper Union in New York City; she only stayed for a year and did not graduate. It is possible that she worked as an interior designer with artist Theodore Baur and worked on patent drawings for Thomas Edison during this time. It is also possible that she helped design a courthouse in Charlotte, Michigan during this time.

In 1882, Katherine headed west and in 1887, she married her second husband Francis "Frank" O. Squire. The couple lived in Tacoma, Washington. By 1887, Katherine worked at the Tacoma Building & Savings Association (where her husband also worked) as a draftsperson. She gained popularity and began receiving commissions for middle-class homes and one commercial building.

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<sup>69</sup> "Robert Neill Smith (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/2924/>.

<sup>70</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," 263.

Around 1888, the couple moved to San Francisco for Frank's health. Frank passed away in 1890 and within a year, Katherine married Louis L. Nevins. Together, they ran an inn, and later, a ranch.

## **Stan, Sara "Sally" Waldner Bould (1917-2008)**

### **Architect**

Education: Likely B.Arch., University of California, Berkeley, 1939

Firms: Principal, Sara Waldner Bould Stan, Architect, Lafayette, CA, 1948-1998<sup>71</sup>

Cultural Association: Women

Sara Stan was born in Nevada in 1917.<sup>72</sup> She graduated from U.C. Berkeley in 1939, likely with a degree in architecture.<sup>73</sup> She designed her first home in 1948 and continued to practice architecture until 1998. Her projects were primarily residential – both subdivisions and single-family homes. She designed some commercial and religious buildings as well.<sup>74</sup>

It does not appear that Stan designed many projects in San Francisco, but she did design residences in nearby areas like El Cerrito, Danville, Lafayette, Oakland, and Tiburon.

#### Other notable projects:

El Monte Financial Center, Concord, CA, unknown year

Addition, Lafayette United Methodist Church, Lafayette, CA, unknown year

Addition, Walnut Avenue Methodist Church, Walnut Creek, CA, unknown year

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<sup>71</sup> "A Guide to the Sally Waldner Bould Stan Architectural Collection, 1940-1997," *Virginia Heritage: Guides to Manuscript & Archival Collections in Virginia*, <http://ead.lib.virginia.edu/vivaxtf/view?docId=vt/vibl/v01699.xml>

<sup>72</sup> "Sara Stan," *My Heritage*, [https://www.myheritage.com/names/sara\\_stan](https://www.myheritage.com/names/sara_stan).

<sup>73</sup> "A Guide to the Sally Waldner Bould Stan Architectural Collection, 1940-1997," *Virginia Heritage: Guides to Manuscript & Archival Collections in Virginia*.

<sup>74</sup> Ibid.





Carl and Fred Gellert (Fred Gellert Family Foundation).

## Standard Building Company () Builder & Development Firm

Cultural Associations: German, Russian

The Standard Building Company, led by the brothers Carl and Fred Gellert, was an extraordinarily prolific building firm, with strong ties to the Sunset District.<sup>75</sup> The brothers' father, Charles Gellert, was a German immigrant who worked as a house painter in San Francisco, and their mother, Willis, was an immigrant of Russian descent.<sup>76</sup> Carl was born in 1899 and Fred, in 1902. As young men, the Gellert brothers were employed as ironworkers until 1921, when they joined their father Charles as house painters.<sup>77</sup> Their early work as house painters likely familiarized the brothers with the construction industry, and by 1922 they are credited with building their first house in the Sunset District.<sup>78</sup> With little more than an eighth-grade education, the Gellert brothers were largely self-schooled in the building industry, acting as apprentices and taking night classes to learn architectural drawing.<sup>79</sup> By 1926, the San Francisco City Directory lists the Gellert brothers and their father Charles as builders, working from their home at 164 Otsego Avenue in San Francisco's Mission Terrace neighborhood.<sup>80</sup>

Carl and Fred continued to work as small-scale contractors through the 1920s, primarily constructing individual single-family houses. Their business activities increased during the real estate boom of the 1920s, and in 1932, they founded the Standard Building Company.<sup>81</sup> That same year, the Gellerts built their first full-block subdivision at Ardenwood Way off Sloat Boulevard, near the Sunset District's southernmost boundary, which consisted of 24, fully detached, expressive Period Revival houses.<sup>82</sup>

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<sup>75</sup> California Death Index, 1940-1997.

<sup>76</sup> United States Federal Census, 1900, 1910 & 1920.

<sup>77</sup> Polk's Crocker Langley City Directory, 1920-1930.

<sup>78</sup> Ken Zinns, "The Tradition Continued: San Francisco's Sunset District Rowhouse," (Master's Thesis, 1983), 9.

<sup>79</sup> Woody LaBounty, "The Gellert Brothers and Lakeshore Park," [www.outsidelands.org](http://www.outsidelands.org).

<sup>80</sup> Zinns, *The Tradition Continued*, 9.

<sup>81</sup> 1932 was the first year that the Standard Building Company was listed in San Francisco City Directories.

<sup>82</sup> LaBounty, "The Gellert Brothers and Lakeshore Park."



Similar to other merchant builders, the early versions of Standard Building Company houses were often fully expressed versions of various Period Revival styles. By the late 1930s, however, the extravagant ornament and detailing that characterized the early 1930s houses were abandoned in favor of restrained house designs that were quicker and less expensive to construct. During this time the Gellert brothers began to construct single-family row houses on a large scale in the Sunset District. Along with other Sunset merchant builders, the Gellert brothers benefited from FHA loan policies, allowing them to quickly construct entire blocks of residential tracts.<sup>83</sup> In 1939, the Standard Building Company developed the Sunstream brand of single-family houses in the Sunset District, a profitable marketing effort.

After the United States entered World War II in 1941, the Standard Building Company was forced to suspend the construction of private residences in order to redirect resources to the war effort. In the postwar era, the firm resumed work on its Lakeshore Park subdivision, which was begun in 1941.

The Gellert brothers were among the largest and most successful merchant builders in San Francisco's history. Standard Building Company constructed approximately 25,000 housing units in the Bay Area, including the largescale Midtown Terrace development near Twin Peaks; Lakeshore Plaza Shopping Center; tracts in Forest Knolls, Country Club Acres, Forest Hill, Lake Merced and Mount Sutro; and dozens of blocks of single-family houses in the Sunset District. Over time, Standard Building Company formed dozens of smaller firms focused on different development activities including construction, sales, advertising, realty, and land investment. Despite their geographic reach, the Gellerts remained rooted in the Sunset District.

Projects in San Francisco:

2127 31st Avenue, 1939<sup>84</sup>

2143 31st Avenue, 1939<sup>85</sup>

Homes in Pine Lake Park, north of Sloat Boulevard and west of Stern Grove

Other notable projects:

Sunshine Garden, 1954<sup>86</sup>

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<sup>83</sup> Ibid.

<sup>84</sup> *San Francisco Chronicle*, December 17, 1939.

<sup>85</sup> *San Francisco Chronicle*, October 1939.

<sup>86</sup> *San Francisco Chronicle*, January 17, 1954.



Henrietta May Steinmesch (Landmarks Association of St. Louis)

## **Steinmesch, Henrietta May (1893-1979)**

### **Architect**

Education: Architecture degree, Washington University, 1915

Firms: Draftsperson, St. Louis City Planning Commission, MO, 1915-unknown year  
Principal, Henrietta May Steinmesch, Architect, St. Louis, MO, unknown years  
Western Division of United Service Organization, San Francisco, CA, 1939-1945  
Henry Gutterson, Architect, San Francisco, CA, unknown years  
San Francisco Redevelopment Agency, CA, unknown years  
Principal, Henrietta May Steinmesch, Architect, Pasadena, CA, 1953-ca. 1979<sup>87</sup>

Cultural Associations: Women

Henrietta May Steinmesch was born in St. Louis in 1893. She eventually attended Washington University's School of Architecture. She graduated from the program in 1915, one of the first women to do so.<sup>88</sup>

After graduation, Steinmesch worked as a draftsperson at the City Planning Commission for a few years. She went on to work as an independent architect in St. Louis for most of her career. She designed numerous interiors as well as facilities for the Scott Air Force Base. During World War II, she relocated to San Francisco to work for the Western Division of United Service Organization. She stayed on after the war to work with architect Henry Gutterson and the city's Redevelopment Agency. In 1953, she moved to Pasadena to work independently where she remained until she died in 1979. One of her lasting contributions was the founding of the Association of Women in Architecture in 1948.<sup>89</sup>

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<sup>87</sup> Reed, Ryan J., "H. May Steinmesch," *Landmarks Association of St. Louis, Inc.*, [https://www.landmarks-stl.org/news/h\\_may\\_steinmesch\\_architect/](https://www.landmarks-stl.org/news/h_may_steinmesch_architect/).

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

Other notable projects:

Facilities, Scott Air Force Base, IL, unknown year



Robert Stern (Forbes.com).

**Stern, Robert A.M. (1939-Present)**

**Architect**

Education:                    B.A., Architecture, Columbia University  
                                     M.S., Architecture, Yale University

Firms:                            Richard Meier, Architect, 1966-1969  
                                     Partner, John Hagman and Robert Stern, Architects, 1969-1977  
                                     Robert A.M. Stern Architects (RAMSA), 1977-2016

Cultural Associations:        Jewish

Robert Arthur Morten Stern, a well-known postmodern architect, was born in New York City, New York in 1939. Receiving his bachelor's in architecture from Columbia and master's in architecture from Yale, Stern went on to become a curator for the Architectural League of New York where he featured his own work alongside other influential architects. Making an early impression with his keen sense of modern design, he took a position in the office of Richard Meier and later formed a partnership with fellow Yale graduate, John Hagman. Eventually setting out to create his own firm in 1977, Stern quickly became known for his sweeping postmodern style with a historical twist. Designing extravagant villas in resort areas such as the East Hamptons, Stern's work includes the Lawson House in East Quogue, several twentieth-century style shingle houses in Farm Neck, Massachusetts, and a magnificent Tuscan Classical Villa in River Oaks, Texas.

In the mid 1980s and 1990s, Stern worked closely with the Walt Disney Company where he created several prominent buildings and served on the board of directors from 1992 to 2003. Among his many Disney designs were the Walt Disney Studios Animation Building, the Lake Buena Vista Complex, and

the uniquely styled Yacht Club Resort modeled in a historic nineteenth-century beachside theme. He also served as a planner and designer for Celebration Disney's community in Florida, which utilized expert traditions of American small-town planning.<sup>90</sup>

Stern's interest in architectural history is evident throughout his work, as many of his projects are either indistinguishable from their historical precedents, or heavily influenced by them. Aside from his interest in classic styles, Stern continues to work at the forefront of architectural innovation and his portfolio includes skyscrapers, event centers, civic buildings, museums and more. The author of several books, Stern has received the Vincent Sculley Prize in 2008 and was inducted into the American Academy of Arts and Sciences in 2007. He served as the dean of Yale's School of Architecture from 1998 to 2016 and continues to practice architecture today. His first and only project in San Francisco, Crescent Nob Hill at 875 California Street, was completed in 2020.<sup>91</sup>

Projects in San Francisco:

875 California Street, 2020

Other notable projects:

Federal Reserve Bank of Atlanta, 1000 Peachtree Street, Atlanta, GA, 2001

Nashville Public Library, 615 Church Street, Nashville, TN, 2001

Jacksonville Public Library, Jacksonville, 303 North Laura Street, FL, 2005

Gerald R. Ford School of Public Policy, 735 South State Street, Ann Arbor, Michigan, 2006

Mandarin Oriental, Atlanta, 3376 Peachtree Road, GA, 2008

15 Central Park, 15 Central Park West, New York, NY, 2008

Comcast Tower, 1701 John F. Kennedy Boulevard, Philadelphia, PA, 2008

George W. Bush Presidential Center, 2943 SMU Boulevard, Dallas, Texas, 2013

Immanuel Chapel, 3640 Donora Drive, Alexandria, VA, 2015

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<sup>90</sup> Zukosky, John, "Robert A.M. Stern - American Architect," *Britannica*, 2021, <https://www.britannica.com/biography/Robert-A-M-Stern>.

<sup>91</sup> "Crescent Nob Hill," *Robert A.M. Stern Architects*, accessed June 17<sup>th</sup>, 2021, <https://www.ramsa.com/projects/project/crescent-nob-hill>.



1400 Leavenworth Street, 1920s (Google Maps).

## **Stewart, Joseph L. (1883-1964)** **Architect**

Education:        Architecture Degree, University of Pennsylvania, unknown date  
                         Architectural studies, Spain, Italy, France, unknown dates

Firms:             Stewart L. Joseph, Architect, San Francisco, CA, 1906-1950s

Joseph Lemley Stewart was born in Huntsville, Missouri in 1883. His parents were from Virginia. He studied architecture at the University of Pennsylvania and in Spain, Italy, and France. Stewart moved to San Francisco in 1905 and resided with his wife, Marable, at 2323 Laguna Street (demolished). Together they had one daughter.<sup>92</sup> According to city directories, it appears he ran his own firm after the 1906 earthquake and constructed houses, apartments, and commercial buildings throughout the Bay Area in various twentieth century styles ranging from Mission Revival to Craftsman. His firm was very active during the 1920s, and *The Western Architect and Engineer*, published in 1921, stated that he had over one million dollars of projects being planned and built in the city.<sup>93</sup>

He appears to have used reinforced concrete as a primary building material and was known for being a respected builder of commercial garages. In 1924, he completed plans for a \$2,500,000 ten story public garage on the east side of 4<sup>th</sup> street between Jessie and Stevenson (demolished).<sup>94</sup> He also constructed a unique garage for the Hub Garage Company at 150 Turk Street (1920s, extant). Some of his residential

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<sup>92</sup> Year: 1930; Census Place: Palo Alto, Santa Clara, California; Page: 17B; Enumeration District: 0018; FHL microfilm: 2339952 (Ancestry.com).

<sup>93</sup> "With The Architects," *Western Architect and Engineer*, Volumes 66-67, July 1921, 105.

<sup>94</sup> "Proposed 10-Story Garage to Cost \$2,500,000," *The San Francisco Examiner*, May 17, 1924, L9.

projects, like the apartment building at 1200 Leavenworth Street (1920s, extant) were also constructed from reinforced concrete, with a foundation cast in a rusticated stone pattern.<sup>95</sup>

From 1921 to 1951, Stewart built many expensive residences in Crescent Park, Woodside, and St. Francis Wood, including his personal home at the cost of \$37,000 (address unknown).<sup>96</sup> In 1927, he designed a Spanish Colonial Revival, 250 room hotel at the Boyes Hot Springs in Sonoma.<sup>97</sup> According to newspapers, many of his projects had a “Million Dollar View.”<sup>98</sup> Stewart also appears to have been involved in the design of the Claus Speckles Building, as his name is mentioned in conjunction with the buildings’ draft work in *The Western Architect and Engineer*.<sup>99</sup>

Stewart built residences well into the 1950s, and later in his career, designed buildings in the Mid-Century Modern and Minimalist Traditional styles. An example of his later work is seen at a house he designed at 611 Arastradero Road in Palo Alto in 1951 (extant).<sup>100</sup> Stewart passed away in 1964 after battling a long illness.<sup>101</sup>

Projects in San Francisco:

3150 16<sup>th</sup> Street, 1920s

Hub Garage Company, 150 Turk Street, 1920s

Michelin Tire Company Warehouse, 180 12<sup>th</sup> Street, 1920s

1400 Leavenworth Street, 1920s

Other notable projects:

Boyes Hot Springs Hotel (now Fairmont Sonoma Mission Inn), 100 Boyes Boulevard, 1927

1025 Forrest Avenue, Palo Alto, CA, 1950

611 Arastradero Road, Palo Alto, CA, 1951

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<sup>95</sup> “With The Architects,” *Western Architect and Engineer*.

<sup>96</sup> “New Home in St. Francis Wood,” *San Francisco Examiner*, March 11, 1922, R9.

<sup>97</sup> “New Boyes Springs Hotel,” *San Francisco Examiner*, July 27, 1927, 8.

<sup>98</sup> “Million Dollar View Homes Open,” *San Francisco Examiner*, March 2, 1940, 11.

<sup>99</sup> “With The Architects,” *Western Architect and Engineer*, Volumes 66-67, July 1921, 105.

<sup>100</sup> “Sterling has Two Furnished Model Homes in Green Acres,” *San Francisco Examiner*, May 13, 1951, 6.

<sup>101</sup> “Joseph L Stewart,” *San Francisco Chronicle*, July 7, 1964, 23.



Young Claude Stoller (Black Mountain College Project).

## **Stoller, Claude (1921-) Architect**

Education: Coursework, City College of New York, unknown years  
Coursework, Black Mountain College, 1938-1942  
M. Arch., Harvard Graduate School of Design, 1949  
University of Florence, Italy, ca. 1949-1950<sup>102</sup>

Firms: Marquis & Stoller, San Francisco, CA, 1956-1978  
Stoller/Partners (later Stoller Knorr), Berkeley, CA, 1978-

Claude Stoller was born in 1921. In 1938, he began his architecture studies under Joseph Albers at Black Mountain College. His studies were interrupted in 1942 when he was drafted into the U.S. Army. After the war ended, Stoller attended Harvard Graduate School of Design and graduated in 1949. Following graduation, he studied at the University of Florence for one year. Upon his return, Stoller worked at various Boston architecture firms. In 1955, he moved with his family to St. Louis, Missouri to accept a teaching position at Washington University; he was also a registered architect in the state.<sup>103</sup>

In 1956, Stoller and his family moved to San Francisco where he formed a firm with the brother of a fellow Black Mountain College student, Robert Marquis. Marquis & Stoller produced residential, governmental and institutional buildings with an emphasis on the use of natural materials.

Throughout his career, Claude Stoller received numerous awards. He was elected to the College of Fellows of the American Institute of Architects in 1968 and was awarded the Berkeley Citation by the University of California in 1991.<sup>104</sup> He also joined the faculty at U.C. Berkeley; he was acting Chair of the

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<sup>102</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011, 264.

<sup>103</sup> "Stoller, Claude," *U.C. Berkeley Environmental Design Archives*, <https://archives.ced.berkeley.edu/collections/stoller-claude>.

<sup>104</sup> "Claude Stoller, Professor Emeritus of Architecture," *U.C. Berkeley Environmental Design Faculty + Staff*, <https://ced.berkeley.edu/ced/faculty-staff/claude-stoller>.

Department of Architecture in 1965-66 and Chair of Graduate Studies of the Department of Architecture from the early 1980s until his retirement in 1991.<sup>105</sup>

Projects in San Francisco:

See Robert Marquis



Adigo Hotel, 550 Geary Street, 1929 (TripAdvisor.com).

**Stone, Douglas D. (1897-1969)**

**Architect**

Education: B.A., Architecture, University of California, Berkeley, 1919-1922  
M.S., Architecture, University of California, Berkeley, 1922-1924

Firms: Designer, Hyman & Appleton, Architects, San Francisco, CA, 1924-1927  
Partner, Stone & Mulloy, Architects, San Francisco, CA, 1928-1951  
Partner, Stone, Mulloy & Marraccini, Architects, San Francisco, CA, 1951-1955  
Partner, Stone, Marraccini & Patterson, Architects, San Francisco, CA, 1955-1969

Douglas Dacre Stone was born in Yokohama, Japan on March 10, 1897. His father, Walter, was born in Scandinavia and worked as a traveling broker.<sup>106</sup> His mother, Adele, was from Illinois. Though unclear when exactly the family settled in the United States, records indicate that they lived in San Francisco as

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<sup>105</sup> Ibid.

<sup>106</sup> National Archives and Records Administration; Washington, D.C.; *Passenger and Crew Lists of Vessels Arriving at Seattle, Washington*; NAI Number: 4449160; Record Group Title: *Records of the Immigration and Naturalization Service, 1787 - 2004*; Record Group Number: 85; Series Number: M1383; Roll Number: 305. (Ancestry.com).



early as 1910 at 331 Octavia Street.<sup>107</sup> Stone served in the U.S. Navy during WWI and after the war, received both his bachelor's and master's degrees in architecture from the University of California, Berkeley. From 1924 to 1927, he worked as a designer for the architectural firm of Hyman & Appleton in San Francisco. In 1928, he partnered with fellow architect Louis Beldon Mulloy and formed Stone & Mulloy. Stone expanded the firm in 1951 when he promoted designer Silvio Peter Marraccini to partner and formed Stone, Mulloy & Marraccini. In 1955, yet another architect joined the firm – Norman William Patterson. Louis Beldon Mulloy departed that same year, and the firm was recast as Stone, Marraccini & Patterson. Stone retired in 1965, but the practice remained in operation until 1969.<sup>108</sup>

Stone was well versed in a variety of architectural styles, held a wide variety of clients, and designed buildings ranging from high rises to private residences. He conceived a series of well-known hotels in San Francisco including the Neo-Gothic Revival Sir Francis Drake Hotel at 450 Powell Street (1928, extant) and the Spanish Revival Adigo Hotel at 550 Geary Street (1929, extant). Although smaller in scale, one of his best examples is the Art Deco Mary A. Bowles building at 1719 Broadway in Oakland, California which exhibits an elaborate terra cotta cornice, metal chevron embellishments, and vertical pilasters clad in glazed tiles.<sup>109</sup> By the 1930s, multiple newspapers declared that Stone was one of “the most distinguished California Architects” and his Chateau Apartment building (1930, extant) was given a two-page spread in the San Francisco Chronicle for its sweeping Chateausque design and charming interior.<sup>110</sup>

Stone was also well regarded for his skills in designing hospitals and together with Partner Silvio Marraccini, he designed the Vallejo General Hospital (demolished), Pittsburg Community Hospital in Contra Costa County (destroyed), and many others. He was active in the community and served on the San Francisco Planning Commission in 1941.<sup>111</sup> He was a consultant to the State Hospital Advisory Council in 1943. Notably, in 1962, Stone spent five months in Russia as part of the United States Information Agency's “Medicine USA” campaign where he displayed a model of the 300-bed El Camino Hospital in Mountain View which he designed in 1958.<sup>112</sup> Stone resided mostly in Oakland and San Francisco and married Irma Leone Bennett in 1921.<sup>113</sup> He passed away in 1969.

#### Projects in San Francisco:

Sir Francis Drake Hotel, 450 Powell Street, 1928  
Adigo Hotel, 550 Geary Street, 1929  
2235 Beach Street, 1929  
Chateau Apartments, 2701 Van Ness Avenue, 1930

#### Other Notable Projects:

Mary A. Bowles Building, 1719 Broadway, Oakland, CA, 1931

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<sup>107</sup> Year: 1910; Census Place: San Francisco Assembly District 37, San Francisco, California; Roll: T624\_98; Page: 7A; Enumeration District: 0154; FHL microfilm: 1374111. (Ancestry.com).

<sup>108</sup> “Finding Aid for Douglas Stone,” *Online Archive of California*, [https://oac.cdlib.org/findaid/ark:/13030/c8057gpn/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/c8057gpn/entire_text/).

<sup>109</sup> “Art Deco and Terra Cotta,” *Oaktown Art*, *Oaktownart.com*, <https://oaktownart.com/tag/douglas-dacre-stone/>.

<sup>110</sup> “Chateau Apartments, New San Francisco Combination of Charm and Utility, Opening Today,” *San Francisco Chronicle*, March 15, 1930, 6-7.

<sup>111</sup> “Douglas Stone Named to S.F. Planning Board,” *San Francisco Chronicle*, April 29, 1941, 8.

<sup>112</sup> “Designer of Hospitals Retires,” *San Francisco Chronicle*, September 12, 1965, 12.

<sup>113</sup> Ancestry.com. *California, U.S., Marriage Records from Select Counties, 1850-1941* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

El Camino Hospital, 2500 Grant Road, Mountain View, CA, 1958-1961



Harold Stoner (MTDavidson.org).

## **Stoner, Harold G. (1890-1971)**

### **Architect**

Education: Draftsman Certificate, York Place Technical School, England, unknown years  
Coursework, University of Saskatchewan, Canada, ca. 1910<sup>114</sup>

Firms: Apprentice, F. Chapman Clemesha and Frank H. Portnall, Saskatchewan, Canada, 1913<sup>115</sup>  
George H. Freer of the Van Fleet-Freer Builder's Supply Co, San Francisco, CA, ca. early 1910s  
George Dixon, Architect, ca. 1915  
Partner, Harold G. Stoner and Charles W. McCall, ca. 1921-unknown date  
Principal, Harold G. Stoner, Architect, San Francisco, CA, ca. 1926-unknown date

Harold Gordon Stoner was born on November 10, 1890, to John Philip and Mary Grace Barnett Stoner in Brighton, England. Harold decided on a career as an architect while still in high school. He earned his draftsman certificate from York Place technical school and absorbed Picturesque and Storybook architectural influences that were readily available to him in the English landscape. In 1910, at the age of 20, he sailed to Saskatchewan, Canada in order to further his career as an architect. Harold took additional courses at the University of Saskatchewan, and was granted an apprenticeship with fellow English immigrants, architects F. Chapman Clemesha and Frank H. Portnall.

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<sup>114</sup> Richard Brandi and Denise Bradley, "Gardens in the City: San Francisco Residence Parks, 1906-1940," *Western Neighborhoods Project*, October 2016.

<sup>115</sup> "Harold G. Stoner," *Wikipedia*, [https://en.wikipedia.org/wiki/Harold\\_G.\\_Stoner](https://en.wikipedia.org/wiki/Harold_G._Stoner).

When Stoner moved to San Francisco, it was in the throes of rebuilding after the 1906 earthquake and preparing to host the Panama-Pacific International Exposition of 1915. He was soon employed by George H. Freer of the Van Fleet-Freer Builder's Supply Co., and in 1915 he began working for architect George Dixon, who also took Harold on as a border in his Oakland home. WW1 interrupted his work in the architectural field.

His first commission after his discharge from the war came from Joseph Leonard's Urban Realty Improvement Company, for which he designed residences in Ingleside Terraces. He followed this work with a commission from a contracting company called W.C. Duncan & Company to "build a group of Mission type moving picture studio buildings at San Mateo for the Pacific Studios Company" in 1920.

In 1921, Stoner held offices in the Sharon Building at 61 Montgomery, and was working with architect Charles W. McCall, an Oakland-based architect who designed over 250 residences and public buildings in a diverse variety of styles over the course of his career. Stoner was hired as the senior architect for Lang Realty Company residential developments in the Balboa Terrace and Forest Hill neighborhoods west of Twin Peaks. Ernest and Oscar Hueter purchased the tract of land that encompassed Balboa Terrace, and the Lang Realty Company was retained as sole agent for the tract. In turn, Stoner was hired as the supervising architect, and Walter Zweig was brought on to supervise construction activities. Development of the Forest Hill Extension followed a similar pattern through the 1920s and 1930s, after the Lang Realty Company took the tract over from the Newell-Murdoch Company. While Balboa Terrace and Forest Hills featured a high percentage of Stoner's designs, he also contributed to St. Francis Wood, Monterey Heights, and Sea Cliff.

As early as 1923, the Lang Company and Stoner expanded into Marin with development of the Fernhill Tract. The Company next secured a deal to build on Sleepy Hollow Ranch outside of Anselmo in 1925, however, substantial development of the property was delayed until 1932. With all this work under his belt, Stoner earned his California architectural license in 1926, and opened his own office at 39 Sutter Street in San Francisco. He continued to work with the Lang brothers, but independently designed a multi-unit building called The Osada Apartments at the corner of Fillmore and Pine for Jeanne's father in 1928. Then, the Lang brothers embarked on a joint venture with Harriet Pullman Carolan to subdivide and sell parcels from her Carolands estate in Hillsborough, and Stoner was hired to design the gatehouse for this project in 1929.

Concurrent to his work with the Lang brothers, Stoner began a professional relationship with Adolph Gilbert Sutro, the grandson and namesake of San Francisco's populist former mayor. Part of the Sutro family real estate included the Sutro Baths and Mount Sutro, and Stoner was commissioned to redesign the entrance to the Baths, as well as an opulent mansion on the top of Mount Sutro.

The 1930s also triggered a stylistic transition for Stoner to Moderne. At the Golden Gate International Exposition in 1939, Stoner was hired by Sally Rand to design the façade of her Nude Ranch "in the Gay Way," in addition to some interior details. Sally Rand's Nude Ranch became one of the most popular attractions at the Exposition.

While Stoner also branched out to design residences in San Mateo, San Rafael and Santa Clara counties, he began a partnership with the Stoneson Brothers in San Francisco. In their Lakeside subdivision, Stoner designed residences in what he called Colonial Moderne—a combination of Colonial Revival and Moderne architecture.

*See also: Lang Realty Company*

Projects in San Francisco:

Residences in Ingleside Terraces (from Urban Realty Improvement Company), ca. 1919  
Residences in Balboa Terrace and Forest Hill (for Lang Realty Company), unknown date  
Residence for James H. McAvoy in Sea Cliff, unknown address, 1926  
Cottage in Forest Hill, unknown address, 1927  
The Osada Apartments, Fillmore and Pine, 1928  
Residence of Mrs. Ada Dunn in St. Francis Wood, unknown address, 1929  
Six St. Francis Wood homes, 1929  
Independent Order of Foresters, Valencia Street, 1930  
Homes in Monterey Heights, unknown date  
Home for Rudy D. Lang unknown address, unknown date  
Woodmen of the World/Baha'I, 154 Valencia Street, 1932  
Home for Lang's daughter, unknown address, 1934  
Entrance to Sutro Baths, 1004 Point Lobos Avenue, 1934  
La Avenzada, Mount Sutro, 1935, (demolished in 1972)  
Sally Rand's Nude Ranch, Treasure Island, 1939  
Homes in the Lakeside subdivision, unknown date  
Medical building, Lakeside subdivision, unknown date

Other notable projects:

Studio buildings for the Pacific Studios Company, San Mateo, CA, 1920  
Mansion for Desire Fricot, Angels Camp, CA, 1920  
Fernhill Tract, Marin, CA, 1923 (with the Lang Company)  
The Tam Theater, CA, 1924 (with architect Sam Heiman)  
Sleepy Hollow Ranch development, Anselmo, CA, 1932 (with the Lang Company)  
Gatehouse of Carolands estate, Hillsborough, CA, 1929

## **Stoneson Development Corporation Builder & Development Firm**

Cultural Associations: Icelandic

Brothers Henry (1895-1958) and Ellis Stoneson (1893-1952) headed the Stoneson Development Corporation, a merchant builder firm that constructed hundreds of single-family residential houses as well as a large-scale multi-unit planned neighborhood development in San Francisco. The Stoneson brothers, along with Henry Doelger, were known for being among the largest of the nation's housing developers.<sup>116</sup>

The Stoneson brothers were born in Victoria, British Columbia, Ellis in 1893 and Henry in 1895.<sup>117</sup> Their parents were Icelandic immigrants who immigrated to British Columbia before moving to Washington

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

<sup>117</sup> California Death Index, 1940-1997.

State in the late 1880s.<sup>118</sup> The brothers' father was a shopkeeper who struggled to provide for the family; to help make ends meet, the teenage brothers worked as carpenters.

In 1922, the Stoneson brothers moved to San Francisco<sup>119</sup> and worked in the building trades on simple odd jobs for contractors, typically involving home repairs and alterations.<sup>120</sup> By 1928, they had partnered with Fred Thorinson,<sup>121</sup> a friend from Washington, took out a loan for materials, and built and sold their first house.<sup>122</sup>

In the 1930s to 1940s, the firm constructed smaller-scale single-family tracts throughout western San Francisco, primarily in the area around Lake Merced and in the Sunset District.<sup>123</sup> The brothers typically designed houses in traditional and Period-Revival styles, although their prominent sales office at 1 Sloat Boulevard embodied a fully expressed Streamline Moderne style.<sup>124</sup> By 1937 the firm had purchased a large swath of agricultural land in the southwestern area of San Francisco, subdivided the land, and constructed a large-scale residential tract in what is now the Lakeside District at a reported rate of one house a day.<sup>125</sup>

In the late 1940s, the Stoneson brothers began work on their most ambitious project to date: the "Stonestown" planned neighborhood development and shopping center just outside the Sunset District. Stonestown was built on a 110-acre site, of which 42 acres were devoted for commercial uses, and the remaining 68 acres were used for a mix of two-story townhouses and high-density apartment towers, all set in a park-like setting.<sup>126</sup>

The Stoneson brothers are credited with building close to 15,000 houses and apartment units in San Francisco, primarily in St. Mary's Park, Lake Merced, Lakeside, and Sunset District neighborhoods, and an additional 10,000 more in the larger Bay Area.<sup>127</sup> Ellis Stoneson passed away on August 23, 1952, just a few weeks before Stonestown opened to the public.<sup>128</sup> Henry continued in the construction industry for an additional six years, until he passed away on December 20, 1958.<sup>129</sup>

#### Projects in San Francisco:

530 Junipero Serra Boulevard, 1939<sup>130</sup>

140 Junipero Serra Boulevard, 1939<sup>131</sup>

Stonestown, ca. 1940s

#### Other notable projects:

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<sup>118</sup> United States Federal Census, 1910.

<sup>119</sup> "Stoneson Brothers Win National Fame for San Francisco Building Projects," *San Francisco Examiner*, July 13, 1952.

<sup>120</sup> "The Stoneson Brothers and the City They Built," *The Icelandic Canadian*, Spring, 1960, 33, as cited in Caroline Cartwright, "Icelandic Heritage Based on The Life Stories of Henry and Ellis Stoneson and Andy Oddstadd Jr," College of San Mateo Historic Library, 1980.

<sup>121</sup> Polk's Crocker Langley City Directory, 1927-1929.

<sup>122</sup> Cartwright.

<sup>123</sup> Thorinson left the firm at some point after 1936.

<sup>124</sup> San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design 1935-1970," January 12, 2011.

<sup>125</sup> "Henry Stoneson Community Builder," City-County Record, March 23, 1953.

<sup>126</sup> "Henry Stoneson Community Builder," City-County Record, March 23, 1953.

<sup>127</sup> "Home builder Ellis Stoneson Dies at 59," *San Francisco Chronicle*, August 25, 1952.

<sup>128</sup> California Death Index, 1940-1997.

<sup>129</sup> Ibid.

<sup>130</sup> *San Francisco Chronicle*, December 17, 1939.

<sup>131</sup> *San Francisco Chronicle*, October 1939.

Avalon Park, South San Francisco, 1954<sup>132</sup>

**Sullivan, Thomas ()**  
**Builder**

Education:

Firms:

Little is known about small-scale San Francisco builder Thomas Sullivan. He was active in the Sunset District but also built properties in Dogpatch and Noe Valley.

Projects in San Francisco:<sup>133</sup>

Tract of 8 Buildings at 32<sup>nd</sup> Avenue and Rivera Street, 1931

9 Buildings on Diamond Street, ca. 1946

1520 Diamond Street, ca. 1946

1104-6 Tennessee Street

1108-10 Tennessee Street

1116-18 Tennessee Street

**Sweeney, G.L. ()**  
**Builder**

Education:

Firms:

Little is known about San Francisco builder G.L. Sweeney.

Projects in San Francisco:<sup>134</sup>

501 Waller Street, 1901-9

533-537 Waller Street, 1901-9

661-663 Waller Street

107-111 Steiner Street

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<sup>132</sup> *San Francisco Chronicle*, January 17, 1954.

<sup>133</sup> Christopher VerPlanck, "Dogpatch Historic District Survey," September 2001; San Francisco Planning Department, "Discretionary Review Abbreviated Analysis 1520 Diamond Street," September 9, 2019, <https://commissions.sfplanning.org/cpcpackets/2018-013320DRP.pdf>, 12.

<sup>134</sup> Duboce Park Recognition Report, page

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Taniguchi, Yoshiro  
Tharp, Newton J.  
Thomas, John Hudson  
Toepke, William H.  
Traverso, Louis

DRAFT





Japantown Peace Plaza and Pagoda, 1610 Geary Boulevard, 1968 (Loopnet.com).

## **Taniguchi, Yoshiro (1904-1979)**

### **Architect**

Education: B.Arch, Tokyo University, Japan, 1928  
Doctoral Degree, Engineering, Japan, 1943

Firms: Principal, Yoshiro Taniguchi, Tokyo, Japan, ca. 1932-ca. 1970s<sup>135</sup>

Cultural Associations: Japanese

Yoshiro Taniguchi was born into a family of prominent ceramics makers in Kanazawa, Ishikawa Prefecture, Japan in 1904. He entered the architectural department of Tokyo University in 1925 and graduated in 1928. Among his classmates were city planner Kunio Maekawa, structural technician Fugaku Yokoyama, and architect Junzo Sakakura.<sup>136</sup>

In 1931, Taniguchi became an assistant professor at Tokyo University. The following year he received considerable acclaim for his design of a Hydraulics Laboratory for the Tokyo Institute of Technology. Devoid of any ornamentation, the design of the Laboratory was decidedly Modernist and exhibited many hallmarks of what would come to be known as the “International Style,” a name coined for a seminal exhibition on Modern Architecture held at the Museum of Modern Art in 1932.<sup>137</sup>

In 1938, Taniguchi traveled to Germany to work on the Japanese Embassy in Berlin. In 1942, Taniguchi received the Japan Institute of Architects’ Arts and Science Prize, and the following year received his

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<sup>135</sup> San Francisco Planning Department, “Landmark Designation Report, Peace Pagoda & Peace Plaza,” 2013, [https://default.sfplanning.org/Preservation/peacepagoda/PeacePagodaDraftLandmarkDesignationReport\\_4-13-15.pdf](https://default.sfplanning.org/Preservation/peacepagoda/PeacePagodaDraftLandmarkDesignationReport_4-13-15.pdf), 36-43.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid.

doctoral degree in engineering and became a professor at Tokyo Industrial University.<sup>138</sup> During this early period of his career, Taniguchi was frequently associated with the designs for International Style institutional buildings. These included several buildings for Keio University in Tokyo, including the Yochisha Main Building (1937), and later the Student Hall and Third School Building for Keio University's Mita campus (1949). The latter two were awarded the Architectural Institute of Japan's Prize in 1949.<sup>139</sup>

Taniguchi's work during the 1950s, though varied, was marked by a string of important memorial commissions that earned him widespread acclaim. He also published multiple books and articles during this time. In 1952, Taniguchi joined Japan's Cultural Properties Specialists Council. That same year, sculptor Isamu Noguchi teamed with Taniguchi on the design of a faculty room and sculpture garden at Tokyo University's Mita campus called Shin Banraisha, or "New Building of Welcome." Taniguchi designed a number of additional monuments, including a memorial for poet Kyukin Susukida (1956); a memorial for pianist Nobu Koda (1958); a memorial for author Mokutaro Kinoshita (1958); a memorial for Japanese Prime Minister Kei Hara (1959); and the Chidorigafuchi War Memorial (1959).<sup>140</sup>

Whereas with one hand Taniguchi was interested in designing memorials that captured deep, historic cultural tones, he was also able to make monuments of raw industry. At the close of the 1950s, Taniguchi designed one of his most famed works, the Tōgū-gosho, or palace for the Japanese Crown Prince, Akihito, at the Imperial Akasaka Estate in Tokyo (1959). In his work on the Togu Palace, Taniguchi used devices that would be repeated in his designs for the Peace Pagoda in San Francisco, including the use of a reflecting pool with islands of stone, as well as a flat bridge and steps.<sup>141</sup>

Fresh from the acclaim for his work on the Palace, and with his reputation for building memorials and monuments, it is not difficult to understand why Taniguchi was a natural choice as architect for the Peace Pagoda, completed in 1968. His work during this decade included a number of prominent institutional and commercial projects, including the Hotel Okura in Tokyo (1962), the Yamatane Art Museum (1965), and the lobby of the Imperial Theatre in 1966. He was also promoted to Professor Emeritus of Tokyo Industrial University in 1965. Taniguchi would close out the decade with the design of the Toyokan wing of the Tokyo National Museum (1968), and a redesign for the National Museum of Modern Art, Tokyo (1969).<sup>142</sup>

During the final decade of the architect's life, architectural bibliographies indicate he remained active. This included collaborative work on the Kanazawa Sky Building and the Hotel Okura in Amsterdam, as well as a guest house annex for the Togu Palace and a Cemetery for the Temple Josen-ji. Taniguchi died of cancer at a Tokyo hospital in February 1979, and it appears his only commission built in the United States was the Peace Pagoda. His son, Yoshio Taniguchi (1937-) is also a prominent architect, best known for his redesign of the Museum of Modern Art in New York in 2004.<sup>143</sup>

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<sup>138</sup> James Philip Hoffsingere, Ph.D., "Yoshiro Taniguchi: Artist-Architect of Japan," Vance Bibliographies Architecture Series: Bibliography A436, February 1981, 2.

<sup>139</sup> Keio University, "The Architecture of Keio University," accessed February 12, 2015, [http://www.keio.ac.jp/en/keio\\_in\\_depth/keio\\_view/2014/09.html](http://www.keio.ac.jp/en/keio_in_depth/keio_view/2014/09.html)

<sup>140</sup> San Francisco Planning Department, "Landmark Designation Report, Peace Pagoda & Peace Plaza," 36-43.

<sup>141</sup> Ibid.

<sup>142</sup> The Japan Times, "Yoshio Taniguchi: Thriving in the Shadows of Greatness," accessed February 12, 2015, from: [http://www.japantimes.co.jp/life/2014/09/06/style/yoshio-taniguchi-thriving-shadow-greatness/#.VN1A\\_ZJ958E](http://www.japantimes.co.jp/life/2014/09/06/style/yoshio-taniguchi-thriving-shadow-greatness/#.VN1A_ZJ958E)

<sup>143</sup> San Francisco Planning Department, "Landmark Designation Report, Peace Pagoda & Peace Plaza," 36-43.

Projects in San Francisco:<sup>144</sup>

Japantown Peace Plaza and Pagoda, 1610 Geary Boulevard, 1968

Other notable projects:<sup>145</sup>

Hydraulics Laboratory for the Tokyo Institute of Technology, Japan, 1932

Buildings for Keio University, Tokyo, Japan, ca. 1937

Yochisha Main Building, 1937

Japanese Embassy, Berlin, Germany, 1938

Student Hall, 1949

Third School Building, 1949

Shin Banraisha, Tokyo, Japan, 1952 (with Isamu Noguchi)

The Tōgū-gosho, Imperial Akasaka Estate, Tokyo, Japan, 1959

Toyokan wing, Tokyo National Museum, Japan, 1968

Redesign, National Museum of Modern Art, Tokyo, Japan, 1969

## **Tharp, Newton J. (1867-1909)**

### **City Architect of Merit**

Education: Studies in architecture and painting, Chicago, IL, unknown years  
Ecole des Beaux-Arts, Paris, France, unknown years<sup>146</sup>

Firms: Various firms, Chicago, IL, and New York, NY, unknown years  
Draftsman and Designer, Kysor, Morgan and Walls, Architects, Los Angeles, CA, ca. 1888  
Designer, Edward R. Swain, Architect, San Francisco, CA, ca. 1897-ca. 1900  
Partner, Tharp and Holmes, Architects, San Francisco, CA, ca. 1900-1907  
City Architect, City and County of San Francisco, CA, 1907-1909<sup>147</sup>

Newton James Tharp was born in Mount Pleasant, Iowa in 1867. His family relocated to California around 1874. He studied architecture and painting in Chicago before he attended the Ecole des Beaux-Arts in Paris. Upon his return, he worked as an architect in New York, Chicago, and Los Angeles before he settled in San Francisco.<sup>148</sup>

In San Francisco, he first worked as a designer for Edward R. Swain from around 1897 to around 1900. He then became partner at Tharp and Holmes, where he worked from around 1900 to 1907. In 1907, he was appointed as City Architect, and he continued the role until his death in 1909. Throughout his career, he designed numerous hospital buildings for the San Francisco General Hospital.<sup>149</sup>

Projects in San Francisco:<sup>150</sup>

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<sup>144</sup> Ibid.

<sup>145</sup> Ibid.

<sup>146</sup> "Newton James Tharp (Architect)," *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/819/>.

<sup>147</sup> Ibid.

<sup>148</sup> Ibid.

<sup>149</sup> Ibid.

<sup>150</sup> Ibid.

SF General Hospital Campus, 1915  
SF General Buildings 10/20 and 30/40, 1915  
SF General Hospital Building 1, 1915  
SF General Hospital Building 9, 1915

## **Thomas, John Hudson (1878-unknown year)**

### **Architect**

Education: B. Arch, Yale University, 1902  
M. Arch, University of California, Berkeley, 1904<sup>151</sup>

Firms: John Galen Howard, Architect, Bay Area, CA, 1904-1907  
Partner, George Plowman and John Hudson, Bay Area, CA, 1907-1910  
Principal, John Hudson Thomas, Bay Area, CA, 1910-unknown date<sup>152</sup>

John Hudson Thomas was born in Ward, Nevada in 1878. He studied architecture at Yale University where he graduated in 1902 before he pursued a graduate degree in architecture at U.C. Berkeley where he graduated in 1904. After graduation, he worked for Bay Area architect John Galen Howard until 1907. At this time, he formed a partnership with George Plowman. The two primarily worked in the East Bay in the Craftsman style. The partnership lasted until 1910 and Thomas went on to design architecture in a variety of styles. His works were known for their blend of modern technologies with traditional architectural styles. He designed many notable residences in Berkeley.

#### Projects in San Francisco:

#### Other notable projects:<sup>153</sup>

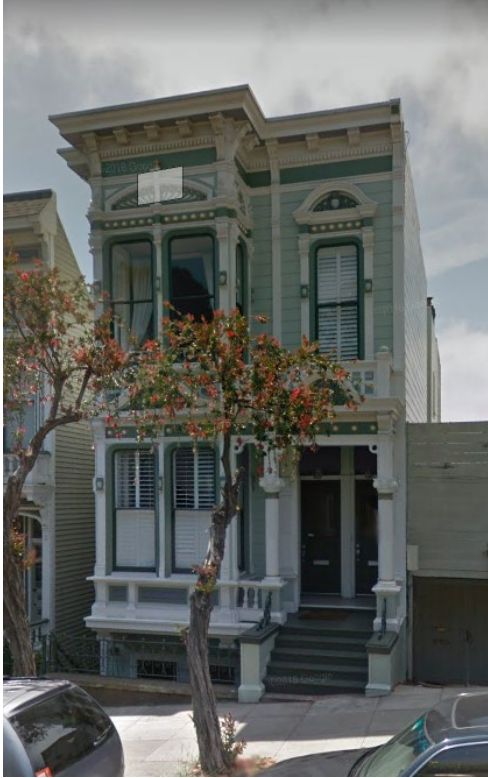
Spring Mansion, Berkeley Hills, CA, 1910-1912  
Hume Cloister, Buena Vista Hills, CA, 1929

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<sup>151</sup> Wikander, Carl, "John Hudson Thomas, Architect (1878-1945)," *Berkeley Historical Plaque, 2014, Project*, <https://berkeleyplaques.org/e-plaque/john-hudson-thomas/>.

<sup>152</sup> Ibid.

<sup>153</sup> "Thomas, John Hudson," *U.C. Berkeley Environmental Design Archives*, <https://archives.ced.berkeley.edu/collections/thomas-john-hudson>.



3343-3345 21st Street

**Toepke, William H. (1870-1949)**  
**Architect**

Education:

Firms:           Apprentice, William Mooser, Architect, San Francisco, CA, 1886-1890  
                  Apprentice, Charles I. Havens, Architect, San Francisco, CA, 1890-1897  
                  Partner, Havens & Toepke, Architects, San Francisco, CA, 1897-1915  
                  Principal, William H. Toepke, Architect, San Francisco, CA, 1915-unknown year<sup>154</sup>

William Toepke was a prominent regional architect. Born in San Francisco in 1870, Toepke received his architectural training through apprenticeships, starting in the offices of William Mooser in 1886. Mooser was the patriarch of an architectural family that maintained a practice in San Francisco for over one hundred years. Charles I. Havens hired Toepke in 1890, and seven years later, Toepke became Havens's partner, with Toepke apparently serving as primary designer. Havens & Toepke designed several mixed-use, commercial, and residential buildings and ventured into public architecture during the 1890s. They submitted designs for Mission High School, plans for the City and County Hospital of San Francisco, and plans for the new City Hall following the 1906 disaster. While Havens & Toepke did not win any of these commissions, they did design a courthouse for Contra Costa County and the municipal headquarters for the San Mateo Fire Station. By the turn of the century, Havens & Toepke had a presence in the working-class areas of San Francisco. They designed a five-story granite, buff brick, and terra cotta manufactory

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<sup>154</sup> San Francisco Planning Department, "Article 11 Initiation Case Report, Transit Center District Plan," 2012, <https://commissions.sfplanning.org/hpcpackets/2007.0558MTZU.pdf>, 216.

and warehouse at 2nd and Stevenson, and they designed eleven houses for workers at Risdon Iron Works on Pennsylvania Avenue.<sup>155</sup>

Havens & Toepke dissolved their partnership in 1915 but continued to practice independently. Profiles of Toepke attribute several high-profile commissions to him, including San Mateo Union High School, San Mateo High School gymnasium, San Mateo City Hall, the Maskey Building on Kearny Street in San Francisco, and the Flat Iron Building at Market and Sansome Streets in San Francisco. He was a member of the San Francisco Chapter of Architects and an associate member of the AIA. Toepke died in San Mateo in 1949.<sup>156</sup>

Projects in San Francisco:<sup>157</sup>

161 Natoma Street, 1918

Manufactory and warehouse, 2nd and Stevenson Streets, unknown date

Eleven houses for workers at Risdon Iron Works, Pennsylvania Avenue, unknown date

3343-45 21st Street, unknown date

Maskey Building, Kearny Street, unknown date

Flat Iron Building, Market and Sansome Streets, unknown date



2055-2059 Powell Street, 1908

**Traverso, Louis (1868-1957)**

**Builder/Architect**

Education: Unknown

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<sup>155</sup> Ibid.

<sup>156</sup> Ibid.

<sup>157</sup> Ibid.

Firms: Contractor, P. Demartini, Builder, San Francisco, CA, 1898-1906  
Principal, Louis Traverso, Builder/Architect, San Francisco, CA, 1906-1925

Cultural Associations: Italian/Italian American

Luigi Traverso, who changed his name to Louis, was born in Italy in 1868. He arrived in New York on April 6, 1896, and after making his way to San Francisco, he became a naturalized citizen in 1900. Records show that by 1898, he was employed as a contractor for the firm of P. DeMartini building flats and houses in North Beach and the Western Addition. After the 1906 earthquake, he started his own firm and although listed as a “Non-certified” architect in the 1912 *Daily Pacific Builder*, he designed and built his own buildings – a common practice at the time.

From 1906 to 1925, Traverso designed over seventy buildings in North Beach – sixty-six flats and five Romeo flats. His practice also included a few stores, apartments, a stable, and a handful of commercial buildings. Working almost exclusively for Italian clients, Traverso’s buildings usually include Classical Revival and Craftsman design elements with large elaborate cornices and curved bay windows like those seen at 852 Union Street, his personal residence and arguably best work. He died in 1957 after many years of working to rebuild San Francisco’s post-earthquake neighborhoods.<sup>158</sup>

Projects in San Francisco:

1734-1740 Mason Street, 1908  
1317-1321 Grant Avenue, 1908  
2055-2059 Powell Street, 1908  
1528 Grant Avenue, 1909  
852-856 Union Street, 1910  
19-33 Jasper Place, 1913  
36-40 Jasper Place, 1913  
24-34 Jasper Place, 1913  
678 Green Street, 1914

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<sup>158</sup> Corbett, Michael R, “North Beach, San Francisco Historic Context Statement,” *Northeast San Francisco Conservancy*, February 11, 2020, A30.



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Underwood, Gilbert Stanley

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Rincon Annex Post Office, 101-199 Mission Street, 1939-1940, Landmark #107 (NoeHill.com).

## **Underwood, Gilbert Stanley (1890-1960)**

### **Architect**

Education: Bachelor's of Fine Arts, Yale University, 1920  
M.Arch, Harvard University, 1923<sup>159</sup>

Firms: Draftsman, Arthur B. Benton, Architect, Los Angeles, CA, 1910-1913  
Principal, Gilbert Stanley Underwood, Los Angeles, CA, 1923-1934  
Consulting Architect, Office of the Supervising Architect, Washington D.C., 1934-1939  
Chief Architect, General Services Administration, Washington D.C., 1949-1954<sup>160</sup>

Gilbert Stanley Underwood was born in 1890 in Oneida, New York. In 1910, he moved to Los Angeles and worked as a draftsman for architect Arthur B. Benton until 1913. At this time, he relocated and received his bachelor's degree from Yale University in 1920 and his master's degree from Harvard University in 1923. After graduation, he opened an independent practice in Los Angeles. At this point in his career, Underwood was known for his work for the National Park Service. He designed numerous hotels and lodges for National Parks such as the Ahwahnee Hotel in Yosemite (1926-1927) and Timberline Lodge on Mount Hood (1935-1937). During this time, he also designed two buildings in San Francisco: the U.S. Mint from 1935-1937 and the Rincon Annex Post Office from 1939-1940.<sup>161</sup>

He worked in Los Angeles until 1934, when he moved to Washington D.C. to work as a consulting architect for the Office of the Supervising Architect. He continued work in Washington D.C. and was

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<sup>159</sup> "Gilbert Stanley Underwood," *Living Places*, <https://www.livingplaces.com/people/gilbert-stanley-underwood.html> from VerPlanck, Chris and Sucre, Richard, Page & Turnbull, "U.S. Court House and Post Office, Los Angeles County, California," nomination document, 2005, National Park Service, National Register of Historic Places, Washington, D.C.

<sup>160</sup> Ibid.

<sup>161</sup> Ibid.

appointed Chief Architect of the General Services Administration in 1949. He ultimately retired in 1954 and died in 1960.<sup>162</sup>

Projects in San Francisco:

US Mint, 88 5th Street, 1935-1937 (supervising architect)<sup>163</sup>

Rincon Annex Post Office, 101-199 Mission Street, 1939-1940, Landmark #107<sup>164</sup>

Other notable projects:

Ahwahnee Hotel, Yosemite, CA, 1926-1927

Timberline Lodge, Mount Hood, OR, 1935-1937

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<sup>162</sup> Ibid.

<sup>163</sup> Page & Turnbull, *Market and Octavia Neighborhood Plan Area Historic Context Statement*, San Francisco Planning Department, 2007.

<sup>164</sup> "Gilbert Stanley Underwood," *Living Places*, <https://www.livingplaces.com/people/gilbert-stanley-underwood.html> from VerPlanck, Chris and Sucre, Richard, Page & Turnbull, "U.S. Court House and Post Office, Los Angeles County, California," nomination document, 2005, National Park Service, National Register of Historic Places, Washington, D.C.