



LANDMARK DESIGNATION REPORT DRAFT



Rousseaus' Boulevard Tract Landmark District

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The Historic Preservation Commission (HPC) is a seven-member body that makes recommendations to the Board of Supervisors regarding the designation of landmark buildings and districts. The regulations governing landmarks and landmark districts are found in Article 10 of the Planning Code. The HPC is staffed by the San Francisco Planning Department.

This draft Landmark Designation Report is subject to possible revision and amendment during the initiation and designation process. Only language contained within the Article 10 designation ordinance, adopted by the San Francisco Board of Supervisors, should be regarded as final.

Rousseaus' Boulevard Tract Landmark District

93 Buildings, all contributors

Built: 1932 – 1934
Builders: Oliver and Arthur Rousseau

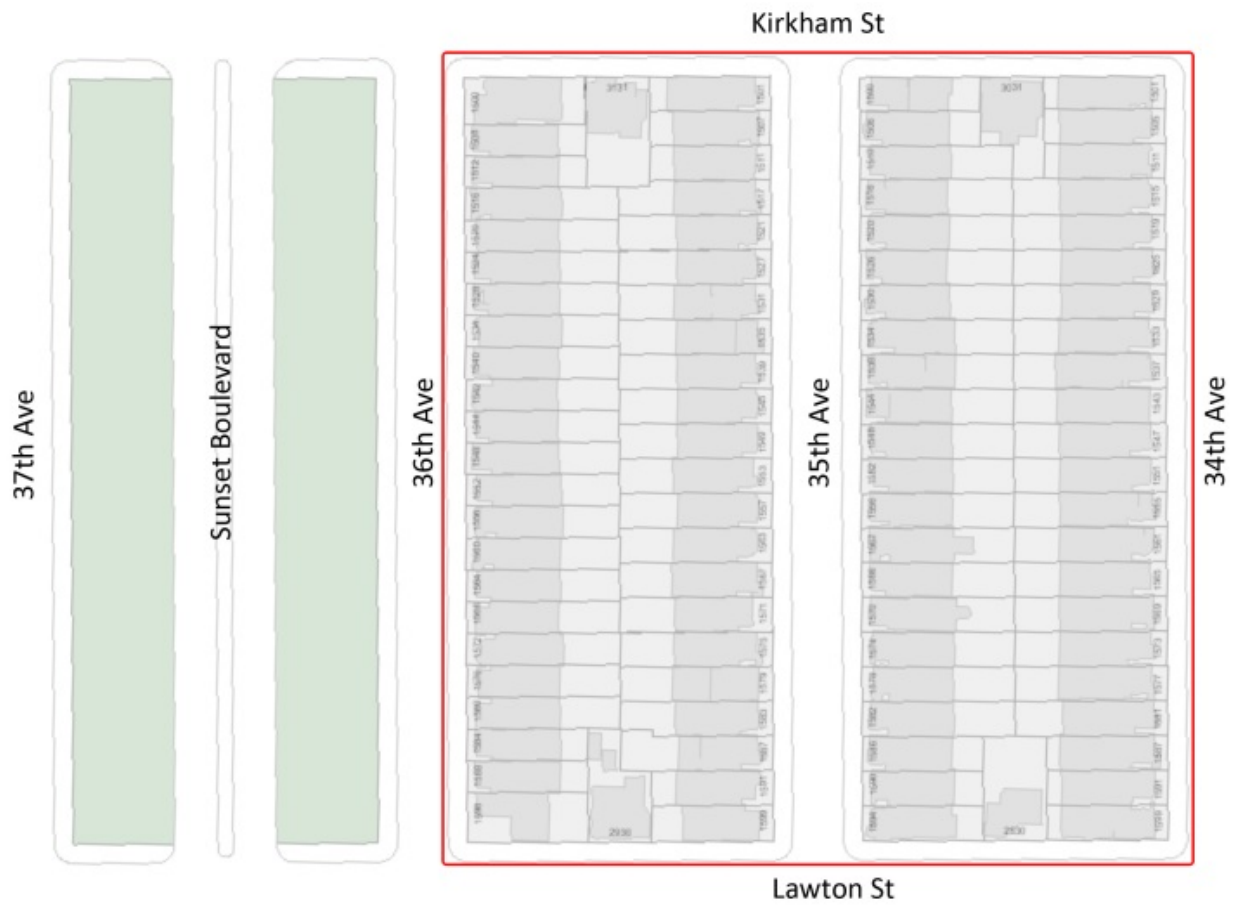
OVERVIEW¹

The Rousseaus' Boulevard Tract Landmark District is a two-block residential tract in the Sunset District constructed in 1932 and 1933. The tract lies within the central sector of the Sunset District, adjacent to Sunset Boulevard between Kirkham and Lawton Streets. The district is comprised of 93 single-family residences constructed by the Marian Realty Company, which was headed by prominent architects and brothers Arthur and Oliver Rousseau. All of the residences are contributory; most of the residences demonstrate a high level of integrity of original exterior features, although the primary facades of four have been noticeably altered.

The Rousseaus' Boulevard Tract is significant for its association with brothers Arthur and Oliver Rousseau, trained architects responsible for the design and development of buildings throughout San Francisco, as well as the initial development of infrastructure and housing in the Sunset District. Innovative and influential architects and developers, the Rousseau brothers were also the creators of the Sunset District's most fantastical Storybook tract, Rousseaus' Boulevard Tract. Their whimsical architecture conveyed a sense of optimism and their brilliant marketing produced a frenzy of home-buying even against the prevailing backdrop of economic gloom of the Great Depression. Long careers as inventive architects and exceptional builders in the Bay Area earned them great renown, such that even today their homes are still glowingly marketed as "Rousseau-built."

The Rousseaus' Boulevard Tract is significant for its exceptionally expressive architecture. Individual houses within the district express distinctive characteristics of three Storybook Period Revival styles: Spanish Colonial Revival, Tudor Revival, and French Provincial styles, occasionally blending features of two styles to unusual effect in a single residence. The Rousseaus' Boulevard Tract represents the largest, most cohesive, Storybook tract in San Francisco and possibly the greater Bay Area that incorporates an interspersed collection of multiple Period Revival styles. With great attention to detail and an emphasis on variety, Rousseaus' Boulevard Tract is a cohesive enclave that stands out as a unique and rare confection of Storybook Period Revival whose whimsy and charm continue to delight today.

¹ San Francisco Planning conducted a historic resources survey of roughly 2,800 houses in the outer Sunset District in 2012. As a result of this work, thirteen tracts were identified as landmark district eligible, including the Rousseaus' Boulevard Tract.



Rousseaus' Boulevard Tract Landmark District boundaries outlined in red.

DEVELOPMENT HISTORY AND CONTEXT

Early History of the Outside Lands²

In the mid-1850s, much of the western half of what is now known as San Francisco was officially named the “Outside Lands,” a vast area of sand dunes that was outside of the City’s boundaries. The Outside Lands contained what is now Golden Gate Park and the neighborhoods adjacent to the park: the Sunset District (to the south) and Richmond District (to the north). A large portion of the Sunset District was labeled “Seal Rock Rancho” on an 1861 map.³ By the close of the 19th century, little residential development had occurred in the outlying western districts, though the newly developed Golden Gate Park, site of the 1894 California Midwinter Fair, became an enormously popular attraction.

Brandi and LaBounty detail the complex land development, court rulings, and street platting that surrounded San Francisco’s pre-1900 expansion into the “Outside Lands”:

Ownership of these former Spanish/Mexican pueblo lands was disputed between the City of San Francisco and the federal government until May 1865, when the U.S. Circuit Court ruled in San Francisco’s favor. During the years of litigation, “settlers” had moved onto the land hoping they would be granted free homesteads if the federal government won the case. After the court ruled for San Francisco, a few influential squatters induced Congress to pass a bill effectively reversing the court’s decision. This law, passed in March 1866, directed that Outside Lands property be conveyed to parties in actual possession of the land (i.e., the squatters), excepting parcels needed for federal or municipal purposes. This appeared to be a godsend for the squatters and a blow to the city, which received much of its revenue from selling lots. Mayor Frank McCoppin orchestrated a complex deal with the squatters. He offered clear title without further delay if the squatters donated 10% of their land and paid a tax to create several parks. This arrangement, approved in 1869, set aside the land for Golden Gate Park and several neighborhood parks... During the course of the negotiations, the City commissioned George C. Potter and William T. Humphrey to plat the former Outside Lands, a project that was completed on May 18, 1868. They mapped the Richmond and Sunset Districts in the now familiar rectilinear grid pattern of blocks and streets. The platted streets existed only on paper for decades, and some were not graded and/or paved until the 1940s. In the meantime, many lots were bought and sold to hundreds of individuals with a few investors holding large sections. These purchases were speculative, since lack of transportation kept most of the land uninhabited and undeveloped for decades.⁴

Early settlements and uses of the Sunset District were of the type that thrived in far-flung, unpopulated areas: roadhouses, a racetrack, explosives factories, and, in the few fertile areas, vegetable farming and chicken ranching.

² Information related to historical development citywide is excerpted from the Planning Department’s adopted Sunset District Residential Builders, 1925-1950 Historic Context Statement (2013).

³ Map of City and County of San Francisco, V. Wackenrueder, 1861. Published by Henry O. Langley. The area is likely named after a prominent rock near what is now the Cliff House.

⁴ Brandi and LaBounty, *San Francisco’s Parkside Neighborhood*, 10-11.

Early 20th Century in the Bay Area and the Sunset District⁵

Until 1920, the Bay Area population was largely centralized in San Francisco.⁶ Oakland and a few other cities in the East Bay had seen a spike in population after the 1906 earthquake, but the lack of trans-bay bridges or fast transit options limited commuting. Although generally considered desirable for residential purposes, due both to the perception of better climate and greater space for single-family homes with yards, much of the greater Bay Area experienced little residential pressure from San Francisco commuters until after World War I⁷ or, in many cases, until after the construction of the San Francisco-Oakland Bay Bridge and Golden Gate Bridge in 1936 and 1937, respectively.⁸ Most commuters prior to that point were limited to those residing in Oakland, Berkeley, and Alameda, which were connected to San Francisco via ferry, and wealthy San Franciscans who established small communities of summer and weekend estates along the rail line between San Francisco and San Jose in the mid-19th century.

**Families are happy in
MARIN**

Children thrive in the glorious sunshine of Marin County... and revel in the freedom of the hills and fields and streams. Mothers find nerve-resting calm... Fathers find peace far from the city's grind and turmoil. And here is Nature's beauty unsurpassed and unforgettable. Families are happy in Marin.

Believers in Marin:

Alta Wine Hotel, Sausalito
American Trust Co.,
Bank of America,
Bank of San Rafael,
Bancroft Building,
Marin County
Carpenter & Ford Co.,
San Rafael
H. S. Curry Realty Co.,
San Rafael
K. J. O'Brien, Sausalito, Larkdale
De Witt Realty Co., Fairfax
Henry Leung & Storage Co.,
M. D. Valley,
Howard E. Dixon, Sausalito
Gard & Korman, Sausalito
San Rafael
Henry Mann Lumber Co.,
San Rafael
K. A. Hertz, Sausalito,
San Rafael
K. A. Hertz, Sausalito,
San Rafael
Leland Green Creamery,
San Rafael
Leonard & Hill Realty Co.,
San Francisco
Litch Realty Co., San Anselmo
Lorraine Lumber Co., Larkspur
Luttrell's Pharmacy, Mill Valley
E. W. Loomis, Sausalito,
Larkdale
Marin County Abstract Co.,
San Rafael
Marin County Mill Co.,
San Rafael
Marvin Martin, San Rafael
W. Robert Miller, Sausalito,
Sausalito
Mill Valley Lumber Co.,
Mill Valley
Rita Taylor Realty Co.,
Rita J. Davis, Sausalito, Sausalito
Sausalito Realty, Corte Madera
Robert Ferguson Co.,
San Rafael
Rover Wm. Nash, San Rafael
Pratt Realty Co., San Anselmo
William Scott Rich, Sausalito,
San Rafael
San Anselmo Lumber Co.,
San Anselmo
San Rafael Land & Title
Shaw & De Loo, Sausalito,
San Anselmo
Shaw Realty Co., San Anselmo
Trotter & Walker, Sausalito,
Mill Valley
S. L. Witt, Sausalito, Larkdale

TAKE YOUR FAMILY TO MARIN COUNTY THIS WEEK-END

1931 advertisement for commuter housing in Marin County.

Source: *San Francisco Chronicle*, July 11, 1931.

Many communities south of San Francisco experienced their first building boom for commuters primarily in the 1920s and 1930s, when the large estates were subdivided into lots for smaller homes.⁹ In addition to Oakland, Berkeley, and Alameda, the East Bay was dotted with small industrial and agricultural settlements, with Richmond being the largest of these and experiencing its first major growth in the 1920s and 1930s, but primarily related to its own industrial economy rather than San Franciscan commuters.¹⁰ Marin County in the North Bay had mainly small residential and resort communities; its slow ferry to San Francisco meant that it saw very little development or commuter pressure until after the completion of the Golden Gate Bridge.¹¹ Residential development in these areas in the 1920s and 1930s tended to be more spread out than contemporary developments in San Francisco, with larger lots, detached single-family homes, and detached garages, as opposed to the semi-attached tract homes with ground-

⁵ Information related to historical development citywide is excerpted from the Planning Department's adopted Sunset District Residential Builders, 1925-1950 Historic Context Statement (2013).

⁶ Eric Gregory Klocko, *The Public-Private City: Automobile Parking and the Control of Urban Space in San Francisco, 1920-1959*. (2006).

⁷ Charles H. Lee, *The Future Development of the Metropolitan Area Surrounding San Francisco Bay*. (Reprinted from The Bulletin of the Seismological Society of America, vol. XVI no. 2 – June 1926).

⁸ Herbert Edward Floerck & Lee Shippey, *How the San Francisco Bay Area is Bridging Difficulties*. (California State Department of Education, 1936).

⁹ *San Francisco in the 1930s: The WPA Guide to the City by the Bay*. (Berkeley, CA: University of California Press, 2011).

¹⁰ Ibid.

¹¹ Ibid.

floor attached garages of San Francisco suburbs of the time.¹²

In San Francisco, the citywide building boom that began after the 1906 earthquake continued nearly unabated until World War I. A nationwide economic boom during the 1920s correlated with another building boom in San Francisco and the enactment of the City's first Planning Code in 1921, which mandated the geographic separation of incompatible land uses. A variety of factors influenced the type, location, and building form of the first wave of residential tract development in the Sunset District from 1925 through the 1930s, including terrain, construction of streetcar tunnels, the mass adoption of automobiles, and the near collapse of the construction industry during the Great Depression.

Terrain

The Sunset District's shifting sand dunes and distance from downtown helped stave off large-scale development until the mid-1920s. The area was largely covered with sand dunes, grasses, herbaceous species, and scrub brush. Several creeks blocked by the dunes formed ponds and tidal lagoons, the largest of which were located to the southwest (Lake Merced) and southeast (Pine Lake in Stern Grove).¹³ The sand dunes persisted into the 20th century, even as scattered residential clusters developed near the ocean, in the Parkside, and near the eastern end of Golden Gate Park. Maps labeled the Sunset District as the "Great Sand Waste" and many areas were described as "unfit for cultivation."¹⁴ Even as late as 1937, the year of a citywide aerial photography survey, vast portions of the Sunset District, particularly the areas adjacent to Sunset Boulevard, remained undeveloped sand dunes.

Streetcars and Tunnels

New streetcar lines and two streetcar tunnels connecting the Sunset District to downtown increased the area's accessibility and helped facilitate the 1920s to 1940s building boom there, a crucial consideration when home buyers were weighing residential options versus commute times both within San Francisco and the greater Bay Area. The Twin Peaks Tunnel, completed in 1918, linked the largely vacant sand dunes of the southern Sunset District with the City center. Designed solely for streetcars, the tunnel portals were located at the intersection of Market and Castro Streets (east portal) and the intersection of West Portal Avenue and 14th Avenue (west portal). It was the first tunnel leading to what was formerly known as the Outside Lands and stimulated growth, albeit slowly, in the area immediately surrounding the tunnel's west portal. In particular, the restricted neighborhood of St. Francis Wood, developed by Mason-McDuffie in 1912 as a City Beautiful-inspired residential park, benefited from the tunnel opening. This discrete neighborhood on the edge of the Sunset District featured curvilinear streets, large architect-designed houses set on gracious lots, alleyways, and detached garages. Houses were commonly designed in extravagant interpretations of Period Revival styles including Spanish Colonial, Mediterranean, and Tudor. It is likely that builders in the Sunset District were influenced by the design elements found in St. Francis Wood and incorporated ornamental details into their far more modest dwellings intended for the middle-class.

A second tunnel, the Sunset Tunnel, had a more direct and immediate impact on development of the Sunset District. Completed in 1928, this tunnel featured a portal at Duboce Park (to the east) and a western portal in Cole Valley. This 1.25-mile streetcar tunnel provided quick and direct access from the northern end of the Sunset District to downtown and the City center.

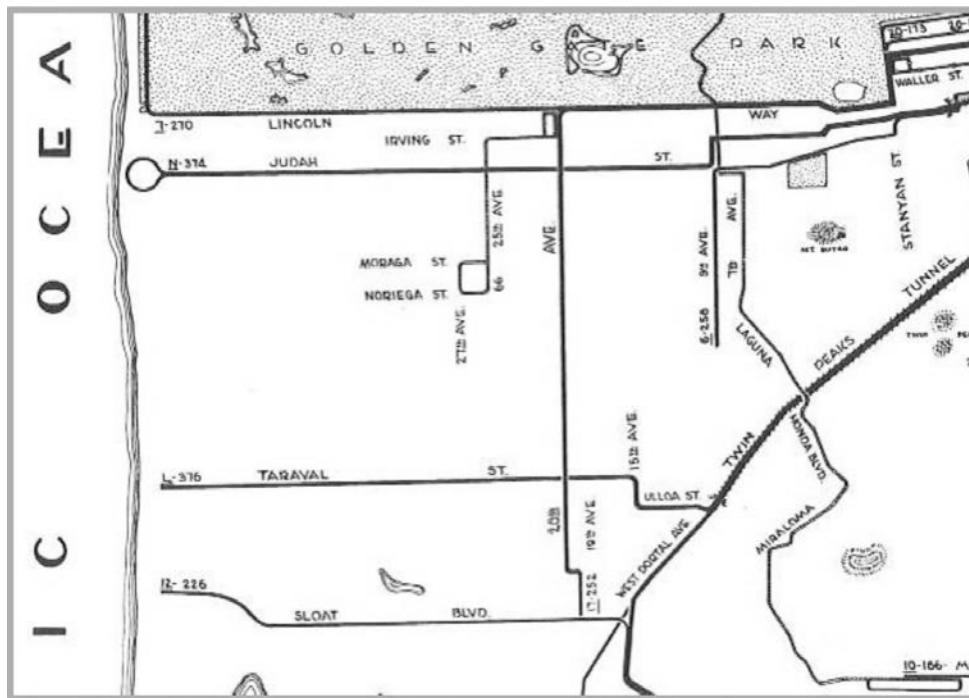
¹² Eric Gregory Klocko, *The Public-Private City: Automobile Parking and the Control of Urban Space in San Francisco, 1920-1959*. (2006).

¹³ Brandi and LaBounty, *San Francisco's Parkside Neighborhood*, 8.

¹⁴ *Ibid.*, 11.

Beginning in 1908, a growing number of streetcar lines served the Sunset District, including:

- **20th Avenue line**, which provided north-south access to the Sunset District, running from 20th Avenue at Golden Gate Park south to 19th Avenue at Wawona Street. This streetcar line operated from 1908 to 1945. Beginning in 1916, the route continued west along Sloat Blvd. to the beach on Sundays.¹⁵
- **Sloat Boulevard line**, which provided service from downtown to the beach. This streetcar line operated from 1909 to 1945, running on Sloat Boulevard on the southern edge of the Sunset District.
- **Taraval Street line**, which provided east-west service through the Sunset District, including the neighborhood's southernmost commercial corridor on Taraval Street, beginning in 1918. The L-Taraval connected downtown with the Sunset District via the Twin Peaks Tunnel. Service was extended from the original terminus of 20th Avenue to the beach in 1923.
- **Judah Street line**, which in 1928 provided a direct connection from downtown to the beach via the Sunset Tunnel. This still-operating streetcar line traveled east-west through the Sunset District along the neighborhood's northernmost commercial corridor, and was the only line in close proximity to the Boulevard Tract.
- **25th Avenue line**, an early motorbus line which provided north-south access from Golden Gate Park to Noriega Street.



Detail from 1937 map of street car and motor bus lines.

Source: Miller McClintock, San Francisco City-Wide Traffic Survey, 1937.

¹⁵ Ibid., 35.

Automobility, Garages, and Streets

The initial wave of 1920s tract houses in the Sunset District corresponded with the mass adoption of automobiles citywide. In 1920, there were 47,969 passenger automobiles registered in San Francisco; a decade later that number had more than tripled to 146,182.¹⁶ Part of this increase was due to the significant reduction in the price of automobiles, opening up the market to the working- and middle-class. In 1910, for example, the price of a Model-T was \$950, equivalent to 22 months of average labor, but by 1924, the price had dropped to just \$290, equivalent to less than three months of average labor.¹⁷

Many of these early automobiles were open-top and the majority were not watertight, necessitating indoor storage. In order to provide garage space while maximizing the number of houses per block, Sunset District builders opted to incorporate automobile storage into the house design. With few exceptions, Sunset District tract houses from the 1920s to 1950s featured automobile garages integrated into the house, which typically resulted in living spaces located above the ground-story garage. This early merging of automobile and living spaces was unusual for the time and resulted in a uniquely San Franciscan landscape of semi-attached single-family houses with prominent ground-story garages. Although several other communities in the Bay Area—notably Berkeley and Oakland—contain tracts of 1920s to 1930s houses, most feature larger lots with detached garages. There are no known examples outside of San Francisco (and later, Daly City) of the one-story-over garage format that characterizes the Sunset District.¹⁸

Much of the Sunset District was inaccessible by automobile into the 1920s. A 1926 United States Coast Survey map shows just a single north–south road (34th Avenue) traveling through the sand dunes of the central Sunset District.¹⁹ The nearest parallel through roads were 21st Avenue (to the east) and 45th Avenue (to the west). The map shows no east–west through roads in the eight-block area between Kirkham and Santiago Streets. By 1931, Sunset Boulevard, a



Even through the 1940s, a large portion of the outer Sunset District was still sand dunes. View from 33^d Avenue at Pacheco Street, looking southwest, November 1943.

Source: SF Department of Public Works, via www.outsidelands.org.

¹⁶ McClintock, 1937.

¹⁷ Kenneth Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 187.

¹⁸ It is possible that such examples do exist, but it is highly unlikely that they were constructed prior to the adoption of this house form and massing in the Sunset District.

¹⁹ United States Coast Survey map, 1926.

block-wide boulevard with landscaped strips flanking an oversized roadway, was completed, thereby opening up a nearly mile-long north-south automobile thoroughfare through the central Sunset District. The wide, multi-lane thoroughfare presaged the importance of future automobile travel in the neighborhood, though the immediately adjacent blocks weren't typically developed until the late 1930s and into the 1940s.

Great Depression

The stock market crash of October 1929 and onset of the Great Depression resulted in mass unemployment and the near-collapse of the home-building industry in San Francisco and nationwide. Nationwide, new residential construction and home repair expenses fell by 95% between 1928 and 1933.²⁰ In 1934, it was estimated that one third of the unemployed nationwide were identified "directly or indirectly" with the building trades.²¹ Although most residential construction ceased immediately after the crash, several clusters of residential tracts with wildly expressive "old world" architectural styles were constructed in the Sunset District in 1931 to 1933. These included several tracts developed by brothers Arthur and Oliver Rousseau, most noteworthy among them being the Boulevard Tract.

Residential Development of the Boulevard Tract

Operating as Marian Realty Company, the Rousseaus became involved in the Sunset District in the mid-1920s, buying and selling land, building commercial properties, and actively participating in the development of infrastructure. Their business focus turned to single-family residential construction shortly after the Great Depression began, and their first residential tract in the Sunset was built on 33rd Avenue in 1931. Once the tract on 33rd Avenue was completed, the Rousseaus began a much larger project along Sunset Boulevard. They had acquired a portion of the Boulevard Tract land in 1926, purchasing the remainder of the two blocks in January of 1932. Built in a variety of architectural styles, often with customized interiors, the Boulevard Tract was aimed at moderate income households, offering quality homes for a reasonable price.²²



1938 aerial of the partially developed outer Sunset District and Sunset Boulevard. The Rousseaus' Boulevard Tract is in the upper right corner outlined in red.

Source: David Rumsey Map Collection, www.davidrumsey.com.

²⁰ Kenneth Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985).

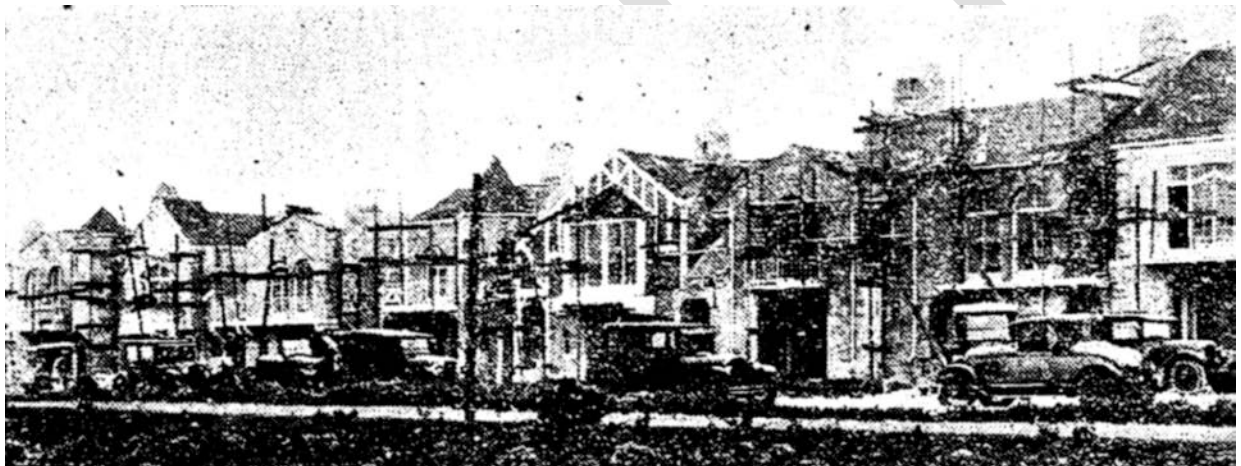
²¹ *Ibid.*, 204.

²² "Houses Offer Wide Variety in New Styles," *San Francisco Chronicle*, March 19, 1932.

The Tract's first houses were dubbed "Boulevard Homes" due to their location along the newly constructed 300' wide Sunset Boulevard and greenway.²³ The new boulevard provided much-needed north-south access through the vast sand dunes that characterized much of the Sunset District at that time. It officially opened to the public on October 18, 1931 and Rousseaus' adjacent tract buildings on 36th Avenue were constructed soon thereafter.²⁴

Potential homeowners were promised the luxury of a private house situated only blocks away from Golden Gate Park, the newly built Sunset Boulevard, the N-Judah streetcar, the 66 motor-bus²⁵, and the commercial corridor on nearby Irving Street.²⁶ The area was promoted as the beginning of an "entire new residential district of San Francisco."²⁷ An advertisement in the Real Estate section of the April 30th, 1932 *San Francisco Chronicle* described the amenities and investment potential for the Rousseaus' tract:

Smart 5 and 6 room homes in several styles of distinctive architecture - some built on the charming new patio plan. Each home has a delightful social hall and a two-car garage. Many refinements and conveniences. Fascinating new decorative schemes. These homes are priced astonishingly low, from \$6,995 up, on liberal terms. Besides the tremendous value of the homes themselves, the land values have great possibilities - the land values are bound to increase - simply because the number of lots facing Sunset Boulevard (a 300-foot Parkway) is limited.²⁸



Construction on 36th Avenue in 1932.

Source: *San Francisco Chronicle*, March 19, 1932.

Houses along 36th Avenue were built either in a typical Sunset District side hall layout or with the new patio plan developed by Clausen Architectural Studios for Marian Realty²⁹ and first introduced in the Boulevard Tract. The patio plan featured an open interior patio that allowed light and air into the living spaces of nearly attached tract

²³ "Boulevard Homes." *San Francisco Chronicle*. April 30, 1932.

²⁴ "New Boulevard to Be Opened By Ceremony." *San Francisco Chronicle*. October 17, 1931.

²⁵ McClintock, Miller. *Report on San Francisco Citywide Traffic Survey*. W.P.A Project 6108-5863. Prepared for San Francisco City and County Department of Public Works. Published 1937.

²⁶ "Marian Realty Homes Offered at Low Prices." *San Francisco Chronicle*. April 23, 1932.

²⁷ "New 'Surprise' Home Opened." *San Francisco Examiner*. January 28, 1933.

²⁸ "Boulevard Homes." *San Francisco Chronicle*. April 30, 1932.

²⁹ Advertisement, *San Francisco Chronicle*, July 9, 1932.

homes without sacrificing privacy, and also separated living areas from bedrooms. The open patio was described at the time as “revolutionary in character” and was widely adopted by Sunset District builders in the 1930s.³⁰



An interior patio at 1557 35th Avenue, later enclosed with a skylight.

Source: <http://www.sfgate.com/realestate/article/The-Walk-Through-1557-35th-Ave-San-Francisco-3164236.php>



Interior patios visible in the roof of houses on 34th and 35th Avenues.

Source: <http://maps.google.com>, 2016.

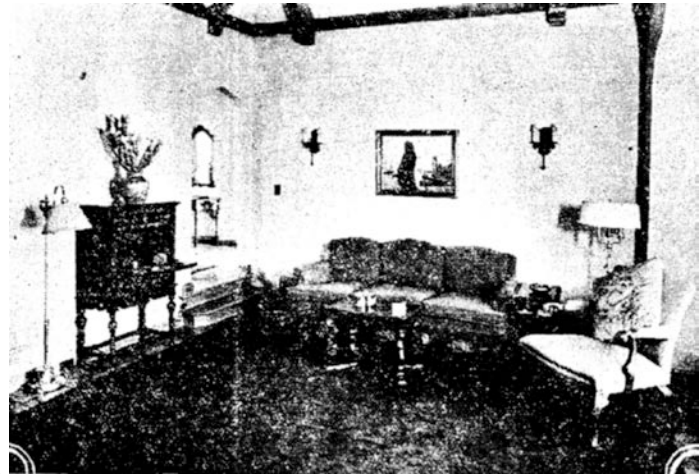
³⁰ “6,000 See New Patio Plan,” *San Francisco Examiner*, February 4, 1933.

To market these residences, in 1932 the Rousseaus opened the first of many furnished model homes in the Boulevard Tract at 1564 36th Avenue, known as “Sunset House” and featuring the new patio plan, which proved extremely popular with the public.³¹ Sunset House attracted record attendance, and was sold so quickly that a second model was soon opened next door with the same floor plan but a different façade and architectural style. Numerous visitors to the model homes also placed orders with Marian Realty for the construction of new custom homes within the Tract.³²



Sunset House I at 1564 36th Avenue (left) and Sunset House II at 1568 36th Avenue(right).

Source: San Francisco Chronicle, April 9, 1932.



The living room of Sunset House at 1564 36th Avenue, as furnished for display.

Source: San Francisco Chronicle, April 16, 1932.

By mid- 1932, a new style of patio plan layout with larger rooms was being built on the west side of 35th Avenue, which had wider lots than 36th Avenue.³³ Construction on the east side of 35th Avenue had begun by late 1932, and many of these homes featured a third variation on the patio plan with a horseshoe-shaped patio. The Rousseaus advertised their Boulevard Tract homes as designed by “noted architects” and built by Marian Realty,³⁴ as well as being both “supremely artistic [and] essentially practical both as to modern conveniences and step-saving floor arrangement.”³⁵ By June of 1933, all of the houses on 36th Avenue had been sold, all of the homes on 35th Avenue had been completed, and construction had begun on 34th Avenue.³⁶ The Rousseaus marketed the four unsold residences on 35th Avenue as a bargain, because construction costs were increasing and the already-built houses were being sold at pre-increase prices.³⁷

³¹ “New Display Residence on 36th Avenue,” *San Francisco Chronicle*, June 25, 1932.

³² “Nearly Entire Block of Marian Homes Bought,” *San Francisco Chronicle*, May 28, 1932.

³³ “Newest Model Thrown Open on 35th Avenue,” *San Francisco Chronicle*, July 9, 1932.

³⁴ “Unique Exhibit Put on Display in Subdivision,” *San Francisco Chronicle*, August 6, 1932.

³⁵ “Sixteen Homes Underway in Sunset District,” *San Francisco Chronicle*, December 17, 1932.

³⁶ “Patio Plan Bungalows Basis of 35th Avenue Development,” *San Francisco Chronicle*, June 3, 1933.

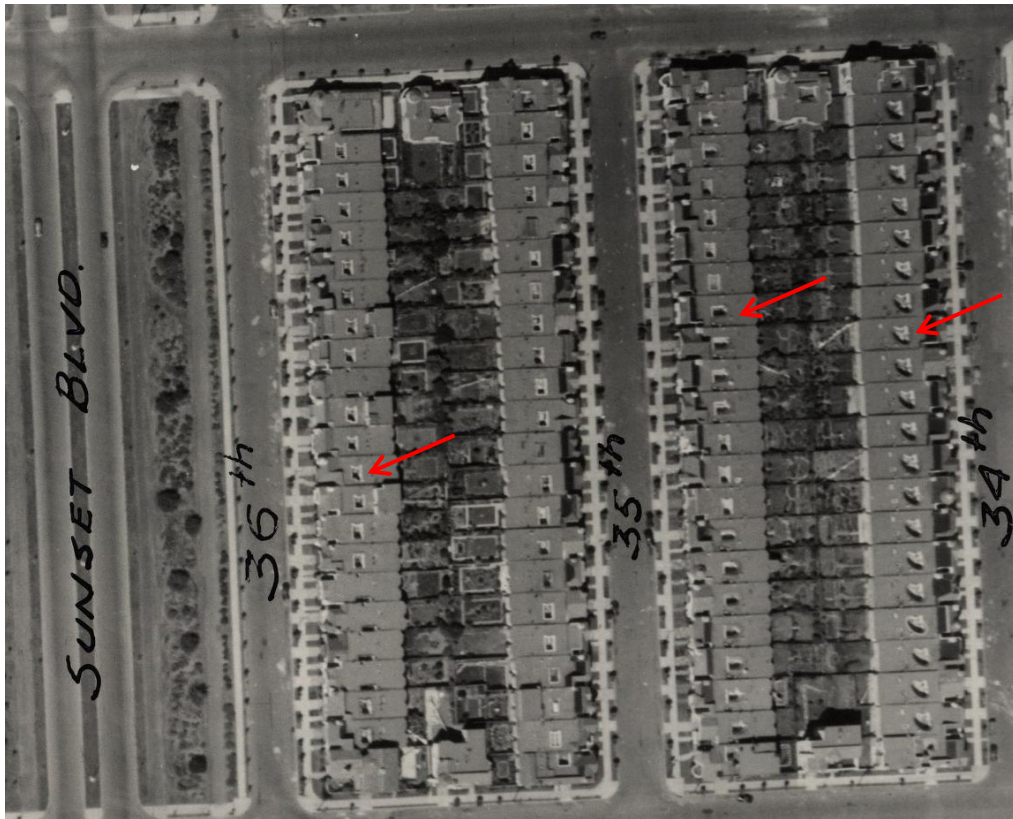
³⁷ “Cost Basis for Sale of Bungalows,” *San Francisco Chronicle*, May 20, 1933.



Construction along 34th Avenue in 1933.

Source: *San Francisco Chronicle*, June 24, 1933.

The final phase of construction was the completion of residences along 34th Avenue. These lots were as wide as those on 35th Avenue, but the houses were seven feet longer and featured a new oval patio, for which Marian Realty applied for a patent.³⁸ In January of 1934, Oliver Rousseau declared construction of the Boulevard Tract to have reached “successful completion,” with only a few homes left for sale.³⁹



1938 aerial photo – the different forms of patios are visible in the rooftops of the houses.
Source: David Rumsey Map Collection, www.davidrumsey.com.

³⁸ “Houses Built by S.F. Firm Fully Modern,” *San Francisco Chronicle*, June 24, 1933.

³⁹ “Home Builders Report Sale of Two Dwellings,” *San Francisco Chronicle*, January 20, 1933.

ARTHUR AND OLIVER ROUSSEAU: ARCHITECTS, BUILDERS, AND BUSINESSMEN

Family and Personal History

Arthur (born 1885) and Oliver (born 1891) were the middle and youngest, respectively, of the seven children of Charles M. and Fannie Rousseau; their siblings were Wilhelmina, Charles J., Frances, Mabel, and Laura. Charles M. was a Belgian-born architect who had studied at the École des Beaux-Arts in Paris before immigrating to the United States.

Arthur married Eulalia Edith Ringrose in 1910 and Oliver married Irene M. Caubu in 1912. Both marriages ended in high-profile divorces several years later, with sensationalized articles about the well-known socialites appearing in the *San Francisco Chronicle*. Both brothers eventually remarried, Oliver to Elsie Isabelle Valpey in 1927⁴⁰ and Arthur to Mildred Lynam in 1935 or 1936.⁴¹ Both brothers also lived in the Boulevard Tract once construction was complete. Oliver and Elsie lived at 1598 36th Avenue from 1933 to 1935. Elsie held title to both their home and the house next door at 2930 Lawton Street, which was sold in 1936. In 1933, Arthur and his widowed mother moved into the residence at 1500 36th Avenue, which she held title to along with the house next door at 3131 Kirkham Street. After their mother passed away in April of 1933, Arthur lived in the home at 1500 36th Avenue until 1936.



1500 36th Avenue, the home of Arthur and Fannie Rousseau.

⁴⁰ "Marriage Announced," *San Francisco Chronicle*, September 15, 1927.

⁴¹ Mildred appears as Arthur Rousseau's wife in the 1937 City Directory, but not the 1936 City Directory.

1598 36th Avenue, the home
of Oliver and Elsie Rousseau.



Outside their business activities, both brothers were well-known outdoorsmen whose exploits were frequently featured in the newspaper. Arthur was an avid yachtsman, winning San Francisco Bay trophies for 12 years running, serving as the Commodore of the Corinthian Yacht Club, and earning the nickname 'the old fox' for his skill at sailing. Editor of the San Francisco sports section Bill Leiser described Arthur's talent for sailing:

He was San Francisco's greatest yachtsman... he could take any boat with sails on it and beat any other man in any other boat. Many insisted that if Art Rousseau took a washtub and a broomstick and an old bed sheet out on the bay, he'd still win against anything anybody else was sailing.⁴²

Arthur Rousseau and his yacht, the Ace.
Source: *San Francisco Chronicle*,
February 11, 1927.



⁴² "As Bill Leiser Sees It," *San Francisco Chronicle*, August 7, 1943.

While Oliver also enjoyed yachting, he was more well-known as a hunter.⁴³ He purchased Mowry Slough and in 1925 received federal permission to build a dam there that he hoped would lead to him owning “one of the finest duck preserves in the country.”⁴⁴



Oliver and Elsie Rousseau meeting Pope Pius XII (back row, on either side of the Pope).

Source: San Francisco Chronicle, June 28, 1953.

In the 1930s, Arthur was active in politics, serving on committees to campaign for candidates for local offices as well as for Frank Merriam for California governor in 1934. Oliver campaigned for and hunted with San Francisco mayor James Rolph,⁴⁵ who later became governor of California. He also became close friends with San Francisco mayor Elmer Robinson,⁴⁶ who eventually appointed him to the City Planning Commission and the Public Utilities Commission. In 1953, Oliver and Elsie formed part of the delegation traveling with Mayor Robinson to Europe for the coronation of Queen Elizabeth, a trip during which they met Pope Pius XII.

Arthur’s wife, Mildred, passed away in 1938, and Arthur passed away in 1943. Oliver’s wife, Elsie, passed away in 1969. Oliver passed away in 1977 and was survived by his son William, his twin daughters Olive Yvonne and Rosemarie, and six grandchildren.

Career Overview

Charles M. Rousseau, who trained all three of his sons as architects, took up practice in San Francisco in 1890. In 1893, his oldest son, Charles J., became his draftsman, with Arthur following suit in 1899. Charles M. created a new architectural firm Rousseau and Son with Charles J. in 1901, and when Charles J. began his own architectural firm in 1903, Arthur took over his brother’s position as an architect in his father’s firm, sometimes also being described as an architectural or structural engineer in the City Directories over the next several years. In 1908, Oliver became a draftsman at Rousseau and Son. In 1914, the firm’s name was changed to Rousseau and Rousseau, Inc., with Arthur taking over as president in 1916 and Charles M. holding the position of vice president until his death in 1918.

⁴³ “Oliver Marian Rousseau,” *City-County Record* 20 (1953): 10-11, 21.

⁴⁴ “Mowry Slough to Be Duck Preserve,” *San Francisco Chronicle*, October 23, 1925. Mowry Slough is now part of the Don Edwards San Francisco Bay National Wildlife Refuge.

⁴⁵ “Rolph Family Fetes Mayor’s First Grandson at Christening,” *San Francisco Chronicle*, September 1, 1930.

⁴⁶ “Pal of Mayor in PUC Post, Rousseau Out,” *San Francisco Chronicle*, December 19, 1956.

During the years immediately following the 1906 earthquake and fire, the Rousseau firm was frequently hired by insurance agencies to offer adjustment services for properties whose building plans had also been destroyed.⁴⁷ Also following the earthquake, the firm designed and constructed numerous large projects, particularly in the area destroyed by the fire. These projects included several large hotels, for example the Chancellor Hotel at 433 Powell Street (1914, extant), and numerous multi-story apartment buildings, including 1200 Pine Street (1910, extant, altered), 1440 – 1450 Washington Street (1910, extant, altered), and 279 – 283 Dolores Street (1910, extant). The Rousseau firm was sometimes credited with being among the earliest to build large, multi-story apartment complexes in San Francisco.⁴⁸ Advertisements and newspaper updates about Rousseau projects during this period often emphasized innovative features, for example built-in vacuum facilities for apartments, or the quality materials and decorative elements that would adorn new projects.

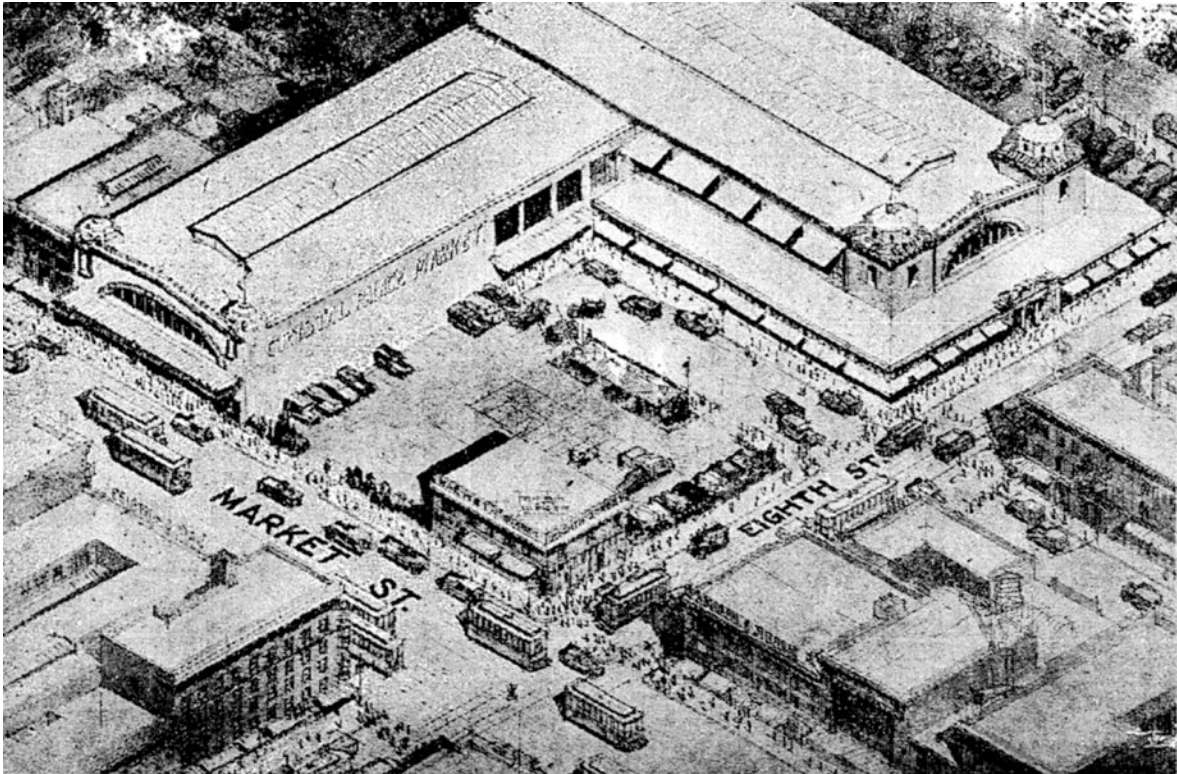


Examples of extant projects by the Rousseau firm. Left: Chancellor Hotel, 433 Powell Street. Source: *New York Times*; Right: 279-283 Dolores Street. Source: *maps.google.com*, 2016.

⁴⁷ "Building Firm Plans to Erect 200 Residences," *San Francisco Chronicle*, April 9, 1932.

⁴⁸ "Know Your Builder: Oliver Rousseau – Record of Service," *San Francisco Chronicle*, August 21, 1954.

Until their father's death in 1918, the Rousseaus operated primarily as architects.⁴⁹ Around this time, they widened their net to begin purchasing property, developing it, and then selling it.⁵⁰ By 1917, Arthur Rousseau was listed in the City Directory as the president of Gerard Investment Company, and in 1921 Oliver took over as president of Rousseau and Rousseau, Inc, with both firms being listed at the same address. In 1922, the brothers formed the Marian Realty Company, with Arthur serving as its president. The same year the Rousseaus developed the Crystal Palace Market at the corner of Market and 8th Streets, eventually known for its food goods and carnival-like atmosphere.⁵¹ The Crystal Palace Market was considered an innovative shopping complex in its day due to the inclusion of an adjoining parking lot as part of the overall site plan,⁵² but was demolished in 1959.⁵³ The Rousseaus also built the adjacent Marian Building, moving their business there in 1923.



Architect's conception for the Crystal Palace Market.

Source: San Francisco Chronicle, October 6, 1922.

Throughout the remainder of the 1920s, the Rousseaus continued to construct large apartment buildings, hotels, and commercial buildings throughout the city, for example, the Gaylord Hotel at 620 Jones Street (1929, extant, San Francisco Landmark No. 159). They sometimes hired other architects to design these investment projects, for instance, the El Cortez Hotel at 550 Geary Street (1929, extant) designed by architect Douglas D. Stone. In 1925, the Rousseaus sold the Crystal Market Palace and moved their offices back to 110 Sutter, where they continued their large-scale construction projects but also entered the speculation market in the Sunset District.

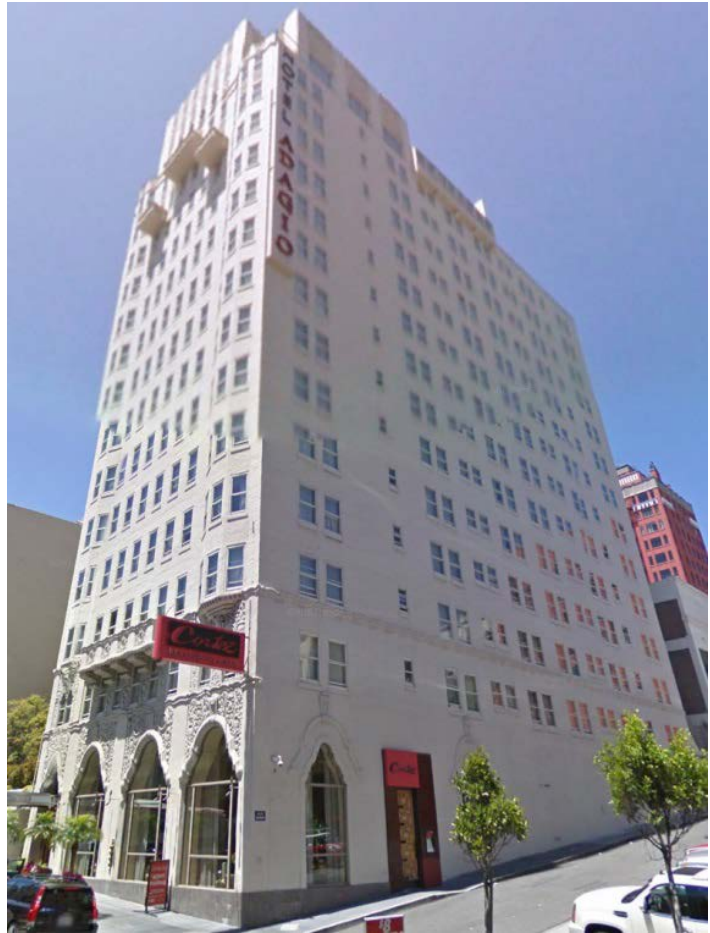
⁴⁹ "Building Firm Plans to Erect 200 Residences," *San Francisco Chronicle*, April 9, 1932.

⁵⁰ *Ibid.*

⁵¹ "End of the Gaudy Crystal Palace Era," *San Francisco Chronicle*, April 27, 1959.

⁵² "Oliver Marian Rousseau," *City-County Record* 20 (1953): 10-11, 21.

⁵³ "End of the Gaudy Crystal Palace Era," *San Francisco Chronicle*, April 27, 1959.



Left: Gaylord Hotel, 620 Jones Street. Source: Noehill.com

Right: El Cortez Hotel, 550 Geary Street. Source: maps.google.com, 2016.

As discussed in further detail in the next section, the Rousseaus were among the early landholders in the Sunset District who played a pivotal role in promoting the improvement of infrastructure and the grading of the sand dunes for residential and commercial development. When the market for large-scale construction faltered at the onset of the Great Depression, the Rousseau brothers turned to residential construction in the Sunset District. From 1931 to 1933, they built several tracts of houses there, including the Boulevard Tract. In 1933, housing sales in the Bay Area fell further, while construction costs rose, and Marian Realty was forced to declare bankruptcy; a month later, Arthur declared personal bankruptcy. Although short-lived as Sunset residential developers, their houses were highly influential on later residential construction in the Sunset by other builders, with numerous houses borrowing the vocabulary of the Rousseaus' tracts for homes scattered throughout the Outer Sunset.

After Marian Realty declared bankruptcy, Oliver Rousseau formed a solo real estate and brokerage firm called "Rousseau & Company" headquartered at 5408 Geary Boulevard in the Richmond District.⁵⁴ Through the late 1930s

⁵⁴ "Rousseau Starts New Real Estate Brokerage Firm," *San Francisco Examiner*, April 7, 1934.

and early 1940s, this new firm focused on scattered in-fill development of single-family houses, duplexes, and some larger projects throughout the City. After Arthur declared bankruptcy, there is no information available as to his professional activity until 1937, when a newspaper advertisement listed him as an insurance broker. In 1942, Oliver formed another new firm – Oliver Marian Rousseau, Inc. – with which Arthur was also affiliated until his death in 1943. Unlike the brothers' previous work in private and commercial investments and developments, during World War II they focused on building housing and other projects related to the war effort for government agencies in Bay area cities including Richmond, Oakland, Vallejo, Benicia, and Watsonville.⁵⁵ At the end of 1942, the firm was presented an award for achieving 100% employee participation in a program to invest at least 10% of their pay in war bonds.⁵⁶

After World War II, Oliver's firm resumed construction of houses and commercial buildings. Oliver was also active in numerous home builder associations, including the Associated Home Builders of San Francisco, the National Home Builders of America, and the Associated General Contractors and Builders of California. By 1953, he had taken on two associates in his firm, his nephew Dennis Jordan and Irving Kay. The 1950s also saw the firm begin home construction outside of San Francisco in the East Bay, which continued until the 1970s.



Oliver Rousseau in 1966.

*Source: San Francisco Chronicle,
June 19, 1966.*

In 1948, San Francisco mayor Robinson took office and appointed Oliver to the City Planning Commission. During his term, the Commission spent years considering a new zoning proposal that was to replace the City's original 1921 zoning ordinance. Oliver was concerned with ensuring that regulations were not so strict as to drive builders away, and was joined by the rest of the Commission in protesting what he termed the creation of a 'zoning czar' whose decisions on zoning exceptions would be reviewed by neither the City Planning Director nor the Planning Commission.⁵⁷

Mayor Robinson transferred Oliver from the City Planning Commission to the Public Utilities Commission in January of 1952, where he was promptly elected Commission president. During his time on the Public Utilities Commission, Oliver oversaw the construction of the San Francisco International Airport, as well as contentious changes to the cable car lines and transit fares. He was a steadfast champion of ensuring all Commission meetings were open to the public, ending the practice of semi-private meetings before public Commission hearings⁵⁸ as well as luncheons in private clubs.⁵⁹ After Mayor Christopher took office in 1956, he replaced most of the Commissioners, and the practice of holding private lunch meetings began again under the new Public Utilities Commission president, with Oliver boycotting these luncheons.⁶⁰ Oliver resigned from the Commission in December of 1957, although he was later reappointed by Mayor John F. Shelley in 1965. He served on the Commission until 1974, when he retired due to poor health.⁶¹

⁵⁵ "Rousseau War Housing Job Half Finished," *San Francisco Chronicle*, January 3, 1943.

⁵⁶ "Rousseau Firm Awarded Minute Man Bond Flag," *San Francisco Chronicle*, December 20, 1942.

⁵⁷ "Zoning Law Delay," *San Francisco Chronicle*, March 23, 1951.

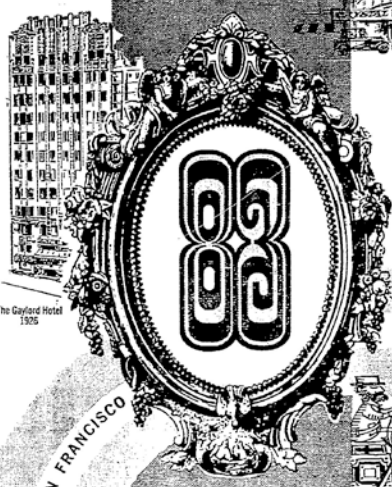
⁵⁸ "City PUC Decides to Drop Caucuses," *San Francisco Chronicle*, June 2, 1954.

⁵⁹ "A Hidden Button, Narrow Hall," *San Francisco Chronicle*, June 2, 1952.

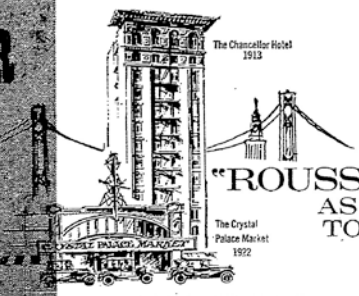
⁶⁰ "He's Out Of PUC," *San Francisco Chronicle*, October 30, 1956.

⁶¹ "Rousseau Leaves the City PUC," *San Francisco Chronicle*, August 10, 1974.

OLIVER ROUSSEAU HOMES



The Gaylord Hotel 1926



The Chancellor Hotel 1913

The Crystal Palace Market 1922

"ROUSSEAU BUILT" AS MEANINGFUL TODAY AS IT WAS IN 1888...

As far back as 1888, Charles Rousseau assisted in designing San Francisco's well-known Ferry Building... In 1913, his talented son, Oliver M. Rousseau, designed and built the beautiful Chancellor Hotel, and in the year 1926, the Gaylord Hotel. In 1922, he designed and built the famous Crystal Palace Market on 8th and Market Streets—the nation's first Shopping Center with its own auto parking facilities! This was followed by the building of many retail stores, hotels and apartment houses. San Francisco hills, alone, boast hundreds of Rousseau-built dwelling units. In 1952, Mr. Rousseau was President of the Public Utility Commission, which guided to success the \$50,000,000 San Francisco International Airport. In the East Bay, a number of distinguished residential communities, such as Mission Valley and Pleasant Meadows (described below), are proving, by eager acceptance, that "Rousseau-Built" is as meaningful today as it was in 1888.

FROM MONTGOMERY ST. SAN FRANCISCO

Years of Building Expertise

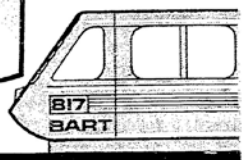
YOUR ASSURANCE OF BETTER LIVING!

- Each Rousseau-Built Home includes in the sales price AT NO ADDITIONAL COST:
- SHAKE ROOFS
- FRIGIDAIRE
- ELECTRIC KITCHENS WITH
- DISH WASHER, DISPOSAL and SELF-CLEANING OVENS.
- PANDORA LIGHTING FIXTURES.
- ELEGANT BATHS WITH MIRROR, VANITIES and REFRIGERATORS.
- STORAGE, INTERIOR LAUNDRY ROOMS, ADJOINING FAMILY ROOMS WITH FIREPLACE, LEES
- NYLON CARPETING, etc. above
- EXTERIOR WALLS and CEILING
- INSULATION and RZAR and
- SIDE YARD FENCING.

THE BEST IN FINANCING NEW LOW terms, FHA, VA, and Conventional. Loans are processed with professional knowledge and dispatch, insuring speedy approval.

YOUR HOME DOLLAR IS WORTH MORE when you purchase a Rousseau-Built Home in either of these two great locations: Pleasant Meadows or Mission Valley—either one an easy commute from San Francisco.

TO PLEASANTON - 45 MINUTES
TO FREMONT - BY BART * 35 MINUTES
FOR GREATER HOME VALUES



An 1858 Stage Coach Poster notified passengers that a daily run between San Francisco and Santa Cruz "takes only 12 hours. Passengers permitted to bear weapons in case of Indian attack."



TWO GREAT LOCATIONS...

MISSION VALLEY HOMES IN FREMONT • 3-4-5 Bedrooms • 1 & 2 Stories ALSO

GARDEN TOWNHOUSE HOMES

from \$20,600 2 Bedrooms • 1½ Baths

CAREFREE OWNERSHIP: The Villa Association provides complete exterior maintenance, including landscaping, painting, repairs and replacement. These services are included in your monthly payments.

* BART transportation within 1½ miles, under construction.

PLEASANTON MEADOWS IN PLEASANTON

from \$27,450 3-4-5 Bedrooms • 2 & 3 Baths

SPECIAL VALUE FEATURES: Family membership in Pleasant Meadows' private 2½-acre Cabana Swim Club is included with the purchase of each home.

CENTRAL AIR CONDITIONING to all rooms—great for summer cool or winter air-freshener. AT NO ADDITIONAL COST



1971 ad for Oliver Rousseau's firm.

Source: San Francisco Chronicle, March 28, 1971.

ARTHUR AND OLIVER ROUSSEAU IN THE SUNSET DISTRICT

Land Speculation and Infrastructure Improvement

Although not the most prolific of the builders in the Sunset District, the Rousseau brothers played an active role in shaping the Outer Sunset both in terms of promoting early improvements there and influencing subsequent home development.

In 1925, land values and turnover were both increasing in the Sunset District, and in September the Marian Realty Company invested \$250,000 in land there.⁶² By mid-October, the Rousseaus had invested over half a million dollars in property, primarily along Irving Street, where they planned to construct commercial buildings at corner locations.⁶³ The Irving Street Property Owners Association (ISPOA) was formed to promote the improvement of a commercial district along Irving Street, and Oliver was elected as one of the board of directors.⁶⁴ The ISPOA adopted a program to ensure street paving, ornamental street lighting to be called the 'path of gold,' and financing for home builders to develop lots.⁶⁵ Owners along Irving Street also actively fought the rezoning of Judah Street as a competing commercial district, with Arthur arguing that the commercial zones of Irving Street, Taraval Street, and 48th Avenue were sufficient and that additional commercial zoning would destabilize investment in the area.⁶⁶ The ISPOA also drew attention to difficulties faced by small home builders due to the Spring Valley Water Company practice of charging a deposit for water mains by block, refunding builders only as each individual lot was developed and connected to the water supply.⁶⁷

By 1926, the Marian Realty Company was one of the largest landowners in the Sunset District,⁶⁸ and the Rousseaus continued their active promotion of development. A new association to represent the property owners along Noriega Street was formed in February of 1926, and Oliver was elected to the board of directors of this body.⁶⁹ The new group persuaded all of the Noriega Street property owners to donate a strip of land on either side of the street so that it could be widened to 70 feet and thus eventually accommodate street car tracks.⁷⁰ Undoubtedly influenced by his experience as a young professional at the time of the 1906 earthquake and fire, Arthur noted that this wide street would provide an excellent firebreak,⁷¹ nor was he alone in this concern, as developers had also previously called for a Sunset parkway that would serve as a firebreak.⁷²

The Marian Realty Company was also involved in grading land for residential lots and paying for street improvements to allow development of ten blocks between Noriega and Lawton streets.⁷³ In 1927, Oliver participated in planning the parade and celebration to mark the completion of the Duboce bore for the Sunset Tunnel that would allow the Sunset District street car connection along Judah Street.⁷⁴ He also continued to participate in development

⁶² Ibid.

⁶³ "Irving Street Property Owners Form Organization to Improve District," *San Francisco Chronicle*, October 17, 1925.

⁶⁴ Ibid.

⁶⁵ "Sunset Group Pledged for Development," *San Francisco Chronicle*, October 20, 1925.

⁶⁶ "Zoning Needed, Clubs Told," *San Francisco Chronicle*, October 21, 1925.

⁶⁷ "Spring Valley Service Exactions Hold Back Many Sunset Builders," *San Francisco Chronicle*, February 27, 1926.

⁶⁸ "Firm Pays \$50,000 Duboce Bore Tax," *San Francisco Chronicle*, January 16, 1926.

⁶⁹ "Sunset Area to Get Wider Street and Car Tracks," *San Francisco Chronicle*, February 27, 1926.

⁷⁰ Ibid.

⁷¹ "Developers Laud Street," *San Francisco Chronicle*, March 13, 1926.

⁷² "Sunset Area Drive Planned," *San Francisco Chronicle*, October 19, 1925.

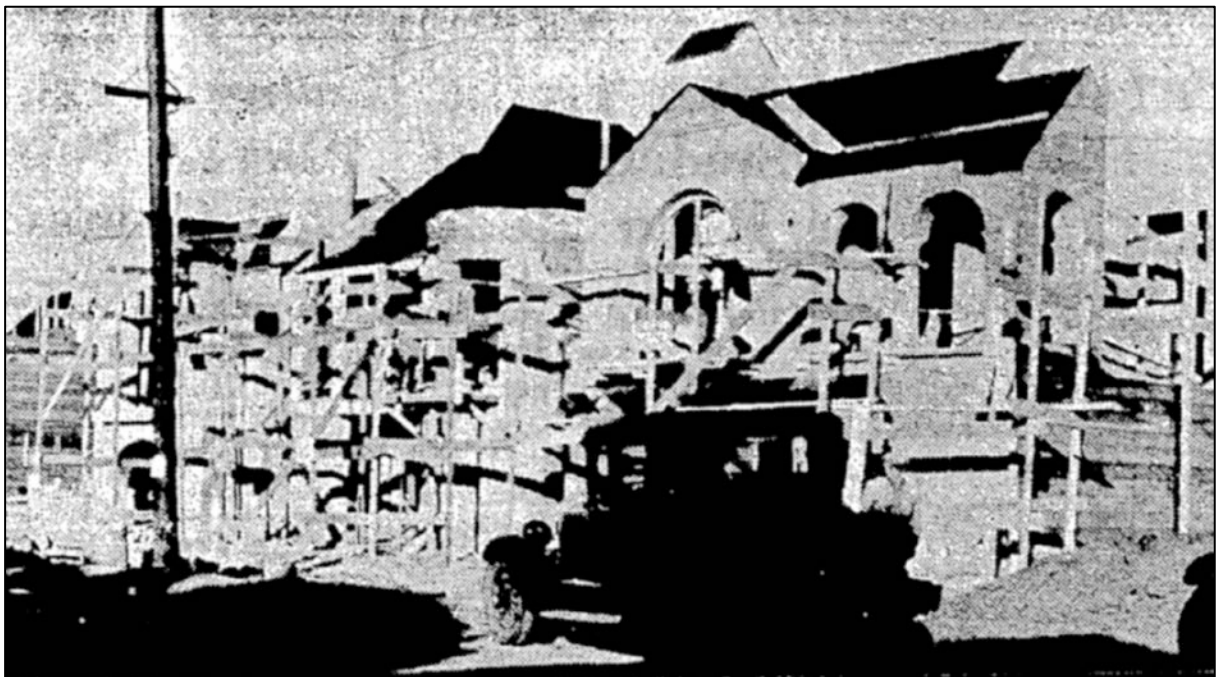
⁷³ "Marian Company to Open 500 Fine Lots to Home Seekers," *San Francisco Chronicle*, March 6, 1926.

⁷⁴ "Sunset Bore Dedicated with Colorful Pageantry," *San Francisco Chronicle*, March 20, 1927.

groups in the Sunset that were promoting political measures in the hopes of securing bonds for infrastructure⁷⁵ and the election of politicians who would represent Sunset improvement needs.⁷⁶

The Great Depression and Storybook Style

Although the Rousseaus were active in the development of infrastructure and land speculation in the Sunset throughout the 1920s, and constructed several commercial buildings along Irving Street, their only involvement in single-family housing prior to 1931 had been in preparing and selling lots to small home builders. By early 1931, the repercussions of the 1929 stock market collapse had significantly reduced the demand for large-scale commercial and residential projects, and the Rousseaus turned their attention to single-family homes for buyers of moderate income. They moved their offices to 1067 Market Street and began construction of several tracts and clusters of homes in the Sunset District, eventually building a tract on 33rd Avenue between Kirkham and Lawton Streets, a cluster on the corner of Moraga Street and 26th Avenue, the Boulevard Tract, a tract on Noriega Street from 25th to 26th Avenues, and a cluster at the southwest corner of Irving Street and 43rd Avenue. While it is possible there are other scattered Rousseau homes in the Sunset, these are the only developments they marketed in the newspaper.



33rd Avenue tract while under construction.

Source: *San Francisco Chronicle*, November 12, 1932.

Acknowledging that the construction industry had been hard hit by the Great Depression, the Rousseaus were adamant that the market for single-family homes, particularly those of moderate cost, was still booming. They asserted that these moderately priced homes met a specific demand,⁷⁷ a claim borne out by the pronounced interest

⁷⁵ "Bond Issues, Garbage on Program of Supervisors," *San Francisco Chronicle*, March 14, 1927.

⁷⁶ "Sunset District Wants Representative on Board," *San Francisco Chronicle*, September 8, 1927.

⁷⁷ "Houses Offer Wide Variety in New Styles," *San Francisco Chronicle*, March 19, 1932.

that the Rousseau houses spurred. Early sales were brisk, with model homes drawing thousands of visitors;⁷⁸ model homes typically sold quickly, and visitors frequently requested custom homes of their own.⁷⁹

The Rousseaus attributed this to several factors, including their privacy and location, their affordability due to low construction costs, and the modern styling and conveniences of the homes. Arthur suggested that families were eager to own their own homes in order to save money during a time of economic hardship, and was quick to point out that their projects were boosting local employment.⁸⁰ Construction tradesmen and artists had been particularly hard-hit by the Great Depression, enabling the Rousseaus to engage skilled craftsmen at low costs; indeed, neighborhood lore suggests that many of the interior murals in homes were painted by out-of-work local artists hired by the Rousseaus.

All five of the Rousseaus' Sunset tracts and clusters share similar stylistic features. The first were on 33rd Avenue and the corner of Moraga Street and 26th Avenue, where some of the Period Revival houses are embellished with the occasional Storybook element. The Boulevard Tract, the tract on Noriega Street, and the cluster at Irving Street and 43rd Avenue were built next, with the Boulevard Tract marketed as the most desirable and the latter two being less expensive alternatives. Storybook Style had taken hold in the broader Bay Area in the late 1920s, and the Rousseaus' first two groups of Sunset houses dabbled with this style, its uniquely San Franciscan form reaching full expression in the Boulevard Tract.

Home Values Not Duplicated Today



Advertisement for the Rousseaus' tract on Noriega Street.

Source: *San Francisco Chronicle*, June 25, 1932.

Noriega Street **\$5950** Between 25th and 26th Avenues

On Liberal Terms That Remove All Doubt

An entirely new floor plan (developed by Marian Realty Co.) with charm and practicability all its own! Six lovely rooms and social hall and 3-car garage. Here is a stately two-story effect—and masterful, careful building with materials and workmanship seldom found in houses of even far greater price.

Large living room (16x25 feet) with chateau ceiling and open fireplace . . . iron grided balconies . . . tiled bath, separate shower . . . wide lot.

The most exceptional values of the past three years. See them today!

Visit 'Bride's House'

Exquisite new display home furnished in perfect taste in the newest manner, with the most modern ideas, by

O'CONNOR MOFFATT & CO.
Open 10 A. M. to 7 P. M.

MARIAN REALTY CO.

Builders of Artistic Bungalows

MONtrose 9820

⁷⁸ "Sunset House Welcomes Public," *San Francisco Chronicle*, April 9, 1932.

⁷⁹ Ibid.

⁸⁰ "Construction Gives Work to Thousands," *San Francisco Chronicle*, October 15, 1932.

Scholars associate the peak of Storybook popularity with the early Great Depression, a time when the implied escapism offered by whimsical homes and private garden spaces was appealing to a fretful public.⁸¹ Certainly the Rousseaus emphasized their homes' privacy and ornate features. The hallmark features of Storybook in the Boulevard Tract – irregular rooflines and roofing materials, unusually textured stucco cladding, applied faux masonry elements, applied stucco and plaster ornament, ornate balcony railings, colorful and lively tile combinations, inlaid and patterned hardwood floors, chamfered timber elements, decorative painting and murals, and the myriad sumptuous details both inside and out – were the result of the Rousseaus' interpretation of a trendy architectural style and their business acumen in availing themselves of the opportunity to hire extremely skilled craftsmen for unusually low wages.

Arthur described the firm's business approach as follows:

Throughout our years of experience in the building business in San Francisco, we have made a record of making quick sales of our properties. This is largely because we have used our knowledge of locations and desirability to purchase only the choicest property in the class to be developed.⁸²

Oliver attributed the company's success to meeting popular demand and offering a quality product:

We have been successful because we have met the popular ideal of what should be in a home. We have constructed our homes with the aid of the best talent to be had in every line of craftsmanship. We have added our conception of what people want to the architecturally perfect plans of our designers.⁸³

Oliver described strong sales in the Boulevard Tract in 1933, attributing it to the desire of home buyers to purchase before rising employment and inflation drove up prices. However, increasing construction costs and an overall Bay Area trend of reduced housing sales at the end of 1933 led to Marian Realty accruing mounting debts. By the close of 1933, Marian Realty declared bankruptcy,⁸⁴ and a month later, Arthur Rousseau declared personal bankruptcy. The Rousseau brothers were also among a handful of developers active in the Sunset District during the Depression and prior to the advent of the Federal Housing Act's low-interest mortgage loan guarantees and the resultant mass construction of houses and rise of home ownership in the Sunset District. Although the Rousseau brothers developed single-family homes in the Sunset District during a span of only a few years (1931 to 1933), their homes were known for quality. The stylistic impact of the Rousseaus' Sunset District homes on subsequent development in the emergent neighborhood was and is pronounced.

Marketing and Model Homes

The Rousseaus aggressively marketed their Sunset District homes, particularly those in the Boulevard Tract. Undoubtedly in response to marketing for fully detached homes in other parts of the Bay Area that were perceived to have less inclement weather than San Francisco, the semi-attached Boulevard Tract homes were frequently described in terms of their 'sunny' private patios, sound-dampening walls, and convenient location near the street car line.

⁸¹ Arrol Gellner & Douglas Keister, *Storybook Style: America's Whimsical Homes of the Twenties*. (New York: Penguin Books, 2001).

⁸² "Three Primary Needs Cited in Home Project," *San Francisco Chronicle*, April 16, 1932.

⁸³ "Eight Houses Sold in Sunset Development," *San Francisco Chronicle*, April 8, 1933.

⁸⁴ "Marian Realty Firm Declares Bankruptcy." *San Francisco Examiner*, December 29, 1933.

Nationwide, the 1930s–1940s witnessed an onslaught of inventive sales techniques to lure prospective house buyers. One popular marketing strategy involved staging fully furnished and decorated “model homes.” Across the country, builders of new subdivisions promoted and displayed full-scale houses, staged with the latest in furnishings, appliances, and equipment. Influential publications, such as *Ladies’ Home Journal*, glamorized the new technological advances and household gadgets.⁸⁵ Many of these design innovations and related marketing efforts specifically targeted middle-class women, who had less access to domestic help than women of previous generations.⁸⁶ Houses were designed and marketed for efficiency – with women’s labor and comfort at the fore – and utilized the latest in modern technologies and interior arrangements. The gendered domestic spheres of the house – particularly the kitchen – were marketed as scientifically planned and featured modernized equipment.⁸⁷ In their aggressive marketing campaign, the Rousseaus were no exception to this national trend, opening model homes and frequently touting such modern conveniences, for example showcasing the latest GM Frigidaire refrigerator in the Sunset House model home.⁸⁸

MO SAN FRANCISCO CHRONICLE, SATURDAY, APRIL 9, 1932 7

Thousands Flock to Inspect Model Bungalow Home, Cleverly Furnished

Sunset House Marks Era in Construction

Structure Designed for Modern Purpose Wins High Praise

Values for the community have been increased by the construction of the Sunset House, a new bungalow home built by the O'Connor, Moffatt & Co. firm. The house, designed in strict accordance with the latest in modern construction, has been built on a lot of 10,000 sq. ft. and is one of the most modern and comfortable homes in the city. It is a model of efficiency and convenience, and is a true reflection of the modern home.

The house is a single-story bungalow with a wide front porch and a large central hall. It has a modern kitchen with built-in appliances, a bathroom, and a bedroom. The house is finished with high-quality materials and is a true reflection of the modern home.

The house is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

WHERE BUILDING ACTIVITY CENTERS



The house is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

Building Firm Plans to Erect 200 Residences

Marian Realty Company Officially Launches Construction Work

The construction of the Sunset House is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

How to Reach 'Sunset House'

Values for the community have been increased by the construction of the Sunset House, a new bungalow home built by the O'Connor, Moffatt & Co. firm. The house, designed in strict accordance with the latest in modern construction, has been built on a lot of 10,000 sq. ft. and is one of the most modern and comfortable homes in the city. It is a model of efficiency and convenience, and is a true reflection of the modern home.

Half Interest Sold in Filbert Street Land

Four East San Francisco

The construction of the Sunset House is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

Building Contracts for East San Francisco

The construction of the Sunset House is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

8550,000 School Building Planned

Plans have been made for the construction of a new school building on Filbert Street. The building is a true reflection of the modern home, and is a true reflection of the modern home.

BOULEVARD HOMES

With Gorgeous Marine View



The construction of the Sunset House is a true reflection of the modern home, and is a true reflection of the modern home. It is a true reflection of the modern home, and is a true reflection of the modern home.

O'CONNOR MOFFATT & CO.

Stockton at O'Farrell... SU 1180



Want New Ideas for Furnishing Your Home? Then visit "Sunset House", model display home at 36th Ave. & Kirkham, arranged by O'CONNOR, MOFFATT & CO.

Custom-Made Frieze Sofa \$129.50

Gorgeous in the wood for it! Rikely carved frame in walnut finish... and covered in new mohair fringe. Also available in damask, brocade, tuxedo, etc. Note... two-piece back!

That's a real-pricing custom chair to match at \$62.50

O'CONNOR, MOFFATT & CO., Fifth Floor

Sensational Values

In Cleaning and Disinfecting 5-Room Homes

Built by the MARIAN REALTY CO.

Which is a Guarantee of Efficient Construction and Good Taste

\$6,995 to \$7,150 Liberal Terms

Facing New Sunset Boulevard 36th AVENUE and KIRKHAM

FRIGIDAIRE

The General Motors Value in the Refrigeration Industry



Four Cable Foot Marine Model

LOWEST PRICES in Refrigeration History

SKILL

of Trained Artisans using nothing but Quality Materials in Marian Realty Co. Homes

BOVET CO.	BERNARD & BETTING
U. S. LABORATORIES COMPANY	BENTON PLASTERING CO.
JAY BIRD WARD	CORA A. BERTON
GEORGE DEWITT	ANDREW BIRD, HILL CO.
FRANK JENSEN	THEBERT COMPANY
CHARLES BAKER	W. A. BERRY BROS.
R. F. FURIE & CO.	F. BERRY & SONS
GRANDY ELECTRIC CO.	WALTER BERRY
CARROLL WALL PAPER CO.	FATHER PEREZ CO.
WALTERS ELEVATOR CO.	SEE BERRYMAN CO.
WALTERS ELEVATOR CO.	SEWELL, WALKER, BROS. & BROTHERS
WALTERS ELEVATOR CO.	

This page in the San Francisco Chronicle was nearly entirely devoted to articles and ads about Sunset House. All articles and ads related to Sunset House and its furnishings and appliances have been highlighted in yellow.

Source: San Francisco Chronicle, April 9, 1932.

⁸⁵ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985).

⁸⁶ As noted in Gwendolyn Wright's *Building the Dream* (1981), the number of domestic servants in the United States decreased 50% from 1900 to 1920. Most of these were day workers, rather than live-in servants, 72.

⁸⁷ *The Home Idea Book*. (Johns Manville, 1939), 2.

⁸⁸ "Sunset House Boast Latest in Appliances," *San Francisco Chronicle*, April 9, 1932.

The Rousseaus were among early promoters of fully furnished model homes in the Sunset District. The brothers actively marketed model homes in the Boulevard Tract from 1932 to 1934, crediting this practice with contributing to rapid sales.⁸⁹ The Tract's first known model homes – described in advertisements as the Sunset House – were located at 1564 and 1568 36th Avenue.⁹⁰ Both featured identical interior plans, including the new patio plan, though each featured markedly different façade styles. An article in the Real Estate section of the April 29, 1932 *San Francisco Chronicle* gushingly described the houses:

So great was the interest manifested by home lovers in the display that upon the sale of the Sunset House, it was decided to open a new exhibit in an adjoining home to accommodate the thousands who were unable to see Sunset House and to demonstrate different ideas for the decoration of a bungalow home.⁹¹

Rousseaus' Boulevard Tract featured at least 21 model homes⁹² decorated and furnished by either O'Connor, Moffat & Co. or The Emporium, which were enthusiastically described and reviewed in both the *San Francisco Chronicle* and the *San Francisco Examiner*.⁹³ The "Surprise House," at 1548 35th Avenue, reportedly attracted more than 6,000 visitors during its opening, the largest crowd ever experienced by the Marian Realty Company.⁹⁴



Model home visitors parked along 35th Avenue.
Source: San Francisco Chronicle, April 22, 1933.

⁸⁹ "Low Cost Era Nears End in Sunset Tract," *San Francisco Examiner*, October 14, 1933.

⁹⁰ "Sunset House Welcomes Public," *San Francisco Chronicle*, April 9, 1932.

⁹¹ "Exhibit Shows Artistry of Decorations," *San Francisco Chronicle*, April 29, 1932.

⁹² See Appendix C for a full list of known model homes in the Rousseaus' Boulevard Tract.

⁹³ "Low Cost Era Nears End in Sunset Tract," *San Francisco Examiner*, October 14, 1933.

⁹⁴ *Ibid.*

Buyers and Demographics

Numerous statements by the Rousseau brothers to the press indicate that they intended to construct high quality homes within reach of middle-income families, although homes in the Tract generally cost twenty to twenty-five percent more than Sunset District homes sold by other builders at the same time. Occupation listings in San Francisco's City Directories show a relatively diverse cross-section for early residents of the Boulevard Tract,⁹⁵ reflecting both the Rousseaus' intention to target middle-income households and the higher cost of homes in the Tract. The majority of original residents were employed in office and business jobs, including clerks, insurance agents, salesmen, bank employees, and self-employed businessmen. Roughly fifteen percent of early residents were technical or medical professionals, including chemists, dentists, and a physician. About ten percent of early occupants were tradesmen or laborers, including bakers, mechanics, and construction tradesmen.

The overwhelming majority of early residents were couples, although there were instances of single occupants. Most of the original houses in the Tract were owner-occupied in the period immediately after construction and purchase. 1565 34th Avenue was occupied by the owners' daughter and her husband, 1574 35th Avenue appears to have been rented until the original owners moved in three years later, and 1535 35th Avenue was listed for rent in the *San Francisco Chronicle* in July of 1937. Fannie and Elsie Rousseau were both listed in the Property Assessor's records as the original owners of the houses next door to their own homes in the Tract,⁹⁶ although it is unclear whether they immediately sold the houses to the first occupants or they rented to tenants who later purchased the houses.

Segregation and Racial Restrictions⁹⁷

In the 1920s, the use of restrictive covenants and deed restrictions, which legally prevented the sale of property to African-Americans, Asians, Jews, and other specified non-Caucasian groups, became widespread throughout the country.⁹⁸ In San Francisco, many of the largest private builders of the 1920s to 1950s included racial covenants or discriminatory practices prohibiting non-Caucasians from purchasing and/or renting properties, particularly in the western and southwestern area of San Francisco. It is interesting to note, however, that Sunset District builders typically did not adopt racially restrictive deeds until the late 1930s.⁹⁹ The Boulevard Tract was one such tract, with no evidence of deed restrictions in any of the parcels within the Tract. In spite of the lack of codified restrictions, it was not until 1957 that the first African-American family moved into the Boulevard Tract, when Audrey and Josephine Cole purchased 1598 36th Avenue, where they lived for 52 years.¹⁰⁰

⁹⁵ For a full list of original residents' occupations, see Appendix B.

⁹⁶ The Rousseau brothers' mother, Fannie Rousseau, was listed as the first owner of 3131 Kirkham Street and 1500 36th Avenue. Oliver's wife, Elsie Rousseau, was listed as the first owner of 2930 Lawton Street and 1598 36th Avenue. (Source: Property Assessor's Sales Ledger, Book 18 Block 1869 through 1888, 1914 – 1938.)

⁹⁷ The 1940 census indicates that the Boulevard Tract was 100% Caucasian-occupied. However, a possible early non-Caucasian resident of the neighborhood was Marilyn Iwore. In 1938, she and Toshihide Toriye applied for a marriage license and listed 1584 36th Avenue as Marilyn's residence.⁹⁷ Neither Toshihide nor Marilyn are listed in City Directories immediately before or after 1938, and the home's occupants cannot be verified from 1936 through 1939. Mrs. Mary E. Coleman was the original owner of the house, living there from 1933 to 1935; there are no subsequent sales records available for the property until after the year 2000. It is possible the record of purchase is missing and that the Toriyes bought the home, that they rented it from another owner, or that Marilyn lived there as domestic help prior to her marriage, as she was listed as a maid by occupation in the 1930 census.

⁹⁸ *Ibid.*

⁹⁹ One notable exception is Fernando Nelson's Parkway Terrace tract developed in the 1910s. Other exceptions are likely.

¹⁰⁰ Lorri Ungaretti. *Stories in the Sand: San Francisco's Sunset District, 1847 to 1964* (San Francisco, CA: Balangero Books, 2012), 127-128.

Financing and The Veterans' Welfare Board of California

Many Sunset District builders profited from the availability of advantageous mortgages available to buyers through the Depression-era Federal Housing Agency (FHA), which was created in 1934. These federally-backed loans played a large role both nationwide and in San Francisco in promoting homeownership beginning in the mid-1930s. Although influential in Sunset District development by other builders beginning in the mid-to-late 1930s, this program post-dates the Boulevard Tract and the Rousseaus' activity in the Sunset District. However, the Rousseaus did sell to and through the Veterans Welfare Board (VWB), a California agency created in the 1920s to provide direct home ownership assistance to veterans of the First World War

A little-known precursor to the FHA, the California Veterans' Welfare Act of 1921 was "designed to materially assist in rehabilitating the returned men and women who had vacated their residence in the State to serve their country in the World War..."¹⁰¹ Initially funded with \$10,000,000, the VWB was created to administer the program. By 1936 a total of \$80,000,000 had been issued in bonds, \$65,000,000 of which was invested in properties for qualified veterans. The Farm and Home Purchase Act, which was overseen by the VWB, issued state funded loans to facilitate the purchase of properties upfront for qualified veterans. This was an early and successful model of amortized mortgages. Home buyers paid five percent of the property's selling value plus an administrative fee to the VWB. The advantages of this system were the buying power of cash, no payment of state taxes while the property remained in the state's ownership, and a two percent average savings on purchases compared to private loan options. District offices were located in Sacramento, San Francisco, Oakland, Fresno, Los Angeles, and San Diego.

In San Francisco, 180 homes were purchased in 1926, the second year of the program's Farm and Home Purchase Act, whereas by 1936 the number had increased dramatically to 2,141 homes purchased. The VWB owned dozens of houses in the Sunset District. For example, the VWB purchased 1566, 1570, and 1590 35th Avenue from the Rousseau brothers in 1933. The buildings were then sold by the VWB, at favorable rates, to WWI veterans Henry D. Mathews, J.H. Diamond, and Irving E. McHenry, respectively.¹⁰² The VWB also either purchased or repossessed at least four other homes from the original owners in 1935 and 1936.¹⁰³ Transactions in the Property Assessor's sales ledger suggest that original owners Thomas J. and Pearl A. Ellison purchased 1534 35th Avenue with a VWB loan, which was paid off in January of 1938.

¹⁰¹ Biennial Report of Veterans' Welfare Board, June 1926 – June 1936, California State Printing Office, Sacramento, CA.

¹⁰² 1547 34th Ave, 1534 35th Ave, 1539 35th Ave, and 1591 35th Ave were all purchased using VWB loans.(Source: Property Assessor's Sales Ledger, Book 18 Block 1869 through 1888, 1914 – 1938).

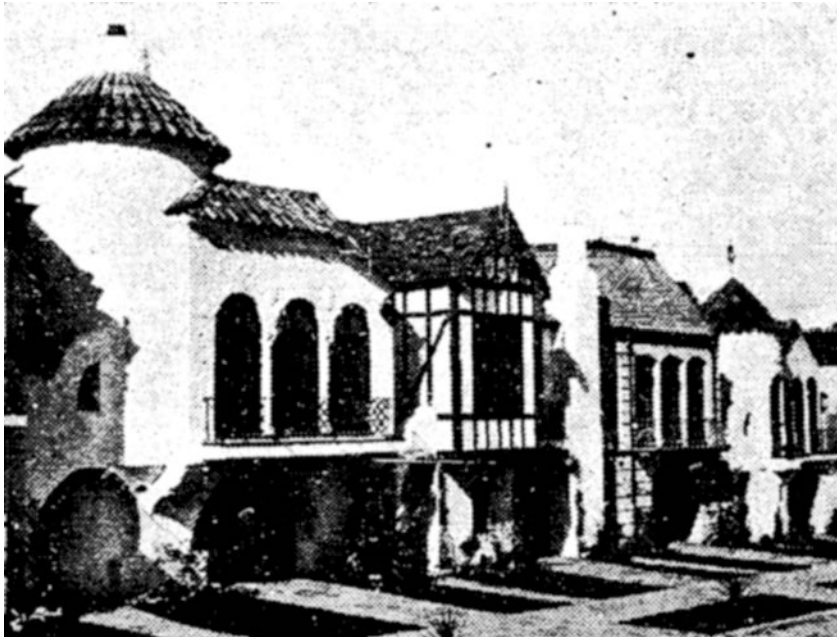
¹⁰³ Ibid.

BOULEVARD TRACT FEATURES

A Storybook Enclave of Picturesque Period Revival

The Boulevard Tract taken as a whole represents a Storybook enclave comprised of whimsical and ornate versions of Tudor Revival, French Provincial, and Spanish Colonial Revival houses. The Tract was designed to offer individuality in each residence, but to present a cohesive and unified whole, creating “a generally dignified Old World avenue grouping.”¹⁰⁴ Oliver Rousseau described the Tract in 1933:

Homes, all bungalows, [that] emphasize individuality in planning, construction, decoration and design. Entire blocks are designed to fit into a harmonizing architectural scheme. Gardens, front and rear, are landscaped to fittingly carry out the plan. Yet individuality prevails... Various architectural types are used, yet discriminately, to present a perfect whole. It is this general planning, affecting the most minute details, that we feel has made our projects so successful.¹⁰⁵



*Streetscape of 34th
Avenue in 1933.*

*San Francisco Chronicle,
November 11, 1933.*



Boulevard houses along 36th Avenue.

¹⁰⁴ “Small House Attains Beauty Through Plan,” *San Francisco Chronicle*, July 23, 1932.

¹⁰⁵ “Eight Houses Sold in Sunset Development,” *San Francisco Chronicle*, April 8, 1933.

Period Revival Forms

Spanish Colonial Revival



1580 36th Avenue



1547 34th Avenue



1568 36th Avenue



1577 34th Avenue

Tudor Revival



1515 34th Avenue



1578 35th Avenue



1599 35th Avenue



1555 34th Avenue

French Provincial



1563 35th Avenue



1573 34th Avenue



1588 36th Avenue



1506 35th Avenue

MARINE VIEW HOMES \$6400



NEWEST OF THE FAMOUS PATIO DESIGNS
JUST BEING COMPLETED

**35th Ave., Between Kirkham and Lawton Sts.,
Sunset District**

Attractively designed and artistically decorated five-room homes with large breakfast room overlooking the patio, assuring complete privacy and plentiful sunlight. Large social hall with fireplace and buffet. Each home on a wide lot.

See our model display home beautifully furnished by O'Connor, Moffatt & Co.

1531—35th Avenue
Take No. 7 or N Car

MARIAN REALTY CO.
Will build home to your order in this tract

Due to the sloping topography of the Tract, all homes were designed to have an ocean view. The “marine panorama” was heavily advertised by Oliver Rousseau, for example in his description of a model home on 36th Avenue: “This view will be forever unobstructed because the next street level across the 300-foot Boulevard and Parkway is twenty feet below that of Thirty-Sixth Avenue.”¹⁰⁶ The ocean was visible through the living room picture window in houses on 36th Avenue and the east side of 35th Avenue, and through the bedroom windows in houses on 34th Avenue and the west side of 35th Avenue.

Left: 1937 advertisement. Source: San Francisco Chronicle. Center: Sunset Boulevard Parkway across from the houses on 36th Avenue. Bottom: Marine view from the bedroom of 1587 34th Avenue. Source: Zephyr Real Estate.



¹⁰⁶ “Novel Floor Plan Includes Central Patio,” *San Francisco Chronicle*, April 2, 1932.

Interiors

In addition to some form of patio, the upper story of nearly all of the homes in the Tract was made up of a living room with a cathedral ceiling, large picture window, and corner fireplace; a dining room; a breakfast room; a colorfully tiled kitchen; a reception hall; two bedrooms; and a tiled bathroom. The ground floor typically had a three-car garage, a laundry room, and a social hall leading to the back yard. The social hall was sometimes marketed as a den or a rumpus room, although this space was usually described as having its own lavatory and storage for a roller bed, so that it could serve many purposes, for example, as a spare bedroom, office, or entertaining space. The *San Francisco Chronicle* real estate section credited Marian Realty with the introduction of the ground floor multi-purpose social hall as a home feature.¹⁰⁷



Foyer at 1573 34th Avenue. Source: www.redfin.com



Living room with cathedral ceiling and exposed beams at 1587 34th Avenue. Source: Zephyr Realty.

¹⁰⁷ "Small House Attains Beauty Through Plan," *San Francisco Chronicle*, July 23, 32.



Left: Detail of hand-painted beams in living room at 1587 34th Avenue. Above: Detail of cast plaster fireplace in living room at 1587 34th Avenue.

Source: Zephyr Realty.



Dining room at 1573 34th Avenue. Source: www.redfin.com.



Dining room at 1587 34th Avenue. Source: Zephyr Realty.



Detail of tray ceiling with decorative plaster in dining room at 1587 34th Avenue. Right: Detail of hand-painting on door at 1587 34th Avenue. Source: Zephyr Realty.



Above: Breakfast nook at 1573 34th Avenue.



Left: Detail of plastered ceiling of breakfast nook at 1573 34th Avenue.

Source: www.redfin.com.



Above: Former social hall at 1587 34th Avenue.

Right: Wet bar at 1587 34th Avenue.

Source: Zephyr Realty.





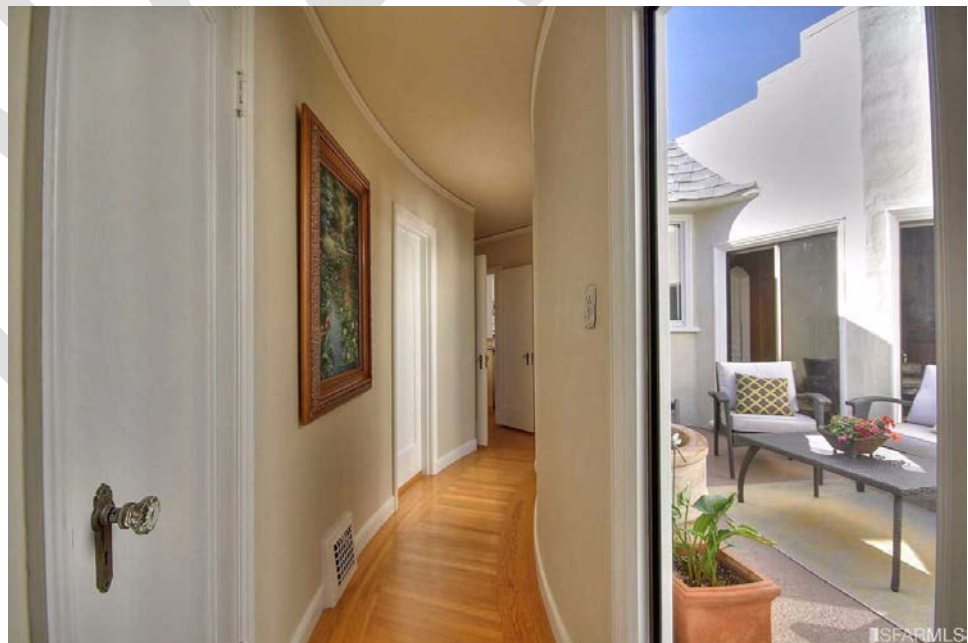
Open patio at 1587 34th Avenue.

Source: Zephyr Realty.

Tract buildings featured integrated design and functional elements that were considered new to San Francisco at that time, such as the two-car and three-car garage, water heaters, laundry machines, and triangle-shaped sinks.¹⁰⁸ Homes typically had hardwood floors, described at the time as a first for “homes constructed in the moderate class,”¹⁰⁹ an interior stair from the garage to the main floor above, decorated canvas walls, and thick walls to reduce sound from neighboring residences. Model homes were often advertised as having murals in the bathroom, circular showers or tiled shower stalls, and sunken living rooms. Interior details also typically included a curved hallway leading to the bedrooms; matching décor on lighting fixtures, painted beams, and built-in cabinetry; and fanciful tile color combinations.

Curved hallway and patio at 1573 34th Avenue.

Source: www.redfin.com.



¹⁰⁸ “6,000 See New Patio Plan,” *San Francisco Examiner*, February 4, 1933.

¹⁰⁹ *Ibid.*



Although uncommon, there were several houses constructed with three bedrooms, two on the main floor and a master suite on the ground floor instead of a social hall. Known three-bedroom homes included the corner houses on 34th and 35th Avenues; the four detached houses with addresses on Kirkham and Lawton Streets; as well as three other homes – 1519 34th Avenue, 1582 35th Avenue, and 1544 36th Avenue.

Above: Dressing room at 1573 34th Avenue.

Source: www.redfin.com.

Center: Tiled bathroom and curved shower at 1587 34th Avenue.

Source: Zephyr Real Estate.

Bottom: Tiled bathroom and curved shower of 1573 34th Avenue.

Source: www.redfin.com.



Landscape Features



Terraced back yard at 1573 34th Avenue. Source: www.redfin.com.

replacement, many residents have selected compatible vegetation and scored pavement patterns that either match the original or that emphasize and celebrate the whimsical Storybook feel of the Tract. The same is true of fanciful weathervanes.

Yards were grass, with shrubs or other ornamental vegetation beside the house in the front and landscaped terraces in the back. Yucca trees were originally planted in the public right-of-way along the street; many are still present today, and were visible as mature trees in 1950s photos. Driveways and entry sidewalks were scored with fanciful patterns and were often multi-color.

The Tract's vegetation and scored paving have sometimes required replacement, and as landscape elements constitute a mutable component of the district's cultural landscape. When making



Multicolored, scored sidewalk at 1568 36th Avenue.



Yucca trees along 36th Avenue.



Original landscaping at 1580 36th Avenue.

Source: San Francisco Chronicle, December 17, 1932.

ROUSSEAU'S' BOULEVARD TRACT IN CONTEXT

Early builders in the Sunset District favored Period Revival styles including Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, and French Provincial. The 1920s rise of Period Revival styles is credited in large part to the overseas experience of American soldiers during World War I.¹¹⁰ At that time, soldiers were exposed to vernacular buildings of the rural European countryside and postcards transmitted these images to a wider audience back home. Articles and advertisements of the time frequently invoked "Old World charm."

Storybook Style is a subset of Period Revival, typically considered a derivative of Tudor Revival. It is an exuberant style that attempts to evoke picturesque, aging European buildings. The primary hallmarks of the Storybook Style are exaggerated, often cartoonish interpretation of medieval forms like turrets, the use of artificial means to suggest age and weathering, as well as whimsical designs and fanciful architectural details.¹¹¹

Storybook Style, also referred to as Fairy Tale, Disneyesque, and Hansel & Gretel, originated in Los Angeles in the early 1920s. Its introduction in Los Angeles is linked to the silent film industry, in particular the experience of Hollywood set designers in evoking the exaggerated appearance of age and ruins, the fact that many silent films were set in Europe, and the "demand for homes that reflected the fantasy of film."¹¹² In Los Angeles, the style was incorporated into the design of a few small residential tracts and large architect-designed custom houses with finely crafted wrought iron, carved wood, and rubble stone.¹¹³



The Spadena House, 1921, Beverly Hills, CA. The house was built by Hollywood art director Harry Oliver.

Source: Lori Branham via pinterest.com

¹¹⁰ Arrol Gellner & Douglas Keister, *Storybook Style: America's Whimsical Homes of the Twenties*. (New York: Penguin Books, 2001).

¹¹¹ *Ibid.*

¹¹² *Ibid.*, 13.

¹¹³ *Ibid.*



Charlie Chaplin Cottages, 1923, Los Angeles, CA. The four courtyard cottages were designed by Arthur and Nina Zwebell.

Source: Realtor.com

In the late 1920s, Storybook Style migrated to the San Francisco Bay Area, with significant architect-designed residential compounds built in Berkeley, Oakland, and neighboring areas. Bay Area architects associated with the style include Walter Dixon, known for Stonehenge (1929, extant) in Alameda and Normandy Gardens (1929, extant) in Oakland; Carr Jones, known for Houvenin House (1932, extant) in Piedmont; and William Raymond Yelland, known for Tupper & Reed Building (1925, extant) in Berkeley. It is not known if these architects designed houses in San Francisco or in the Sunset District. In addition to faux or exposed masonry and irregular building forms seen in Storybook houses in southern California, Bay Area Storybook often incorporated landscaped yards, roughly-textured stucco, board or paneled doors, actual or implied changes in ceiling and floor levels, and the inclusion of fireplaces.¹¹⁴ There is significant overlap between Storybook and Period Revival styles constructed in the Bay Area, particularly in tract housing, with Storybook Style expression taking a more vernacular form in tracts than is found in individual high-style Storybook homes. Furthermore, many tracts with homes featuring Storybook elements are considered Storybook-inspired, rather than a full expression of the style, as builders often incorporated only a few houses with restrained Storybook characteristics in groups of homes otherwise unmarked by exuberant stylistic features. Fully-expressed Storybook tracts in the Bay Area include Holy Row and Normandy Gardens in Oakland; and Stonehenge, Stoneleigh, and Lincoln Court in Alameda.¹¹⁵ All of these tracts are Storybook derivations of Tudor Revival. A single cluster of homes in Oakland with examples of non-Tudor-Revival Storybook has been identified. Built in 1928, this

¹¹⁴ Sally Woodbridge, ed. "Bay Area Houses." (New York: Oxford University Press, 1976).

¹¹⁵ Arrol Gellner & Douglas Keister, *Storybook Style: America's Whimsical Homes of the Twenties*. (New York: Penguin Books, 2001).

group of eleven homes along Veteran Way in the Dimond District has six Tudor Revival homes at the end of a cul-de-sac and five Spanish Colonial Revival homes at the street entrance.



Stonehenge, Alameda (Walter Dixon, 1929).



Normandy Gardens, Oakland (Walter Dixon, 1929).



Dimond District/Veteran Way, Oakland (1928).



Holy Row, Oakland (1930s).

In San Francisco, Storybook Style dates to a short time frame, approximately 1930 to 1935. Storybook Style architecture in San Francisco includes individual houses scattered throughout the city; several houses designed by Harold Stoner in Balboa Terrace;¹¹⁶ and several examples of Storybook-inspired tracts and houses in the Sunset District, primarily constructed by the Rousseaus and Henry Doelger. There are also individual examples of Storybook-inspired elements on the façades of Spanish Colonial Revival and French Provincial houses scattered throughout the Sunset District.

To date, the Rousseaus' Boulevard Tract is the only known fully-expressed Storybook Style tract identified in San Francisco, and is also the only known cohesive Storybook enclave that incorporates an interspersed collection of multiple Period Revival styles. Other houses and clusters with Storybook elements in the Sunset District are either isolated examples or are less fully-expressed. The cluster in the Dimond District of Oakland displays neither whimsical interspersing of Period Revival styles nor the same types of exterior Storybook elements on non-Tudor-Revival homes. In the Dimond District, Storybook Spanish Colonial Revival is expressed primarily through irregular brick chimney stacks, as opposed to the applied masonry and stucco elements on the façades of Spanish Colonial Revival homes in Rousseaus' Boulevard Tract.

The Rousseaus' Boulevard Tract incorporates Storybook versions of Tudor Revival, Spanish Colonial Revival, and French Provincial houses. Individual houses often blend characteristics of more than one Period Revival style. This is particularly true of Mediterranean and Spanish Colonial Revival, which cannot be readily differentiated in the Tract, and are thus considered Spanish Colonial Revival for the purposes of identifying character-defining features. This blending of styles further contributes to the Storybook style character of the Tract as a whole. Furthermore, all Period Revival styles in the Tract, including French Provincial, were historically characterized by interior Storybook elements, as well as highly decorative elements and details on their exteriors and landscaped yards. Among other tracts constructed by the Rousseaus in San Francisco as well as other builders in the Sunset District, this tract is the largest, most cohesive, and most fully expressed in terms of Storybook features and feeling.

In the early 1930s, the Rousseau brothers set forth to build high quality homes with modern amenities and trendy styling for families of moderate income, carefully choosing a setting with panoramic views of Sunset Parkway and the Pacific Ocean. With great attention to detail and an emphasis on variety, they created a cohesive enclave that stands out as a unique and rare confection of Storybook Period Revival whose whimsy and charm continue to delight today.

¹¹⁶ Proctor, Jacquie. "Bay Area Beauty: The Artistry of Harold G. Stoner, Architect."
www.jacquieproctor.com/haroldstoner

ARTICLE 10 LANDMARK DISTRICT DESIGNATION

Criteria for Designation

Check all criteria applicable to the significance of the district that are documented in the report. The criteria checked is (are) the basic justification for why the resource is important.

- Association with events that have made a significant contribution to the broad patterns of our history.
- Association with the lives of persons significant in our past.
- Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- Has yielded or may be likely to yield information in history or prehistory.

Statement of Significance

Characteristics of the Landmark that justify its designation:

Association with Significant Persons

The Rousseaus' Boulevard Tract is significant for its association with brothers Arthur and Oliver Rousseau, trained architects responsible for the design and development of buildings throughout San Francisco, as well as the initial development of infrastructure and housing in the Sunset District. Known throughout San Francisco for their innovative designs, the Rousseaus enthusiastically entered into the burgeoning Sunset District speculation market, and within a few short weeks were among the largest landholders there. They were among the small group of prominent leaders responsible for promoting infrastructure development in the western sand dunes, indelibly shaping what was long considered a sandy wasteland into the form still seen in the Sunset District today. The Rousseaus played a crucial role in persuading local politicians to invest in Sunset transit; motivating other land owners to coordinate the preparation of large blocks for development; influencing City zoning and policy related to the Sunset District; advocating for financing for small home builders to develop individual lots; and paying for grading, street lighting, and street paving on large blocks of their own.

Persevering against the harsh economic decline during the Great Depression, the Rousseau brothers embarked upon a new business strategy – building high-quality, elaborately ornamented homes in the Sunset District for families of moderate income. The Boulevard Tract marks the pinnacle of their home-building in the Sunset, and both brothers lived in the Tract from 1933 to 1937. It was in the Boulevard Tract that the Rousseaus first introduced the open patio plan house, a form that would spread like wildfire as it was copied by later Sunset builders, just as many of the stylistic forms they employed in the Tract deeply influenced subsequent development in the emergent neighborhood.

Innovative and influential architects and developers, the Rousseau brothers were also the creators of the Sunset District's most fantastical Storybook tract. Their whimsical architecture conveyed a sense of optimism and their brilliant marketing produced a frenzy of home-buying even against the prevailing backdrop of economic gloom of the Great Depression. Long careers as inventive architects and exceptional builders in the Bay Area earned them great renown, such that even today their homes are still glowingly marketed as "Rousseau-built."

Significant Architecture

The Rousseaus' Boulevard Tract is significant for its architecture as a remarkably intact and cohesive Storybook enclave of Period Revival residential buildings. Individual houses within the district express distinctive characteristics of Spanish Colonial Revival, Tudor Revival, and French Provincial styles, occasionally blending features of two styles to unusual effect in a single residence.

Built from 1932 to 1933, the homes were expertly designed as part of a related and harmonious group that shares massing, scale, and front yard setbacks on residences that are otherwise characterized by wildly diverse decoration and details. Houses are elaborately ornamented, and nearly every residence was originally arranged on a patio plan, with an open interior rectangular, horseshoe-shaped, or oval patio allowing light and air into these semi-attached homes. The patio plan was first introduced in the Boulevard Tract, and was quickly and decisively adopted by other Sunset District builders, becoming a staple of tract homes there.

This district is particularly significant due to the Rousseaus' intentional and playful incorporation of Storybook versions of Spanish Colonial Revival, French Provincial, and Tudor Revival into a single Storybook tract, whereas Storybook Style in other parts of the state and nation are strictly derivatives of Tudor Revival. Both the exceptionally ornate exteriors and the fanciful interiors represent a fully developed expression of Storybook Style, from the scale of the neighborhood to the whimsical forms and treatment of individual façades to the inclusion of a profusion of exquisite fairy-tale details. Furthermore, the Rousseaus' version of Storybook is a unique subset of Bay Area Storybook, which is itself a unique manifestation of the rare Storybook Style that originated in Los Angeles and spread nationwide in the 1920s and early 1930s.

The Rousseaus' Boulevard Tract represents the largest, most cohesive, Storybook tract in San Francisco and possibly the greater Bay Area. With great attention to detail and an emphasis on variety, they created a cohesive enclave that stands out as a unique and rare confection of Storybook Period Revival whose whimsy and charm continue to delight today.

Period of Significance

The period of significance for the district dates from 1932 to 1934, inclusive of the Rousseau brothers' final assembly of the parcels for development, period of construction of all 93 buildings within the district, the Rousseau brothers moving into their homes in the district, Marian Realty Company's declaration of bankruptcy, and final marketing and sales of Boulevard Tract residences.

Integrity

The seven aspects of integrity are location, design, material, workmanship, setting, feeling, and association in relation to the period of significance established above. The Rousseaus' Boulevard Tract Landmark District retains the physical components, aspects of design, and spatial organization that it acquired during the 1932-1933 Period of Significance. Despite limited alterations to individual buildings, the district retains sufficient overall integrity to convey its significance.

Location, Feeling, Association

All of the houses in the district are in their original location as constructed by the Rousseaus. The district retains its overall feeling as a Storybook neighborhood, achieved through the individual details of the houses and their relationship to one another. There is a history of houses being passed down within a single family, so in some cases the association with early neighborhood residents remains. On the whole, the district also maintains its single-family residential pattern. In those cases where owners are using part or all of the ground floor as a second dwelling unit, the houses have generally maintained their appearance of being single-family residences from the public right-of-way.

Setting

The setting has changed somewhat since the period of significance, as the tracts across the street from the district were not developed until after the Tract was complete, primarily between 1935 and 1941. Although there were

undeveloped lots or sand dunes around the district during the period of significance, the expectation was that these areas would all be developed as tract housing, as they exist today. Furthermore, the district retains its relationship to Sunset Boulevard, with views of the parkway from the living room picture windows of the houses along 36th Avenue. The district also retains its siting relative to the Pacific Ocean to the west. The Rousseaus selected these two blocks both for their proximity to Sunset Boulevard and for the sloping topography, which allowed all houses in the Tract to have a panoramic marine view of the ocean to the west. Although much of the immediate setting of the Tract has changed from undeveloped lots and areas of sand dunes to tract housing, this was the original intent and expectation of the builders, and does not detract from the district's integrity.

Design

All of the buildings retain their original front yard setback and entry configuration, and most also retain their original front yard layout. Nearly all homes retain their original exterior massing, particularly as viewed from the public right-of-way. Nearly all houses also feature their original façade layout, including picture window openings, as well as roofline and relationship to neighboring houses. Many houses retain their original interior layout, including sunken living rooms and curved hallways. Roughly a quarter of interior patios are still open, mainly horseshoe and oval patios; although some patios have been partially or fully enclosed, most of the remainder have been covered by a skylight, representing a compatible alteration. The ground floor garage and social hall appear to be the most likely space to have been altered, although given that this was originally a space intended for the option of multi-purpose use, this does not constitute a substantive decrease in integrity. Overall, the district exhibits an extremely high degree of integrity of design.

Materials and Workmanship

Alterations in materials and workmanship introduced after 1933 generally detract from integrity. The impact of these alterations is limited, however, due to their low number, small-scale, and general conformity with the historic feeling, design principles, materials, and workmanship of the district. Most houses retain their original stucco texture, although two have had the second floor of the front elevation covered in fiber cement shake and the front elevation of another has had modern stucco applied. Although most original window openings have been retained, many residences have had their original windows replaced and some have also had their balconies replaced. Many of the homes still have their original tradesman doors, although only a few homes still retain original garage doors. Many residences still feature scored driveways and entry sidewalks; in several cases reproduction or compatible scored paving has replaced the original. All but one of the Spanish Colonial Revival homes still have their original red Spanish clay tile roofing, although the Tudor Revival and French Provincial homes have been reroofed with generally compatible shingle. Some residences retain original interior finishes and features, including hardwood floors, period mantles, decorative and/or painted ceiling beams and panels, murals, decorative bathroom tiles, and even light fixtures. Despite the diminished integrity of specific elements of individual buildings, the district when evaluated as a whole retains sufficient integrity with which to convey its significance.

ARTICLE 10 REQUIREMENTS SECTION 1004 (B) Boundaries of the Landmark District

The boundary of the Rousseaus' Boulevard Tract Landmark District forms a rectangle beginning at the southeast corner of the intersection of 36th Avenue and Kirkham Street. The boundary runs east along the south side of Kirkham Street, crossing 35th Avenue and ending at the west edge of 34th Avenue. The boundary then runs south along the west edge of 34th Avenue, turning west at the corner of Lawton Street. The boundary follows the north edge of Lawton Street, crossing 35th Avenue to turn north at 36th Avenue, where it runs north along the east edge of 36th Avenue until meeting Kirkham Street again. The district encompasses all lots contained within Assessor's Block 1880 and 1881. See map below.

The red outline indicates the Rousseaus' Boulevard Tract Landmark District boundary.







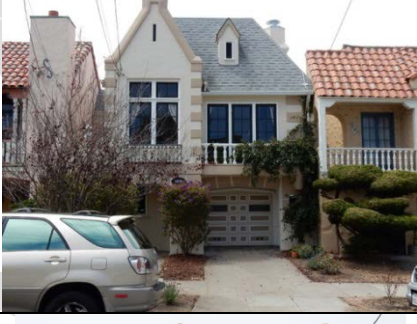


Contributing Properties




The following properties are contributors to the Article 10 landmark district:

APN	Address	Image	Style/Sub-Style
1880001	1501 34th Ave.		Spanish Colonial Revival with Churrigueresque and Monterey detail
1880002	1505 34th Ave.		French Provincial
1880003	1511 34th Ave.		Spanish Colonial Revival with Churrigueresque detail
1880004	1515 34th Ave.		Tudor Revival

APN	Address	Image	Style/Sub-Style
1880005	1519 34th Ave.		French Provincial
1880006	1525 34th Ave.		Spanish Colonial Revival with Monterey detail
1880007	1529 34th Ave.		Tudor Revival
1880008	1533 34th Ave.		French Provincial
1880009	1537 34th Ave.		Spanish Colonial Revival with Churrigueresque detail

APN	Address	Image	Style/Sub-Style
1880010	1543 34th Ave.		Spanish Colonial Revival
1880011	1547 34th Ave.		Spanish Colonial Revival
1880012	1551 34th Ave.		French Provincial
1880013	1555 34th Ave.		Tudor Revival
1880014	1561 34th Ave.		Spanish Colonial Revival

APN	Address	Image	Style/Sub-Style
1880015	1565 34th Ave.		French Provincial
1880016	1569 34th Ave.		Spanish Colonial Revival with Monterey detail
1880017	1573 34th Ave.		French Provincial
1880018	1577 34th Ave.		Spanish Colonial Revival with Monterey detail
1880019	1581 34th Ave.		French Provincial






APN	Address	Image	Style/Sub-Style
1880020	1587 34th Ave.		Spanish Colonial Revival
1880021	1591 34th Ave.		French Provincial
1880022	1599 34th Ave.		Spanish Colonial Revival
1880023	2830 Lawton St.		Spanish Colonial Revival with Churrigueresque and Monterey detail
1880024	1594 35th Ave.		Spanish Colonial Revival

APN	Address	Image	Style/Sub-Style
1880025	1590 35th Ave.		Spanish Colonial Revival with Churrigueresque detail
1880026	1586 35th Ave.		French Provincial
1880027	1582 35th Ave.		Spanish Colonial Revival
1880028	1578 35th Ave.		Tudor Revival
1880029	1574 35th Ave.		Spanish Colonial Revival with Churrigueresque detail

APN	Address	Image	Style/Sub-Style
1880030	1570 35th Ave.		Spanish Colonial Revival
1880031	1566 35th Ave.		French Provincial
1880032	1562 35th Ave.		Spanish Colonial Revival
1880033	1556 35th Ave.		Tudor Revival
1880034	1552 35th Ave.		Spanish Colonial Revival






APN	Address	Image	Style/Sub-Style
1880035	1548 35th Ave.		Tudor Revival
1880036	1544 35th Ave.		Spanish Colonial Revival
1880037	1538 35th Ave.		Tudor Revival
1880038	1534 35th Ave.		Spanish Colonial Revival with Churrigueresque detail
1880039	1530 35th Ave.		Tudor Revival

APN	Address	Image	Style/Sub-Style
1880040	1526 35th Ave.		Spanish Colonial Revival
1880041	1520 35th Ave.		French Provincial
1880042	1516 35th Ave.		Tudor Revival
1880043	1510 35th Ave.		Spanish Colonial Revival
1880044	1506 35th Ave.		French Provincial






APN	Address	Image	Style/Sub-Style
1880045	1500 35th Ave.		Spanish Colonial Revival with Churrigueresque detail
1880046	3031 Kirkham St.		Spanish Colonial Revival
1881001	1501 35th Ave.		Spanish Colonial Revival
1881002	1507 35th Ave.		Spanish Colonial Revival with Monterey detail
1881003	1511 35th Ave.		Tudor Revival






APN	Address	Image	Style/Sub-Style
1881004	1517 35th Ave.		Spanish Colonial Revival
1881005	1521 35th Ave.		Spanish Colonial Revival
1881006	1527 35th Ave.		Tudor Revival
1881007	1531 35th Ave.		French Provincial
1881008	1535 35th Ave.		Spanish Colonial Revival

APN	Address	Image	Style/Sub-Style
1881009	1539 35th Ave.		Spanish Colonial Revival
1881010	1545 35th Ave.		Spanish Colonial Revival with Churrigueresque detail
1881011	1549 35th Ave.		French Provincial
1881012	1553 35th Ave.		Tudor Revival
1881013	1557 35th Ave.		Tudor Revival with English Cottage detail

APN	Address	Image	Style/Sub-Style
1881014	1563 35th Ave.		French Provincial
1881015	1567 35th Ave.		Spanish Colonial Revival
1881016	1571 35th Ave.		French Provincial
1881017	1575 35th Ave.		Spanish Colonial Revival
1881018	1579 35th Ave.		Spanish Colonial Revival with Churrigueresque and Monterey detail



APN	Address	Image	Style/Sub-Style
1881019	1583 35th Ave.		French Provincial
1881020	1587 35th Ave.		Spanish Colonial Revival
1881021	1591 35th Ave.		Spanish Colonial Revival
1881022	1599 35th Ave.		Tudor Revival
1881024	2930 Lawton St.		Spanish Colonial Revival with Churrigueresque detail

APN	Address	Image	Style/Sub-Style
1881025	1598 36th Ave.		Spanish Colonial Revival with Churrigueresque detail
1881026	1588 36th Ave.		French Provincial
1881027	1584 36th Ave.		Spanish Colonial Revival
1881028	1580 36th Ave.		Spanish Colonial Revival with Churrigueresque detail
1881029	1576 36th Ave.		Tudor Revival

APN	Address	Image	Style/Sub-Style
1881030	1572 36th Ave.		Tudor Revival
1881031	1568 36th Ave.		Spanish Colonial Revival
1881032	1564 36th Ave.		Tudor Revival
1881033	1560 36th Ave.		Spanish Colonial Revival
1881034	1556 36th Ave.		Spanish Colonial Revival with Monterey detail

APN	Address	Image	Style/Sub-Style
1881035	1552 36th Ave.		Tudor Revival
1881036	1548 36th Ave.		Spanish Colonial Revival
1881037	1544 36th Ave.		Spanish Colonial Revival
1881038	1542 36th Ave.		Spanish Colonial Revival
1881039	1540 36th Ave.		Spanish Colonial Revival

APN	Address	Image	Style/Sub-Style
1881040	1534 36th Ave.		Tudor Revival
1881041	1528 36th Ave.		French Provincial
1881042	1524 36th Ave.		Tudor Revival
1881043	1520 36th Ave.		Tudor Revival
1881044	1516 36th Ave.		

APN	Address	Image	Style/Sub-Style
1881045	1512 36th Ave.		Spanish Colonial Revival with Churrigueresque detail
1881046	1508 36th Ave.		Tudor Revival
1881047	1500 36th Ave.		Tudor Revival
1881048	3131 Kirkham St.		Spanish Colonial Revival

Character-Defining Features¹¹⁷

Whenever a building, site, object, or landscape is under consideration for Article 10 Landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

The character-defining *exterior* features of buildings in the district are identified as: All exterior elevations, ornament, rooflines, second floor interior open patios, and original materials.

The character-defining *landscape elements* of the district are identified as: The relationship of the district to Sunset Boulevard and views of the Pacific Ocean to the west, front yard layout, scored hardscaping, terraced back yards, and original yucca street trees are character-defining features.

The character-defining *interior* features of buildings in the district are identified as: Interior features are not eligible under the Article 10 Landmark Ordinance, although original interior layout including sunken living rooms, and curved hallways, as well as all original interior materials, ornament, murals, and built-in cabinetry and furnishings are character-defining features.

The following section describes in further detail the character-defining features of the district and of individual buildings and landscape elements contained therein. Landmark district designation is intended to protect and preserve these character-defining features.

1. Overall Form, Scale and Proportion

Summary of Historic Characteristics:

- Consistent **massing, scale, front yard setback, height**
- **Semi-attached houses** (exception: 3031 & 3131 Kirkham, 2830 & 2930 Lawton are detached)
- **Two story houses**
- **Modulated façade**
 - Prominent second floor picture window or ganged large windows
 - Ground floor recess for garage and tradesman doors (exception: corner lots & detached houses)
 - Muscular chimney
 - Round, octagonal, or square turret frequently integrated into the façade
- **Simple rear façade** (exception: corner lots)
 - Second floor double bay windows on 35th & 36th Avenue homes
 - Second floor rectangular projection or single wide bay window on 34th Avenue homes
- **Second floor entry reached by open, exterior stair** that may have an arch or alcove at its base
- **Second floor interior open patio** – clear skylights are a compatible modification to open patios

Due both to the brief period of construction (1932 – 1933) and to the entire tract being planned and designed by Marian Realty Company as an integrated whole, the district exhibits a remarkable consistency in terms of massing, scale, front yard setback, and height.

All of the houses in the district are single-family residential. Most are semi-attached, although the four houses on Kirkham and Lawton Streets are fully detached. The majority of houses in the district are semi-attached houses on

¹¹⁷ See Appendix D for a visual glossary of architectural features.

the interior of 34th, 35th, and 36th Avenues (interior avenue houses), and differ slightly in form and exterior treatment from detached houses and corner houses.

Houses in the district were originally two stories with the option of a third story in the rear on customized homes. Several houses have subsequent vertical additions, although only the addition on 1501 35th Avenue is highly visible from the public right-of-way. None of these additions have gained significance in their own right.

Roof ridge heights along front façades are similar but not identical, accommodating an interior cathedral ceiling in the living room, while roofs behind the front façade are flat and extremely consistent in height from one house to the next. Skylights have been added to the rear roof of many homes, typically covering the interior patio; only at 1508 36th Avenue has a skylight been added to the roof along the front façade. Added skylights have not gained significance in their own right.

Rear elevations of houses facing the avenues traditionally feature double bay windows on the second story, with the exception of houses on 34th Avenue, which are either flush or have a wide single bay. Interior avenue houses also feature a recessed opening on the ground floor to accommodate the garage door and tradesman door, which in nearly all cases is perpendicular to the garage door. Garage openings on most corner and detached houses are either flush with the façade or slightly recessed; tradesman doors were either beside the garage or in a side or back façade. The garage recess on 1527 35th Avenue has been altered and the tradesman door moved into the primary façade; this alteration has not gained significance in its own right.

The entries of interior avenue houses as well as corner houses on 34th and 35th Avenues fall into three general types, the open side stair, the open side stair with an entry arch, and the transitional side stair.¹¹⁸ Historically, the second floor entry faces the street and is reached by an open straight, slightly curved, or slightly angled stair along the side of the house, with a shaped, stucco-clad cheek wall along the exterior wall of the adjacent residence. Open side stair types have either a column or simply the edge of the cheek wall at the base of the stair. Open side stair with an entry arch types may have columns supporting a decorative metal arch, an arch or opening that is stucco-clad and fully integrated into the front façade, or a half-timber “arch” integrated into the front façade. Transitional side stair types feature a covered entry to the stair, which may be a small alcove, an extension of a second floor balcony, or the base of a turret. The detached houses and the corner houses on 36th Avenue are L-shaped, with a stair along the interior wall of the “L” leading to the second floor entry.

Front façades feature a prominent picture window or ganged large windows on the second story. Nearly all front façades are modulated, with masses and features that are differentiated in terms of depth. In cases where a front façade is nearly flush, the illusion of differentiation is achieved through applied ornamental masonry. All houses historically featured at least one muscular chimney, often ornamented; one house no longer has a chimney. Some homes also feature round, octagonal, or square turrets.

Historically, nearly all houses featured an open patio with exterior walls embedded in the second floor of the house, allowing light and air into the interior of the home. Nearly all houses on 36th Avenue, all houses on the west side of 35th Avenue, and some houses on the east side of 35th had rectangular patios. Many houses on the east side of 35th

¹¹⁸ While the entry types found on houses in the Rousseaus’ Boulevard Tract roughly conform to the entry typology established in the adopted Sunset District Context Statement, they deviate slightly from the established forms. The established typology includes straight side stair and straight side stair with an entry arch types, although in this district the types that correlate with these may have slightly curved or angled stairs. In light of this minor difference, these types are called open side stair and open side stair with an entry arch in this designation.

Avenue had horseshoe-shaped patios, and the houses on 34th Avenue had oval patios. Some patios have been enclosed, which is considered an incompatible treatment that has not gained significance in its own right. Many patios have been covered with skylights, which, while not having gained significance in their own right, are considered a compatible treatment of an interior patio.

2. Materials and Finishes

Summary of Historic Characteristics:

- Houses are of **wood frame construction**, sometimes with steel structural members in the garage
- **Cladding**
 - Textured stucco on all street-facing façades, rear façades of corner lots, and side façades of detached houses
 - Stucco texture may be smooth, rough, bumpy, or crescent swirl
 - Stucco may be articulated and shaped to resemble masonry elements
 - Channel drop wood siding on all rear façades ONLY (exception: corner lots)
 - Wood articulation
 - Ornamental half-timber
 - Embedded timber members (beams, posts, fascia)
 - Wood brackets supporting balconies, façade projections, or projecting chimneys
- **Roofing – visible from public right-of-way and on second-floor patio coping**
 - Red clay Spanish tile (Spanish Colonial Revival homes)
 - Seawave shingle (Tudor Revival homes, no longer extant)
 - Hexagonal shingle (Tudor Revival and French Provincial homes, no longer extant)
 - Asphalt shingle (Tudor Revival and French Provincial homes)
- **Roofing – flat roofs not visible from the public right-of-way**
 - Rolled asphalt (TPO is considered compatible)
- **Exterior entry stairs**
 - Terrazzo, may have embedded polychrome tile
 - Terracotta tile, may have embedded polychrome tile
 - Brick
- **Balconies**
 - Turned wood balusters (Spanish Colonial Revival and French Provincial)
 - Sawn-board balusters (Spanish Colonial Revival and Tudor Revival)
 - Decorative metal railings and attachments (Spanish Colonial Revival and French Provincial)
 - Stucco-clad (Spanish Colonial Revival)

Houses in the district are of wood frame construction, some with steel structural members in the garage. Primary façades were historically clad in textured stucco. Textures include smooth stucco mimicking nogging¹¹⁹ between half-timber ornament, stucco scored or shaped to resemble masonry, and jazz stucco, a roughly-textured stucco that may have a crescent swirl pattern or large protruding bumps.

The primary façade of interior avenue houses is comprised of the street-facing elevation and all adjacent portions of the side elevations that are visible from the public right-of-way. Primary façades are ornamented and stucco-clad. Rear elevations are clad in channel drop wood siding and lack ornamentation.

¹¹⁹ Nogging is the exterior material filling the space between exposed structural members on a timber-frame structure. Traditionally it was masonry covered in plaster, wattle-and-daub, or brick laid in various patterns.

Corner houses have a front façade similar to interior avenue houses, but also have a secondary façade on the side street elevation. Both of these façades feature consistent ornament and stucco cladding. The rear elevation is also stucco-clad, but features more restrained ornament than the primary and secondary façades.

Detached houses feature consistent ornament and stucco cladding on the front and both side façades. Rear elevations are clad in channel drop wood siding and generally lack ornamentation, although 2830 Lawton Street has a rear sawn-board balcony visible from the public right-of-way.

Nearly all buildings retain their historic textured stucco cladding, although the front elevations of 1516 and 1538 35th Avenue have been covered in fiber cement shake and the front elevation of 1527 35th Avenue has been clad in modern stucco with a texture that does not match the original. These replacement sidings have not gained significance in their own right. The stucco cladding of Tudor Revival and Spanish Colonial Revival houses may be articulated or embedded with half-timber ornament or timber beams and brackets; the half-timber ornament originally on the façade of 1552 36th Avenue has been removed.

Historically, roofing visible from the public right-of-way was shingle or red Spanish clay tile; the coping along the edge of the second-floor open patio matched the roofing material on the other visible portions of the roof. The Tudor Revival and French Provincial houses were historically roofed in asphalt or asbestos shingle; at least three Tudor Revival homes were originally roofed with Storybook seawave style shingle, while several homes were roofed in shingle with a hexagonal pattern. These historic roofing materials are no longer present. Existing gable roofs are typically finished with asphalt or composite shingles that, though generally compatible, have not gained significance in their own right. One Tudor Revival house features a shed roof over the entry arch that is clad in slate. Historically, the Spanish Colonial Revival houses were roofed in red Spanish clay tile. The Spanish Colonial Revival house at 1591 35th Avenue has been roofed in asphalt or composite shingle; this roofing has not gained significance in its own right. The flat roof of houses, which is not visible from the public right-of-way, was likely rolled asphalt.

Many original stairs were constructed of terrazzo, which is still in place in a majority of houses. Terrazzo stairs may feature a single color or pattern of terrazzo, different colors on the treads and risers, or inset decorative polychrome tiles. Less commonly, stairs are finished in terracotta tile with inset decorative polychrome tiles or in brick.

A substantial number of houses in the neighborhood have balconies or balconettes, typically in front of the picture window, but which may extend nearly the entire length of the façade or may be sets of balconettes in front of individual windows in a ganged group. Some houses have more than one balcony or balconette, particularly corner houses and asymmetrical French Provincial houses. Historically, Tudor Revival homes had balconies with sawn-board balusters or no balcony at all. French Provincial houses typically had delicately ornamented metal balconettes, although some asymmetrical houses had turned wood balusters. Spanish Colonial Revival houses had delicately ornamented metal balconies, often with fanciful supports; sawn-board balusters; turned wood balusters; and stucco-clad balconies, including several examples of stucco-clad round pedestal balconies. The wood balusters of some balconies have been replaced with metal railings, which have not gained significance in their own right.

3. Doors and Fenestration

Summary of Historic Characteristics:

- **Entry doors**
 - Norman arch, shallow pointed arch, or rectangular
 - Paneled or scored

- Often with a small window near the top
- **Garage doors**
 - Two double-hinged doors that swing out
 - Paneled or scored, may have additional ornament
 - May have glazing near the top
- **Tradesman doors**
 - Matched panel or scoring of the garage door
 - May have a small window near the top, often set at an angle
- **Entry stair gates**
 - Half-gate of metal or wood at the base of the entry stair
- **Windows**
 - wood sash, casement or double-hung,
 - multi-paned with slender muntins (exception: very small windows and some large ogee arch picture windows)
 - often with transom windows; French Provincial may have eyebrow arch transoms
 - may have decorative mullions
 - Prominent second floor picture window or ganged large windows
 - Spanish Colonial Revival: Norman, ogee, parabolic arches; rectangular; or angled
 - Tudor Revival: Norman, pointed shallow arches; or rectangular
 - French Provincial: shallow arches or rectangular, may have eyebrow arch transom
 - Bay windows on some Tudor Revival and Spanish Colonial Revival houses
 - Deeply inset and/or shaped window openings on some Spanish Colonial Revival houses

Historic entry doors are wood and may be rectangular, arched, or have a shallow pointed arch at the top depending on the shape of the door opening. Most historic entry doors feature a small window near the top of the door, often covered with an ornamental metal grill. Entry doors may be paneled, often featuring L-shaped panels around the window, or may have straight or wavy vertical scoring. Historic garage door openings were either rectangular or arched and were fitted with two double-hinged doors that sometimes had small windows near the top. Tradesman doors matched the historic garage doors in decorative detail. Decorative detail on garage and tradesman doors falls into two main categories, scored and paneled. Scored doors included vertical, diagonal, diamond, and chevron patterns; occasionally vertically scored doors were further decorated with small, flat diamond ornament. Paneled doors varied widely from simple 6- or 9-paneled patterns to intricately shaped panels with diamond or round decorative elements within the panels. Most entry and tradesman doors in the district are original, although very few original garage doors remain. Replacement doors have not gained significance in their own right.

Some entry stairs featured a wooden or metal half-gate at their base. Only three gates have been confirmed to match those in historic photos, at 1557 35th Avenue, 1563 35th Avenue, and 1560 36th Avenue, although there may be others. Most stair entries are either entirely open or are enclosed with modern metal gates, which have not gained significance in their own right.

Historically, fenestration was wood sash, with most windows being multi-pane and divided by slender muntins; some of the large and ornate ogee arch picture windows may have originally been single-pane. Historic windows were double-hung, casement, or fixed, depending on the configuration, style, size, and location of the window. Transoms were common on picture windows. Tudor Revival houses have rectangular, Norman arch, or pointed shallow arch windows. French Provincial houses have rectangular or shallow arch windows, often with eyebrow arch transoms. Spanish Colonial Revival houses have rectangular, angled, or arched windows, which include ogee

and parabolic arches. Bay windows are uncommon, although are present on six Tudor Revival interior avenue houses and two corner Spanish Colonial Revival houses; two Tudor Revival corner houses also each have a two-sided angled bay window on the side façade. Every house features at least one large picture window or ganged large windows on the second story of the primary façade, with corner houses having a second picture window or ganged windows on the second story of the side façade. Roughly a third of the houses have no other windows visible from the front right-of-way, while the rest have windows in turrets, on the side façade near the entry, or small windows on the ground floor on either side of the garage opening. Replacement windows with aluminum or vinyl sashes, with single panes, or with applied or inappropriately-sized muntins are common; these replacement windows have not gained significance in their own right.

4. Landscape elements

Summary of Historic Characteristics:

- **Front yard setback**
 - West-facing properties 4' – 8' from parcel edge
 - East-facing properties 8'-12' from parcel edge
 - North- and south-facing properties 0'-3' from parcel edge
- **Yard configuration**
 - Front yard divided by separate entry sidewalk and driveway (exception: corner lots and detached houses with driveway or tradesman door on the side)
 - Terraced back yards with masonry retaining walls
- **Entry sidewalks and driveways**
 - Matching scored concrete
 - Often multi-colored
 - Patterns: squares inside a border, small diamonds inside a border, single large diamonds inside a border, regular faux ashlar block, biomorphic scoring, scale-shaped scoring, irregular rectilinear scoring, and irregular curvilinear scoring
- **Vegetation**
 - Lawn in front yards
 - Low stone-lined planting beds with shrubs or flowering plants beside front façade beside garage and entry stair
 - Yucca trees on the street in the public right-of-way
- **Views**
 - Panoramic marine view of Pacific Ocean from living room or bedrooms
 - View of Sunset Boulevard Parkway from 36th Avenue living rooms

The distance between the street and parcel edges is 15' for all properties. Properties facing 34th, 35th, and 36th Avenues have a uniform front yard setback from the parcel edge of 4' to 8' on west-facing properties and 8' to 12' on east-facing properties. Façades along Kirkham Street and on the corners of Lawton Street extend to the parcel edge, while the detached houses on Lawton Street have a setback of 3' from the parcel edge.

Historically, front yards of interior avenue houses were split by a separate driveway and entry sidewalk; there are some joined driveway and entry sidewalk configurations, but these appear to be later alterations and have not gained significance in their own right. Front yards of corner homes were similar, but driveways were located on the side façades along Kirkham and Lawton Streets. Front yards of detached homes were located within the corner of the "L" shape of the house, although there is also a planted strip along the front of each façade.

Originally, front yards were primarily lawns, with a stone-bounded planting area containing a small shrub or other ornamental vegetation abutting the front façade on either side of the garage and entry. A small strip of planted land lies in the public right-of-way between the street and the public sidewalk in front of each house, and was originally planted with yucca trees, many of which still remain. Edges of façades along Kirkham and Lawton Streets sometimes had stucco-clad partial walls and shaped parapets extending slightly beyond the edge of the house to partially define yards; several houses also have low stucco-clad walls along the street edge that are likely later additions, and have not gained significance in their own right.

Historically, the driveways and entry sidewalks were scored in matching decorative patterns, often to resemble some form of masonry. Historic patterns identified include squares inside a border, small diamonds inside a border, single large diamonds inside a border, regular faux ashlar block, biomorphic scoring, scale-shaped scoring, irregular rectilinear scoring, and irregular curvilinear scoring. This scored hardscaping was often multicolored, for example with scale-shaped scoring in red, yellow, blue, and green, or with squares or diamonds colored in a checkerboard pattern. Many driveways and entry sidewalks have been replaced with materials or plain concrete slabs that do not match the original scoring; others have been replaced with scored patterns that match the original scoring or mimic scoring patterns that would have been found on other houses in the district but do not match what was originally found on that house. These replacement driveways and sidewalks have not gained significance in their own right.

Originally, all houses in the district had a second-story view of the Pacific Ocean to the west. West-facing houses had a marine view through one or more picture windows. East-facing houses had a marine view through the bedrooms and, in the case of corner houses, through a picture window in the side façade. The houses on 36th Avenue also have a view of the Sunset Parkway through their picture windows.

5. Architectural Details

Summary of Historic Characteristics:

- **District-wide**
 - Prominent second floor picture window or ganged large windows
 - Gabled roofs and/or shaped parapet walls
 - Textured stucco
 - Applied half-timber or faux masonry ornament
 - Muscular chimneys
 - Decorative exterior fixtures: downspouts, address holders, and mail slots
- **Storybook Style** – all houses are Storybook Style with a Period Revival sub-style
 - Faux masonry elements: applied rubble, applied brick, applied irregular faux flagstone, applied faux masonry blocks
- **Ornament associated with specific architectural styles** (see below for complete lists by style) – common decorative elements include applied stucco decoration, niches, weathervanes on turrets, and chimney ornamentation
- **Spanish Colonial Revival**
 - Jazz stucco cladding, including simple rough textures, crescent swirl, and bumpy
 - Irregular rooflines with a shallow-to-moderate pitch and primary cross gable, end gable, or side gable configurations
 - Round, octagonal, or square turret, sometimes with crenellation
 - Square, rectangular, or round chimney, often with applied stucco ornamentation or a decorative cap
 - Rectangular, Norman arch, pointed arch, ogee arch, parabola arch, and round window openings

- Balconies with turned wood or sawn board balusters, decorative metal railing, or clad in stucco
 - Robust mullions, often of turned wood
 - Embedded timber elements, often chamfered
 - Driveways and entry sidewalks may have any scoring pattern, but tends toward irregular forms
- **Tudor Revival**
 - Smooth or rough stucco cladding, usually with half-timber ornament
 - Irregular rooflines with a moderate-to-steep pitch and primary cross gable, end gable, or hip gable configurations; occasionally a jerkinhead gable
 - Round or octagonal turret
 - Usually square or rectangular chimney
 - Rectangular, Norman arch, and pointed arch window openings
 - Balcony with sawn-board baluster or no balcony
 - Driveways and entry sidewalks may have any scoring pattern
 - **French Provincial**
 - Smooth stucco with faux ashlar block or faux quoin embellishment
 - Symmetrical forms have a moderate-to-steep pitch mansard roof; asymmetrical forms have a moderate hip gable roof with either an embedded end gable or an embedded turret with a steeply pitched mansard roof
 - Square or octagonal chimney, often with applied stucco ornament
 - Rectangular or shallow arch window openings; windows sometimes have an eyebrow arch transom
 - Balconettes with decorative metal railings
 - Driveway and entry sidewalk scoring patterns regular forms, but may also be biomorphic

Common features found throughout the district are picture windows or ganged large windows in the primary façade, parapets or gabled roofs on primary façades, textured stucco cladding, half-timber or applied faux masonry ornament, decorative paneled or scored doors, muscular and often ornamented chimneys, and ornamented balconies and balconettes. Decorative ornament is common throughout the district, although specific forms tend to be closely associated with one or two of the Period Revival styles. Common historical features also include weathervanes on turret caps and decorative downspouts, mail slots, and address holders, many of which are extant.

Storybook

Taken as a whole, the district is a Storybook enclave, expressed through the whimsical massing, rooflines, and relationships between the houses as well as through the carefully interspersed and varied Period Revival styles. Extant original interior features further express the Storybook character of the Tract in terms of both highly ornate Storybook elements and the pronounced attention to detail in selecting matching or unusual contrasting finishes and fixtures. The district is also characterized by a substantial number of individual homes with detailed decorative features and whimsical Storybook ornament. The most common exterior Storybook feature found on individual houses is applied masonry ornament, most typically applied stone rubble or rows of brick along the base of the house or along the edges of the façade, of apertures, and of chimneys; these elements are found on both Tudor and Spanish Colonial Revival houses. Historically, the faux stone rubble was unpainted and left to resemble natural stone, lending a weathered feel to the house; the faux rubble on several houses has been painted to match the façade, although this treatment has not gained significance in its own right.

Several Spanish Colonial Revival homes feature another form of applied masonry, an irregular band of raised stucco running along the base of the façade and scored to resemble irregular flagstones. Some homes also feature applied

irregular rounded faux blocks. A Storybook Style technique for making houses appear weathered and old is to combine multiple masonry forms together to give the impression of crumbling forms; two Spanish Colonial Revival homes employ this technique, 1547 34th Avenue with applied ashlar block partially covered by stone rubble and 1544 36th Avenue with rubble interspersed with irregularly placed and uneven bricks.

Historically, at least three Tudor Revival houses had seawave shingle roofing, a Storybook element that mimicked the appearance of thatched roofing. These houses were located at 1556 35th Avenue, 1578 35th Avenue, and 1534 36th Avenue; it is possible others also had seawave roofs. No seawave roofing remains in the neighborhood.

Spanish Colonial Revival

There are 51 Spanish Colonial Revival houses in the district, including 15 with Churrigueresque features and 7 with Monterey features. Historically, these houses all had red Spanish clay tile roofing; any replacement roofing has not gained significance in its own right. Cladding was some form of jazz stucco – roughly laid and sometimes with a crescent swirl or bumpy pattern. While there are examples of both open side stair entries and open side stairs with arches, the most common entry style is the transitional side stair, some of which have a full alcove protruding from the main façade.

Roof lines are often irregular and include cross gable, end gable, and side gable configurations. Roof pitch is often shallow. 17 houses have turrets; turrets are typically round, although there are square and octagonal examples. All of the turrets have shallow witch's cap roofs of red Spanish clay tile, and several are also crenellated.

Chimneys are square, rectangular, or round, and may be located behind the roof ridge, embedded in the front façade, or in the center of a turret. Chimney ornament includes plain stucco bands, stucco bands of open or closed diamonds, metal chimney ties, and circular surrounds of chimney pots. Square chimneys often feature ornamental caps, typically with small gables of red Spanish clay tile that often have open rectangular voids beneath them. There are also several pointed arch caps with pointed arch voids.

Window shapes are the most varied in Spanish Colonial Revival homes, including rectangular, Norman arch, pointed arch, ogee arch, parabola arch, and round window openings. Many were historically multi-pane with slender muntins and robust turned wood mullions. Ganged arched windows often have pilaster mullions, the most common form having a Corinthian capital. The most common Churrigueresque feature is an ogee arch picture window, often surrounded with detailed stucco ornament and sometimes single-pane. Picture windows are often recessed in the façade or are deeply inset with a shaped stucco-clad opening; round windows are often within a deep quatrefoil inset beside the picture window. A few Spanish Colonial Revival homes feature decorative wood-panel shutters, some with cut-out shapes. Two of the detached homes have curved picture windows set in their turrets.

Most balconies have an ornate metal railing, sometimes with fanciful, delicate supports that attach above the picture window. There are also examples of turned wood and sawn board Monterey balconies, as well as several stucco-clad balconies, most of which are rounded pedestal balconies on corner or detached homes. Balconies are most commonly placed directly in front of the picture window or another prominent window, although there are several examples that span nearly the entire width of the primary façade, extending in front of the picture window and over the entry arch or alcove.

Extant historic entry, garage, and tradesman doors may be paneled or scored, including one example of a scored tradesman door with small decorative diamonds at 1542 36th Avenue.

Extant scored driveways and entry sidewalks exhibit every identified pattern, although the majority are the more irregular patterns, including biomorphic, scale-shaped, irregular rectilinear, and irregular curvilinear.

Ornament on Spanish Colonial Revival houses in the district is quite varied. Applied stucco and decorative elements includes cartouches, winged cartouches, shields, floral clusters, decorative stucco vents, decorative urns, niches, machicolations, and shaped parapets. Other applied ornament includes polychrome tile, vigas, ornamental wrought iron grilles, and decorative gable spouts. Exposed timber elements are common, and many are carved or chamfered. Shaped stucco-clad columns around garage openings, entries, and wide balconies are also present.

Tudor Revival

There are 23 Tudor Revival houses in the district. The most common architectural feature on Tudor Revival houses in the district is smooth or rough stucco cladding with half-timber ornament and bracing. Most of the houses have half-timber “arches” over the entry stair. Most homes have a moderately or steeply pitched cross-gable roof with a prominent end gable facing the street, although houses with turrets may have a side or hip gable roof and several houses have jerkinhead gables on the front or side façade.

Round and sometimes octagonal turrets, usually with steep witch’s cap roofs, are common façade details. Most chimneys are set in the center of the side gable or behind the roof ridge; the few that are set in the front façade are typically more ornamented, featuring dentils or decorative bands, and may have massing to suggest the appearance of a turret. Nearly all of the chimneys are square or rectangular in cross-section.

Windows are rectangular, Norman arches, or pointed arches, and were historically casement or fixed multi-pane, often with slender muntins and thick but plain mullions. Entry, garage, and tradesman doors were scored or paneled. Over half the Tudor Revival houses have no balcony or balconette. Among those that do, most historically had sawn wood rails. Several wooden balconies have been replaced with metal rails; replacement rails have not gained significance in their own right.

Extant scored driveways and entry sidewalks exhibit the entire range of scored patterns, with no specific pattern style predominating.

Ornament other than half-timber is uncommon, although decorative barge boards, finials, crown molding, decorative vents, niches, and metal chimney ties are present.

French Provincial

There are 19 French Provincial houses in the district. As a style within the district, French Provincial houses historically presented the most formal and ornate assemblage of decorative detail and façade treatment when compared with the slightly more rustic Tudor Revival and Spanish Colonial Revival houses. There are two basic French Provincial forms found in the district, symmetrical and asymmetrical, although the two forms still share many features and decorative details. Symmetrical houses feature a mansard roof, sometimes with eyebrow dormers, and either an open side stair entry with a straight stair or an open side stair with an entry arch that is often rectangular in shape. Asymmetrical houses have a mansard roof behind either an end gable or a rectangular turret capped by a steep mansard roof; all of the asymmetrical houses have a transitional side stair entry type.

All French Provincial houses are clad in smooth stucco. Most have cladding articulated by faux quoins, faux ashlar block, or faux bands of stone. The faux masonry cladding on 1586 35th Avenue has been removed, and it is likely that 1581 34th Avenue and 1528 36th Avenue also historically had some form of faux masonry cladding.

Chimneys are square or octagonal and are often decorated with bands of stucco, cartouches, or floral ornament; all chimneys are located behind the main façade, either in the center of the side hip gable or behind the roof ridge. Historically, asymmetrical houses typically have two sets of ganged rectangular multi-pane windows with slender muntins. Symmetrical houses had either a single rectangular multi-pane window with an eyebrow arch transom or had two or three shallow-arched multi-pane windows, sometimes with an eyebrow arch transom. Picture windows appear to have been casement or fixed historically.

Balconettes typically have delicate and ornate metal railings, although at least two historically had turned wood balusters. Balconettes may span across an entire set of ganged windows or there may be an individual balconette for each window in a gang. Balconettes are often supported by ornate stucco-clad brackets or detailed cartouche pedestals.

Extant historic doors on French Provincial houses are all paneled, with no visible examples of the scored style found on Tudor Revival and Spanish Colonial Revival houses. The panels are often ornate in shape and overall layout, and frequently include diamond ornament. Extant scored driveway and entry sidewalks are more likely to be of a formal, regular pattern than the irregular patterns, including squares set in a border, small diamonds set in a border, and faux ashlar block, with the exception of biomorphic scoring. 1506 36th Avenue had biomorphic paving in the 1950s (no longer extant), 1549 35th Avenue currently has biomorphic paving but had faux ashlar block in the 1950s, and 1591 34th Avenue currently has biomorphic paving of indeterminate age. Replacement paving has not gained significance in its own right.

Most houses feature crown molding just beneath the roof, and nearly all have at least one ornate cartouche. Other ornament on French Provincial houses includes decorative urns, applied garlands and other floral embellishments, finials on the roof ridge or above ganged windows, niches on end gables, decorative metal grates over wall openings or first floor windows, and shaped parapets.

Interior Landmark Designation

According to Article 10, Section 1004(c) of the Planning Code, only those interiors that were historically publicly accessible are eligible for designation in Article 10. Article 10, Section 1004(c) of the Planning Code states,

(c) The property included in any such designation shall upon designation be subject to the controls and standards set forth in this Article 10. In addition, the said property shall be subject to the following further controls and standards if imposed by the designating ordinance:

1. For a publicly-owned landmark, review of proposed changes to significant interior architectural features.
2. For a privately-owned landmark, review of proposed changes requiring a permit to significant interior architectural features in those areas of the landmark that are or historically have been accessible to members of the public. The designating ordinance must clearly describe each significant interior architectural feature subject to this restriction.

Interiors of private residences are therefore ineligible for designation under Article 10 of the Planning Code. Nonetheless, given that the original interiors of the residences of the district are closely linked to the Period Revival styles and Storybook elements of the houses, as well as the history of the development of the patio plan and related interior layouts in the Sunset District, it is strongly recommended that historic interior elements be preserved under conservation easement and/or that future interior alterations are sensitively designed.

Ineligible interior character-defining features include, Period Revival fireplaces and mantels, original kitchen and bathroom tiles, original wall murals in bathrooms and kitchens, triangular kitchen sinks, historic kitchen and

dressing room cabinetry and other built-in furnishings, exposed timber beams, historic decorative painting on beams and stenciling on walls, sunken living rooms, paneled or coffered ceilings, patterned and/or inlaid hardwood flooring, and lighting fixtures. This list is not all-inclusive of potentially historic interior character-defining features.

Zoning

All properties in the Rousseaus' Boulevard Tract Landmark District are zoned RH-1. All buildings in the district are located within a 40-X height and bulk zoning district.

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APPENDICES

Appendix A – Early Ownership of Boulevard Tract Blocks

John Nightingale owned both block 1880 (originally block 802) and block 1881 (originally block 803) in 1906.

Transfers after 1906

Block	Date	From	To
1880 & 1881	12/21/1914	Est. John Nightingale	Est. Ellen Nightingale, decd. <1/2> Louise Ellen Jackson or Louelle Jackson <10/96> Mary N. Lawton <13/96> Georgina Kierulff? <13/96> Mary N. Lawton Tr. John J. Nightingale contingent remainder to Louise Ellen Jackson <4/18>, Mary N. Lawton <7/18>, and Georgiana M. Kierulff
1880 & 1881	10/8/1917	Est. Ellen Nightingale	Mary N. Lawton Georgina M. Kierulff Louelle or Louisa Ellen Jackson Ellen B. Pressley Mary N. Lawton as Tr. Est. John Nightingale
1880 & 1881	6/22/1920	John Joseph Nightingale	Karl C. Partridge
1880 & 1881	9/29/1920	John Joseph Nightingale	Georgina M. Kierulff
1880 & 1881	9/30/1920	Karl C. Partridge	John Joseph Nightingale
1880 & 1881	8/5/1921	John Joseph Nightingale	Georgina M. Kierulff
1880 & 1881	4/20/1925	J.F. and E.B. Pressley T.C. and G.M. Kierulff Mary N. Lawton Louelle Jackson	Ang. J. Lang Jr.
1880	5/14/1925	A.J. and L.J. Lang Jr.	Frank W. Dessel
1881	5/25/1925	A.J. and L.J. Lang Jr.	A.J. Pollack
1881	3/12/1926	A.J. and Louise Pollack	Albert J. Phillips James L. Furey
1881	4/2/1926	Albert J. and wf. Emily C. Phillips James L. and wf. Blanche D. Furey John H. and wf. Gesine M Von Hasen	A.J. Knox
1881	4/7/1926	A.J. Knox	Nathan and Dora Harband
1880	4/26/1926	Frank W. Dessel	A.H. and Bertha Stein
1881	7/1/1926	N. and Dora Harband	Marian Realty Co.
1880	12/8/1926	A.H. and Bertha Stein	Sun Ins. And Realty Co.
1881	1/4/1932	Herman, Jacob, Harriet, and Maurice Herbst	Marian Realty Co. Ltd.
1881	1/20/1932	Marian Realty Co.	Whitney Inv. Co. Ltd.
1880	1/20/1932	A.H. and Bertha Stein by Western Amer. Rlt Co.	Anglo Cal. Trust Co.
1880	1/20/1932	Anglo Cal. Trust Co.	Whitney Inv. Co. Ltd.

(Sources: Property Assessor's Map Book Sunset Pages 911-1102; Property Assessor's Sales Ledger, Book 18 Block 1869 through 1888, 1914 – 1938.)

Appendix B – Original Owners/Occupants and Occupations

Address	Original Occupants	Occupation/Employer
1501 34th Ave.	Ernest M. and Marion J. Sullivan	driver
1505 34th Ave.	Howard T. and Pauline G. Black	chemist
1511 34th Ave.	Rio D. and Pearl D. Baker	clerk
1515 34th Ave.	Edward L. and Esther F. de Mattei	clerk SPCo
1519 34th Ave.	Nick S. and Jennie Nicolaisen	
1525 34th Ave.	Harry J. and Grace D. Tinkham	
1529 34th Ave.	Charles William, Rose M., and Marguerite Z. Irwin	
1533 34th Ave.	Emile and Marcella Maden	general superintendent Cyclops Iron Works
1537 34th Ave.	William Jr. and Marie A. Gissler	president LA-Long Beach Dispatch Line and agent North Pac S.S. Company
1543 34th Ave.	Wilber E. and Margaret K. Van Doren	
1547 34th Ave.	Elmer C. and Claire G. Treuting	pharmacist Shumate's Prescription Pharmacy
1551 34th Ave.	Edward N. and Ella M. Cameron	secretary Independent Order of Foresters
1555 34th Ave.	Morris "Morrie" and Henrietta Castle	
1561 34th Ave.	Elmo C. and Marguerite H. Cope	Cash Assoc Oil Company
1565 34th Ave.	Frank A. and Marcella Ames (owned by Marcella's parents Thomas A. and Mary A. Preston)	secretary Monotype Company of California
1569 34th Ave.	Charles W. and Grace F. Nicholson	printer
1573 34th Ave.	Dr. John Y. Bartholomew	physician
1577 34th Ave.	George J. and Idell Asmussen	secretary United Undertakers
1581 34th Ave.	George F. Jr. and Kathlyn L. McCormick	clerk SF Water Department
1587 34th Ave.	Thurston and Florence E. Waegner	clerk
1591 34th Ave.	William E. and Alice E. Rickards	assistant supervisor Ry Exp Agency
1599 34th Ave.	Alfred A. and Ruth Peterson	special agent Security Insurance Company
2830 Lawton St.	Mrs. William C. (Jeannette) Ramm	
1594 35th Ave.	Roland G. and Maude D. Baker	machinist city purchasing department
1590 35th Ave.	Irving E. and Edith McHenry (purchased by the Veterans Welfare Board)	clerk
1586 35th Ave.	John J. and Kathryn N. Viegas	marine engineer
1582 35th Ave.	Harold S. and Estelle F. Levine	salesman Sherwin-Williams Company

Address	Original Occupants	Occupation/Employer
1578 35th Ave.	Albert B. and Elsie O. White	secretary Deimel Linen Mesh System Company
1574 35th Ave.	Marion P. and Mabel L. Danly purchased the home in 1933 and were living there in 1936; H. F. Howard was the only listed occupant in 1933	
1570 35th Ave.	J. H. Diamond (purchased by the Veterans Welfare Board)	
1566 35th Ave.	Henry D. and Effie B. Mathews (purchased by the Veterans Welfare Board)	salesman
1562 35th Ave.	Dr. N. L. Briones and Mrs. Margaret L. Briones (née Munjar or former married name)	dentist
1556 35th Ave.	Paul J. and Iris L. Rotach	baker
1552 35th Ave.	Harry C. Van Allen	buyer Albert S. Samuels Company
1548 35th Ave.	Joseph and Mitzi Goutte	steamship agent
1544 35th Ave.	Charles J. and Gertrude Giancoli	Jas A. Barry Company
1538 35th Ave.	Dr Robert O. and Mrs. Dorothy C. Schraft	dentist
1534 35th Ave.	Thomas J. and Pearl A. Ellison	US Shipping Comnr
1530 35th Ave.	Louis S. and Marie Morton	garmt prsr
1526 35th Ave.	William J. and Bridget C. Reid	laborer
1520 35th Ave.	Opie L. and Hazel Warner	editor SF Police Journal reporter SF Examiner
1516 35th Ave.	Walter F. and Philomena F. Mitchell	insurance agent
1510 35th Ave.	Fred C. and Betty Plageman	insurance broker
1506 35th Ave.	Mark and Florence C. Sandfort	engineer PT&T Company
1500 35th Ave.	Bertinel J. and Mary A. O'Sullivan	teller Bank of America
3031 Kirkham St.	Charles H. and Edna M. Ineson (never listed at this address in City Directories, the Inesons sold the house to Charles and Doris Saul 5 months after purchasing it)	
1501 35th Ave.	Craig C. and Alice K. Campbell	secretary Weinstein Company
1507 35th Ave.	James M. and Mae Ellen Finnigan	electrician
1511 35th Ave.	Paul S. and Patricia Hungerford	public school teacher
1517 35th Ave.	Edward and Helen B. Beber	salesman
1521 35th Ave.	Merval E. and Alma C. (née Weiss) Roberts	advertising - Bob Roberts & Associates
1527 35th Ave.	Howard A. and Marie W. Wagle	auto mechanic
1531 35th Ave.	Henry F. and Marion A. Hillers	San Francisco Bank
1535 35th Ave.	Frank and Beatrice Lorenzo	
1539 35th Ave.	Thomas Lauritzen	stage carpenter
1545 35th Ave.	Leroy H. and Mintha S. Cramer	salesman
1549 35th Ave.	James F. and Othelia F. Durkin	salesman Lachman Brothers

Address	Original Occupants	Occupation/Employer
1553 35th Ave.	Harry B. and Elizabeth C. Dodge	blue printer Board of Public Works
1557 35th Ave.	Edward H. and Irene E. (née Stovesand) Johnson	painter Mun Ry
1563 35th Ave.	Edward J. and Ethel E. Whitehead	
1567 35th Ave.	Negus and Louise Bonora	chemist Aronab Products Company
1571 35th Ave.	Charles L. and Edith S. Williams	cook
1575 35th Ave.	Alfred A. and Helen Thomas	insurance broker
1579 35th Ave.	Charles Henry and Lillian Petersen	auto mechanic
1583 35th Ave.	Alfred E. and Florence M. Hunt	electrotyper
1587 35th Ave.	Henry M. and Sarah Gagliardo	patrolman
1591 35th Ave.	John W. and Julia Barrett (the house was originally purchased by Peter F. and Lillie E. Scott, then sold to the Barretts eight days later)	accountant
1599 35th Ave.	Joe and Helen G. Mitchell	executive Cereal Products Refining Corporation
2930 Lawton St.	Frank S. and Harriet D. Locke (originally owned by Elsie I. Rousseau, sold by the Lockes to M. Fugina in 1936)	aquarium
1598 36th Ave.	Oliver M. and Elsie I. Rousseau	president Rousseau & Rousseau
1588 36th Ave.	Robert T. and Maxine M. Menning	beauty shop (Maxine)
1584 36th Ave.	Mrs. Mary Coleman	
1580 36th Ave.	Jerome J. and Irma L. Argenti	Police SFPD and Pub Sch
1576 36th Ave.	Belle J. Carey	
1572 36th Ave.	Guy M. and Margaret Leatherwood	San Francisco Bank
1568 36th Ave.	Original occupants unknown. Original purchasers Claude and Annie Avedano lived elsewhere in San Francisco; the Rousseau Est. Inc. had sold the house to the first known occupants, Kenneth H. and Helen Kerwin, by 1938.	Claude Avedano was a police officer with SFPD; Kenneth Kerwin was a galleryman at MH De Young Memorial Museum
1564 36th Ave.	Edmond A. and Helen Winckelman	advanced distributor
1560 36th Ave.	Frederick W. and Minette Matthaie	salesman Superior Grinding & Motor Parts Company
1556 36th Ave.	Thomas J. and Bessie E. Mackey	clerk RYMS
1552 36th Ave.	Nils V. and Iras (née Kabicke?) Goordman	Watrola Corp
1548 36th Ave.	Roy R. and Gertrude Hall	Splagt Fidelity & Casualty Company of New York
1544 36th Ave.	Fred and Alta Laubscher	president Laubscher Brothers Delicatessan
1542 36th Ave.	Mrs. Frank (Elizabeth R.) Porzer (née Tucker)	Notary public
1540 36th Ave.	Luke M. and Ella M. Marisch	salesman

Address	Original Occupants	Occupation/Employer
1534 36th Ave.	Mrs. John (Florence) Bagley and Kathleen R. Bagley	music teacher
1528 36th Ave.	Edgar A. and Alta J. Heisinger	baker
1524 36th Ave.	Lloyd J. and Louise A. Meussdorffer	San Francisco Bank
1520 36th Ave.	Fred A. and Elsie B. Denhard	clerk
1516 36th Ave.	Earl R. and May I. Sewall	manager R & J Dick Company
1512 36th Ave.	Salvatore and Iris E. Sanfilipo	paper ruler
1508 36th Ave.	Dr. Harry C. and Mrs. Lillian R. Bond	chiropractor
1500 36th Ave.	Arthur and Fannie Rousseau	president Marian Realty Company
3131 Kirkham St.	Original owner was Fannie Rousseau; Anne Browne was listed at the address in 1936.	

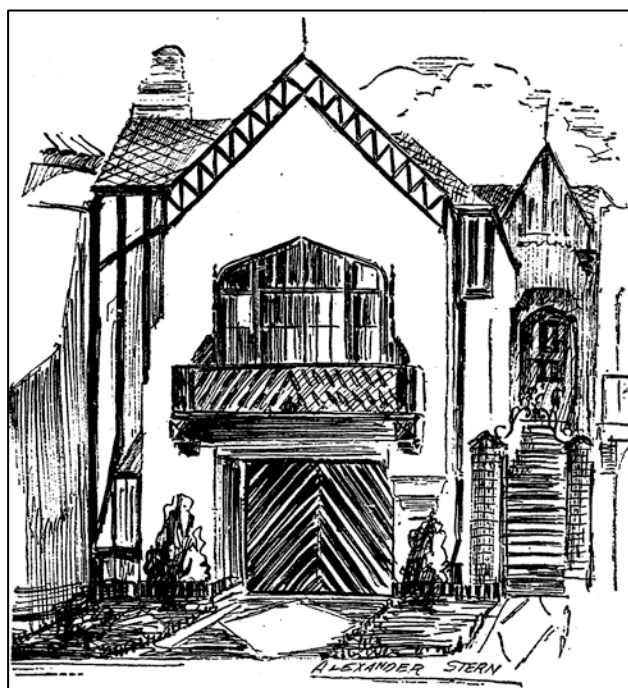
(Sources: Property Assessor's Sales Ledger, Book 18 Block 1869 through 1888, 1914 – 1938; Polk's Crocker-Langley San Francisco City Directories, 1933 – 1938; United States Census Bureau Records, 1930 and 1940.)

Appendix C – Known Model Houses in the Boulevard Tract

Known model homes are listed in the order in which they were opened to the public, and were identified through advertisements and real estate articles in the *San Francisco Chronicle* and *San Francisco Examiner*.

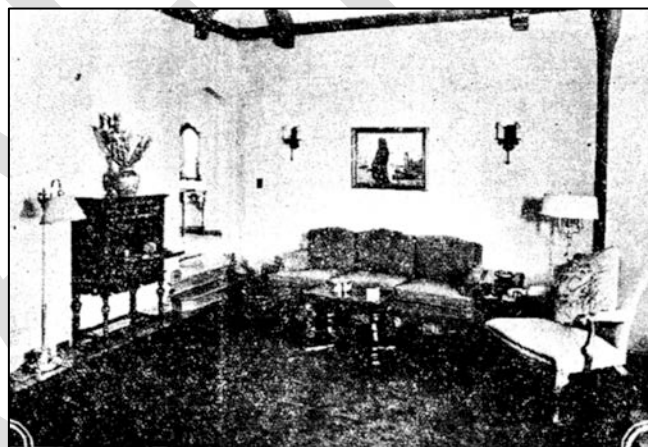
1564 36th Avenue – “Sunset House”

The first of the Tract’s model homes, this Tudor Revival house was opened to the public on April 3, 1932¹²⁰ and was built specifically to serve as a furnished model exhibit.¹²¹ Sunset House featured the novel patio plan, and marketing highlighted its view of the Pacific Ocean, location on Sunset Boulevard, and its unique exterior features. O’Connor, Moffat & Co. decorated the home with English-style furnishings from various periods,¹²² selecting affordable pieces to reflect the moderate price of the home.¹²³ On the main floor, Sunset House featured a Tudor fireplace, a dining room with a paneled ceiling, canvas walls, and stone flagging in the patio. The ground floor featured a social hall with a fireplace, a laundry room, and a three-car garage.



Drawing of Sunset House at 1564 36th Avenue.

Source: *San Francisco Chronicle*, April 2, 1932.



Furnished living room of Sunset House at 1564 36th Avenue.

Source: *San Francisco Chronicle*, April 16, 1932.

¹²⁰ “Sunset House, Opening Tomorrow, Offers Every Feature for Ideal Home,” *San Francisco Examiner*, April 2, 1932.

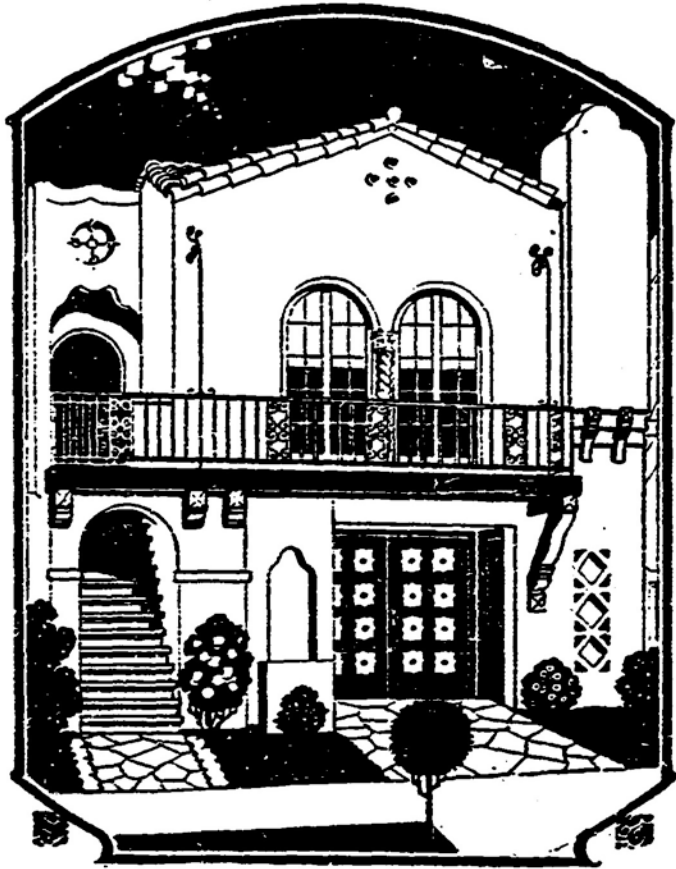
¹²¹ “Firm to Equip Home in Latest Furnishings,” *San Francisco Examiner*, March 26, 1932.

¹²² “Sunset House, Opening Tomorrow, Offers Every Feature for Ideal Home,” *San Francisco Examiner*, April 2, 1932.

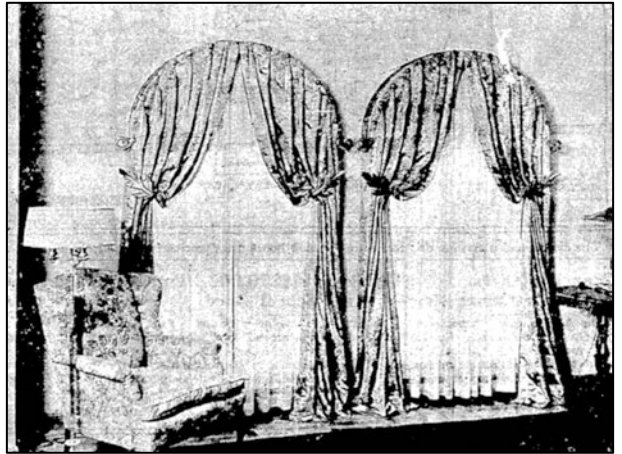
¹²³ “Sunset House Selected for 1932 Model Home Furnishing Display,” *San Francisco Examiner*, April 2, 1932.

1568 36th Avenue – “Sunset House”

When the first Sunset House was sold within two weeks of opening, the Marian Realty Company opened a second model home built on the same floor plan as the other, but with a completely different façade in the Spanish Colonial Revival style rather than Tudor Revival.



Left: Drawing of Sunset House at 1568 36th Avenue.
Source: *San Francisco Chronicle*, April 9, 1932.

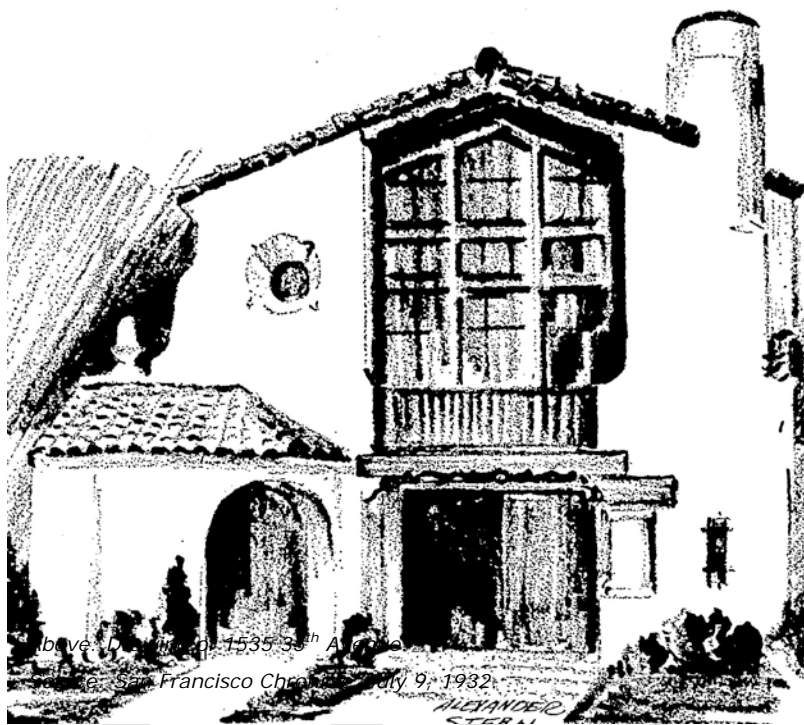


Curtains in the living room of Sunset House at 1568 36th Avenue.

Source: *San Francisco Chronicle*, May 28, 1932.

1535 35th Avenue

This Spanish Colonial Revival model was opened to the public in late June, 1932,¹²⁴ and was designed by Clausen Architectural Studios for Marian Realty.¹²⁵ The house was first offered for viewing before furnishing, then a week later furnished by O'Connor, Moffatt & Co.¹²⁶ Set on 35th Avenue, this model's ocean view was through the bedroom windows at the back of the house, unlike previous model homes. This house's lot was slightly wider than those on 36th Avenue, allowing for a larger patio, larger rooms, and a slightly different layout than the two Sunset Houses.¹²⁷ The main floor featured a living room with a cathedral ceiling, ceiling-to-floor picture window, corner fireplace, and French doors leading to the patio, as well as two bedrooms and a colorful kitchen. The ground floor consisted of a social hall with a fireplace and bar, as well as a laundry room.



Above: Advertisement for 1535 35th Avenue
in the San Francisco Chronicle, July 9, 1932.

Right: Curtains in the living room of 1535 35th Avenue.

Source: San Francisco Chronicle, July 16, 1932.



1584 36th Avenue

Opened to the public in June or early July of 1932, this Spanish Colonial Revival house sold so quickly that another model at 1544 36th Avenue was opened to replace it.¹²⁸

¹²⁴ "Two Unique Patio Type Homes on Exhibition in Sunset District," *San Francisco Chronicle*, June 25, 1932.

¹²⁵ Advertisement, *San Francisco Chronicle*, July 9, 1932.

¹²⁶ "Two Unique Patio Type Homes on Exhibition in Sunset District," *San Francisco Chronicle*, June 25, 1932.

¹²⁷ "Marian Realty Display Homes in Sunset Tract Find Ready Market," *San Francisco Chronicle*, July 9, 1932.

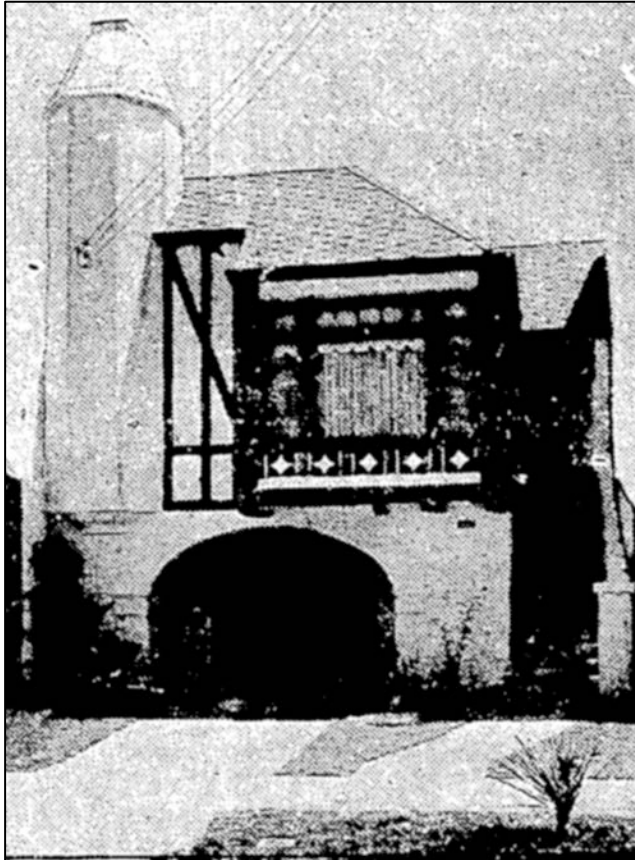
¹²⁸ Ibid.

1544 36th Avenue

This Spanish Colonial Revival home was opened to the public in July, 1932 when the model at 1584 36th Avenue was sold.¹²⁹ The house featured a master bedroom suite on the ground floor, rather than the social hall found in previous homes.¹³⁰

1552 36th Avenue

Furnished by O'Connor, Moffat & Co. in August of 1932, this Tudor Revival model featured a main floor with six rooms grouped around a patio, heating, hot water, and a tiled bathroom with wall murals.¹³¹ The ground floor featured a social hall, laundry room, and three-car garage, while the front and back yards were landscaped.



Top left: 1552 36th Avenue in 1932.

Source: *San Francisco Chronicle*, July 30, 1932.



Top right: Living room of 1552 36th Avenue.

Source: *San Francisco Chronicle*, July 30, 1932.



Bottom right: 1552 36th Avenue in the 1950s.

Source: *San Francisco Property Assessor's negatives*, San Francisco Library History Center.

¹²⁹ Ibid.

¹³⁰ Ibid. No mention of whether this model was presented furnished or not.

¹³¹ "Patio Bungalow with View of Sea Displayed," *San Francisco Chronicle*, August 20, 1932.

1531 35th Avenue – “The Francesca”

Decorated by O'Connor, Moffat & Co. with Francesca furniture and opened to the public in August of 1932, the interior of this home with its furnishings is described as “quaintly Spanish” with a living room in provincial Spanish style.¹³² The model featured heating, hot water, a tiled shower, a three-car garage, a fenced and landscaped back yard, as well as a social hall with a fireplace, bar, and bathroom.



*The Francesca at 1531 35th Avenue.
Source: San Francisco Chronicle, August 20, 1932.*



*The Francesca at 1531 35th Avenue.
Source: San Francisco Chronicle, July 16, 1932.*



*Furnishings in the Francesca at 1531 35th Avenue.
Source: San Francisco Chronicle, August 6, 1932.*

¹³² “New Design Furniture Features Latest Sunset Model House,” *San Francisco Chronicle*, August 6, 1932.

1549 35th Avenue – “Maison Noel”/”Holiday House”

Opened to the public in late August of 1932 and sold the day after it went on display, this model was furnished by O'Connor, Moffat & Co.¹³³ This French Provincial house was named Maison Noel and was marketed to appeal to “the socially minded host and hostess” wishing to entertain during the fall and winter holiday season.¹³⁴ Upstairs, the house featured a large reception hall, formal living room, patio, French Provincial style breakfast room, two bedrooms with closets, and a tiled bathroom with murals. The ground floor featured a social hall with multiple windows, a laundry room, and a three-car garage. The *San Francisco Chronicle* real estate section enthusiastically described the house:

Praised as the most beautiful bungalow exhibited this year in San Francisco... furnished with lovely French pieces in the manner of formal city houses and ultra urban apartments.... The master bedroom, too, overlooking the ocean, is subtly French, with a delicacy of color and decoration associated only with a French boudoir.¹³⁵



Maison Noel at 1549 35th Avenue.

Source: San Francisco Chronicle, August 27, 1932.



Furnished interior of Maison Noel at 1549 35th Avenue.

Source: San Francisco Chronicle, September 3, 1932.

¹³³ “Sixteen Homes Underway in Sunset District,” *San Francisco Chronicle*, December 17, 1932.

¹³⁴ “Display Bungalow Furnished in French Period,” *San Francisco Chronicle*, August 27, 1932.

¹³⁵ “Roomy House Designed After French Period,” *San Francisco Chronicle*, September 3, 1932.

1553 35th Avenue – “Norman Farmhouse”

Sold in October of 1932, marketing for this Tudor Revival model highlighted the patterned hardwood floors and the exterior turret, which formed a bay off the living room that could house “a baby grand piano or a radio grouping.”¹³⁶ The main floor featured six rooms around a patio, canvas walls, a period fireplace, and a circular shower in the bathroom, while the ground floor featured the typical social hall, laundry room, and three-car garage.



Norman Farmhouse at 1553 35th Avenue.

Source: San Francisco Chronicle, August 6, 1932.



Drawing of Norman Farmhouse at 1553 35th Avenue.

Source: San Francisco Chronicle, October 29, 1932.

¹³⁶ “Patio Regarded as Feature of Modern Home,” *San Francisco Chronicle*, October 29, 1932.

1527 35th Avenue

Opened to the public in November of 1932 and furnished by O'Connor, Moffat & Co., this Tudor Revival home featured the six-room patio floor plan, as well as a ground floor with a social hall and three-car garage.¹³⁷ The model's front and back yards were landscaped with lawns and shrubs, with additional concrete walkways in the back yard.

1530 35th Avenue – “Ye Elizabethan”/”Holiday House II”

Opened to the public on December 17, 1932, this Tudor Revival model was introduced as a “Holiday House” when the first “Holiday House” sold one day after going on display. This house was the first to be furnished by The Emporium, and featured 18th century furniture.¹³⁸ Laid out with six upstairs rooms around a patio, this home featured hardwood floors, canvas walls, bedrooms with wardrobes, a period fireplace, as well as a ground floor featuring a den with a bar, a laundry room, a three-car garage, and landscaped front and back yards.



*Ye Elizabethan at 1530 35th Avenue.
Source: San Francisco Chronicle,
December 17, 1932.*



*Drawing of Ye Elizabethan at 1530 35th Avenue.
Source: San Francisco Chronicle, June 3, 1933.*

1544 35th Avenue

This Spanish Colonial Revival model was open to the public in January of 1933.¹³⁹ Furnished by The Emporium, this home featured six rooms on the main floor in a new style of patio plan with a horseshoe-shaped patio.

¹³⁷ “Marian Realty Company Opens New Model Home in Sunset,” *San Francisco Chronicle*, November 12, 1932.

¹³⁸ “Sixteen Homes Underway in Sunset District,” *San Francisco Chronicle*, December 17, 1932.

¹³⁹ Advertisement, *San Francisco Chronicle*, January 7, 1933.

1578 35th Avenue – “Surprise House”

This Tudor Revival model was furnished by The Emporium and opened to the public in April of 1933.¹⁴⁰ The home’s upstairs featured five rooms arranged around a patio, as well as a ground floor social hall, and was marketed as “the ONLY patio plan home in San Francisco with bath connecting directly with master bedroom.”¹⁴¹



Surprise House at 1578 35th Avenue.

Source: San Francisco Chronicle, April 29, 1933.

1582 35th Avenue

Opened to the public in May of 1933, this Spanish Colonial Revival model was furnished by the Emporium and featured a larger patio than previous homes as well as a “landscaped rock garden” in the back yard.¹⁴² The master bedroom connected to the bathroom, and the house featured hardwood floors.¹⁴³ Marketing for the model also highlighted the sunken living room, two-car garage, and “abundance of sunshine.”¹⁴⁴



1582 35th Avenue.

Source: San Francisco Chronicle, May 20, 1933.

¹⁴⁰ “Eight Houses Sold in Sunset Development,” *San Francisco Chronicle*, April 8, 1933.

¹⁴¹ Advertisement, *San Francisco Chronicle*, April 8, 1933.

¹⁴² Advertisement, *San Francisco Chronicle*, May 13, 1933.

¹⁴³ “Construction Going Ahead on Bungalows,” *San Francisco Chronicle*, May 20, 1933.

¹⁴⁴ Advertisement, *San Francisco Chronicle*, June 3, 1933.

Corner of 34th Avenue and Lawton Street

This Spanish Colonial Revival corner home opened in June of 1933.¹⁴⁵

1519 34th Avenue

This furnished French Provincial model was the first house to go on display with an oval patio, featuring two master bedrooms, a social hall, and a three-car garage with plastered walls.¹⁴⁶ Other modern amenities included an electric doorbell, a ventilated skylight over the stove,¹⁴⁷ a triangular kitchen sink, an ash-chute to the basement from the living room fireplace, and five electrical sockets in addition to one for the radio.¹⁴⁸

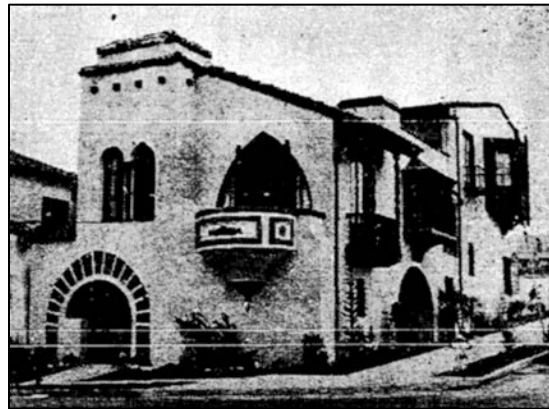


1519 34th Avenue.

Source: *San Francisco Chronicle*,
June 24, 1933.

1594 35th Avenue

This Spanish Colonial Revival model in the Monterey style opened to the public in June of 1933 and was furnished by The Emporium.¹⁴⁹ The house was touted as one of the rare homes in the Tract to have living space on both floors, with a private master bedroom suite on the ground floor in addition to two bedrooms on the main floor.¹⁵⁰ Marketing also highlighted the two cathedral windows in the living room, possible because this was a corner lot.



1594 35th Avenue.

Source: *San Francisco Chronicle*, July 8, 1933.

¹⁴⁵ "Model House to Be Opened," *San Francisco Chronicle*, June 17, 1933. No further details were included in the announcement; the model home was either 1501 34th Avenue or 1599 34th Avenue, which appear to have been laid out on mirrored but otherwise identical plans.

¹⁴⁶ "Houses Built by S.F. Firm Fully Modern," *San Francisco Chronicle*, June 24, 1933.

¹⁴⁷ Ibid.

¹⁴⁸ Advertisement, *San Francisco Chronicle*, June 24, 1933.

¹⁴⁹ Advertisement, *San Francisco Chronicle*, June 24, 1933.

¹⁵⁰ "Modern Trend Reflected in House Design," *San Francisco Chronicle*, July 8, 1933.

1533 34th Avenue

This furnished French Provincial model was opened to the public in August of 1933.¹⁵¹ The house featured the new oval patio configuration, bedrooms with dressing rooms, hardwood floors, a fireplace, and a ground floor social hall that could double as a guest room. The ground floor had a structural steel I beam to allow the garage to accommodate three cars as well as a laundry room and storage space.

1548 35th Avenue – “Surprise House”

This Tudor Revival model featured a patio, a three-car garage, a triangular kitchen sink, and a large dressing room closet which provided a direct connection from the master bedroom to the bathroom.¹⁵²

1573 34th Avenue

This French Provincial model was furnished by The Emporium and offered to the public at the pre-inflation price of \$7,150 in October of 1933.¹⁵³ The main floor of the house featured an oval patio, two bedrooms with dressing rooms, a tiled bathroom, and a ventilated skylight in the kitchen. The ground floor featured a rumpus room that led onto a terraced back yard, storage, work space, and a liquor cellar.



Left: 1573 34th Avenue.

Source: *San Francisco Chronicle*, October 28, 1933.

Right: Drawing of 1573 34th Avenue.

Source: *San Francisco Chronicle*, November 4, 1933.



3031 Kirkham Street – “Spanish Home”

Furnished by the Emporium, this Spanish Colonial Revival model was opened to the public in January of 1934.¹⁵⁴ One of the Tract’s four detached homes, called key lot properties by Oliver Rousseau, the outside windows on all sides of the house and distance from nearby houses were important selling points. Like several of the corner houses in the Tract, this model featured a master bedroom suite on the ground floor,¹⁵⁵ as well as two bedrooms on the upper floor.¹⁵⁶



Drawing of 3031 Kirkham Street.

Source: *San Francisco Chronicle*, January 20, 1934.

¹⁵¹ “Eleven Houses Disposed of in New District,” *San Francisco Chronicle*, July 29, 1933.

¹⁵² *Ibid.*

¹⁵³ Advertisement, *San Francisco Chronicle*, October 28, 1933.

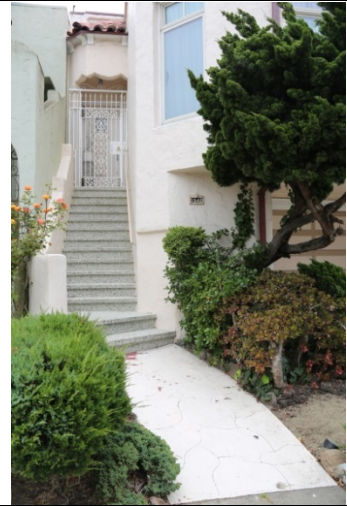
¹⁵⁴ “Two Furnished Model Homes on Exhibition,” *San Francisco Chronicle*, January 13, 1934.

¹⁵⁵ *Ibid.*

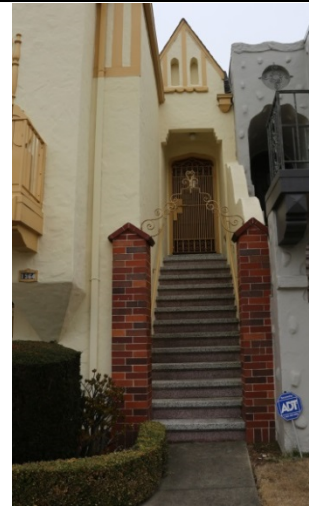
¹⁵⁶ Advertisement, *San Francisco Chronicle*, January 13, 1934.

Appendix D: Visual Glossary of Architectural Terms
Residence Entry Typology

open side stair – the second floor entry to the house is reached by a straight or nearly-straight stair with either a column or the end of the cheek wall at the base of the stair



open side stair with an entry arch – the second floor entry to the house is reached by a straight or nearly-straight stair with an arched or rectangular opening over its base



transitional side stair – the second floor entry to the house is reached by a straight, curved, or angled stair whose base is covered or set into an alcove



Stucco Textures

smooth stucco



jazz stucco – rough: individual houses with rough jazz stucco display varying application patterns and roughness of stucco



Stucco Textures (continued)

jazz stucco – crescent swirl



jazz stucco – bumpy



Applied Cladding – Masonry and Timber

applied rubble – a Storybook veneer of stone applied along the edge of the ground floor, around windows or doors, or along the edges of the façade or the chimney to give a weathered appearance



brick – a Storybook feature often applied along the base of the façade, but sometimes around windows, on columns, or embedded in other applied masonry ornament



faux flagstone raised band – a Storybook feature consisting of a raised, irregular band of stucco at the base of the façade that is shaped and scored to mimic flagstone masonry



Applied Cladding - Masonry and Timber (continued)

faux ashlar block

– raised stucco shaped to look like large, regular masonry blocks



faux stone bands

– raised stucco shaped to look like regular bands of stone, either covering the first floor or in a single raised band along the base of the façade

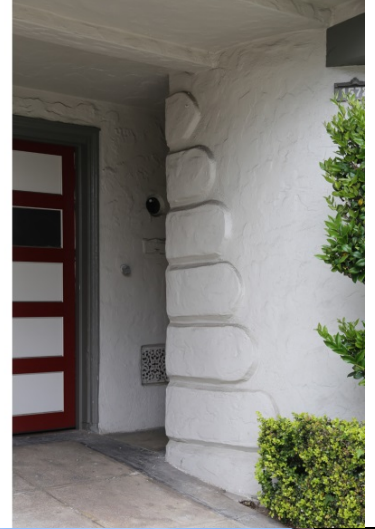


faux quoins – decorative raised stucco corner element

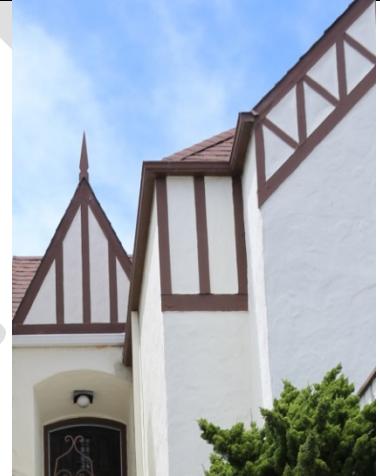


Applied Cladding - Masonry and Timber (continued)

irregular rounded faux blocks – a Storybook feature consisting of raised stucco shaped to look like round, irregular blocks of masonry



half-timber ornament – applied wood beneath the roofline, historically painted in a dark color that contrasts with the light color of the stucco



timber bracket



chamfered timber beam – a chamfer is a corner cut at 45° to the face of the timber, and may be ornately shaped



Roofing Materials

red Spanish clay tile – rare examples of colors other than shades of red exist, including the ombre witch’s cap roof pictured



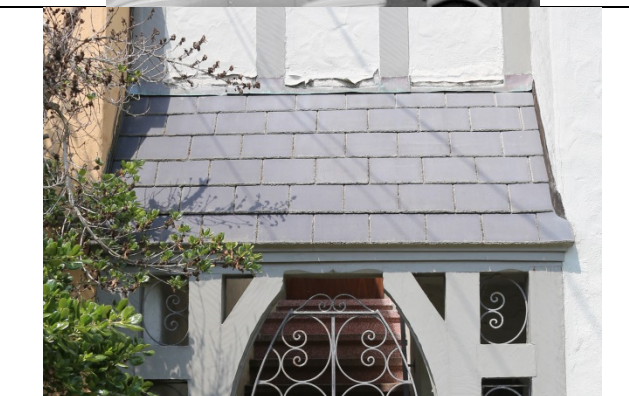
seawave shingle – a Storybook style of laying shingles to create a wavy pattern that mimics thatched roofing; no longer extant in the district



hexagonal shingle – a style of roofing no longer extant in the district

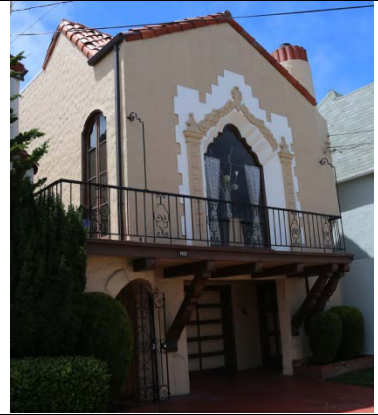


slate - shingles made of stone (slate)



Roofing Configurations

cross gable – an end gable and a side gable that meet to form a cross shape



end gable – the end of the gable is on the front/street façade



side gable – the end of the gable is on the side façade

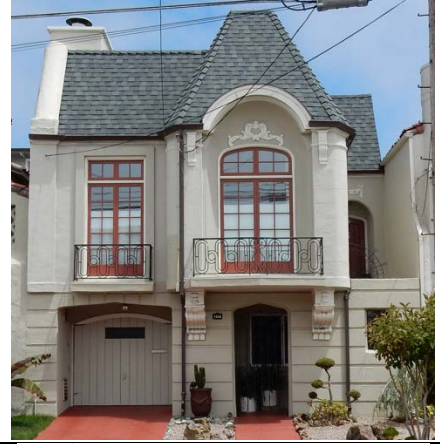


hip gable – a roof with a gable that is angled and covered in roofing material



Roofing Configurations (continued)

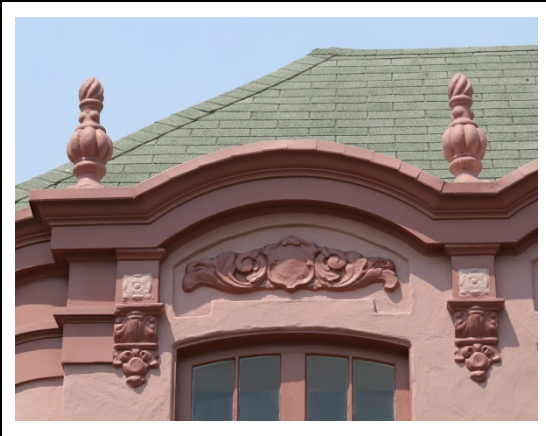
mansard roof – a roof shape found on French Provincial houses that resembles a truncated pyramid or hip gable roof



catslide roof – an asymmetrical gable with one side of the roof extending further toward the ground than the other side



eyebrow dormer – a shallow, rounded protrusion within a roof



jerkinhead gable – a gable with a small truncated / angled section

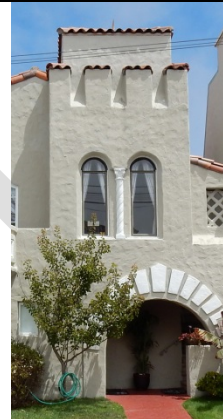


Turrets & Turret Ornament

turret with a
witch's cap roof



turret with
crenellation



weathervane on a
turret cap



Balconies and Balconettes

sawn board railings



turned wood railings



metal balcony railings



pedestal balcony – a stucco-clad balcony that protrudes from the façade in a semi-circle, often with a conical base



balconette – an ornamental balcony not meant to be occupied



Doors & Gates

paneled entry door



scored entry door



garage and/or tradesman door –
sample panel patterns



Doors & Gates (continued)

garage and/or tradesman door – vertical scoring



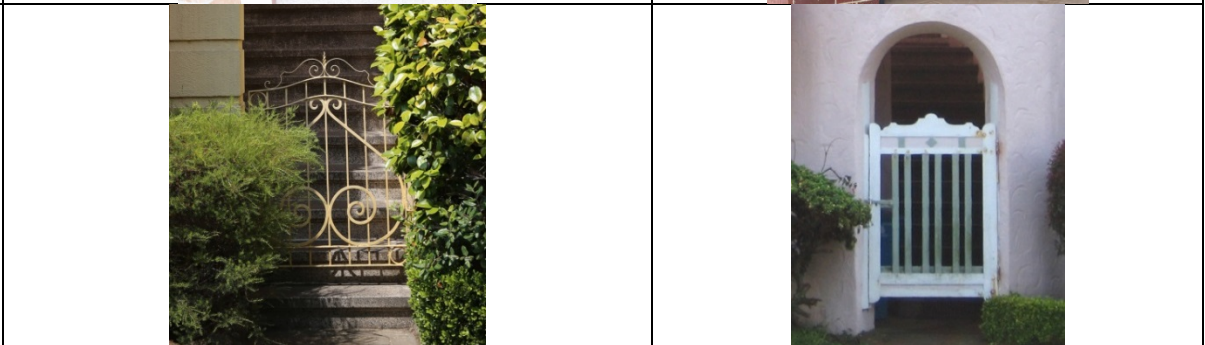
garage and/or tradesman door – diagonal scoring



garage and/or tradesman door – diamond and chevron scoring



entry gate – historically metal or wood half- or partial gate

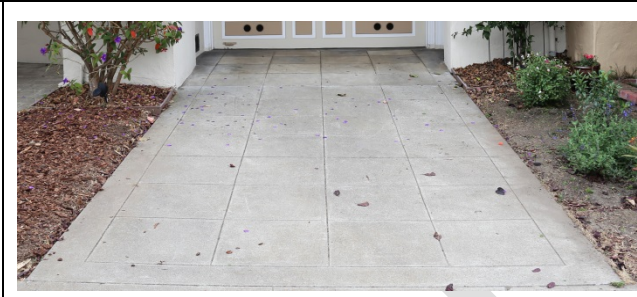


Driveways & Entry Sidewalks

driveway configuration – interior avenue house with driveway and entry sidewalk separated by a strip of vegetation



scoring – **squares inside a border**



scoring – **small diamonds inside a border**



scoring – **single large diamond inside a border**



scoring – **regular faux ashlar block**: concrete scored to resemble large, rectangular masonry blocks



Driveways & Entry Sidewalks (continued)

scoring – **biomorphic**



scoring – **scale-shaped**



scoring – **irregular rectilinear**



scoring – **irregular curvilinear**



Windows - Shapes

multi-pane
rectangular



angled window



ganged windows
- windows in a group



two-sided angled bay



Windows - Shapes (continued)

Norman arch



shallow or pointed shallow arch



parabola or pointed parabola arch



ogee arch



Windows - Parts & Types

transom or

transom window

– a transom is a horizontal divider between a door or larger window and a smaller transom window above; a transom window may also be called a transom



eyebrow arch transom



mullions – the dividers between individual windows in a set of ganged windows, often decorative



mullions –
Corinthian pilaster



Windows - Parts & Types (continued)

muntins – the dividers between panes of glass in a single window



inset window opening with shaped stucco cladding

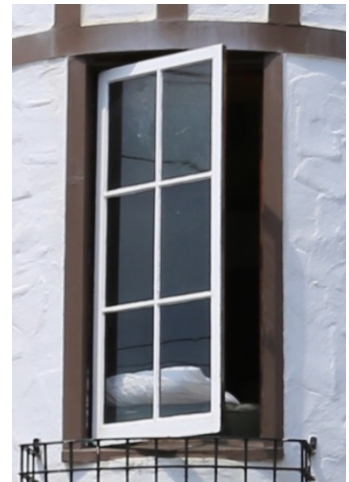


quatrefoil window opening



Windows - Parts & Types (continued)

casement window



double-hung window



Fixtures

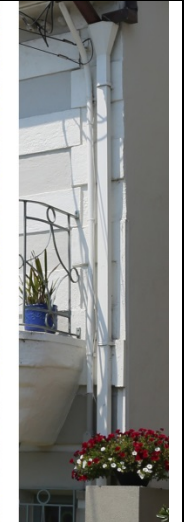
address holder



mail slot

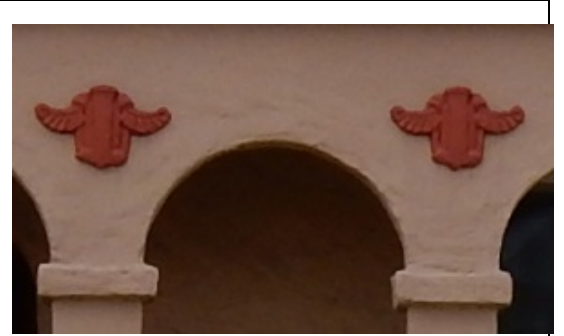


rain downspouts



Ornament

applied cartouche
& winged
cartouches



applied garland













applied shields &
ornamental metal
shield



barge board – a
decorative board
on the end gable of
a house with half-
timber ornament

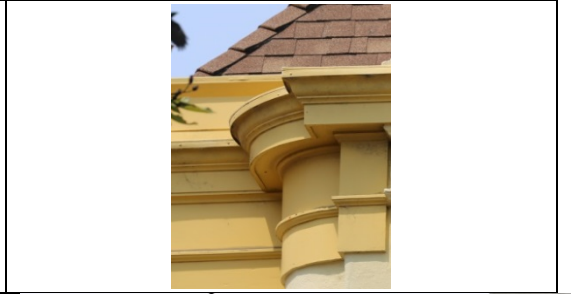


Ornament (continued)

<p>chimney ornament – <u>band of diamonds</u></p>		
<p>chimney ornament – <u>chimney pot surround</u></p>		
<p>chimney ornament – <u>faux metal chimney tie</u></p>		
<p>chimney ornament – <u>gabled cap</u></p>		
<p>chimney ornament – <u>pointed arch cap</u></p>		

Ornament (continued)

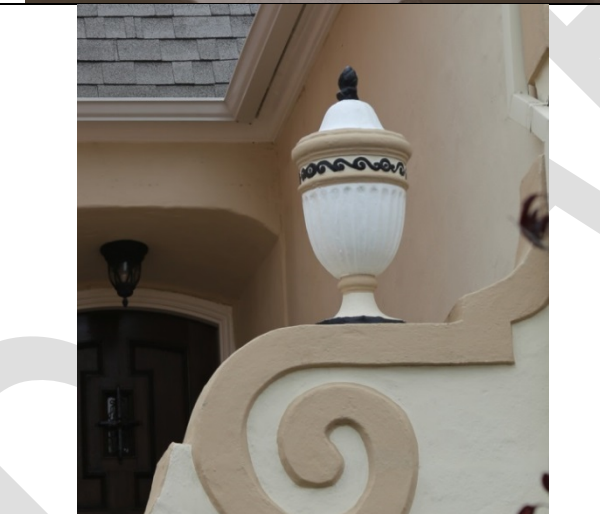
crown molding
(exterior) – a decorative band just beneath the roofline



decorative gable spouts



decorative urn



decorative vent



Ornament (continued)

dentils



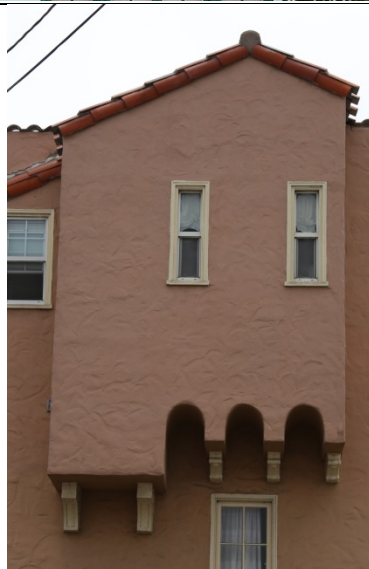
finial – gable end



finial – roof ridge or edge



machicolations – a defensive feature on a medieval English castle through which stones were dropped on attackers; mimicked as an ornamental feature beneath balconies and bays in the district



Ornament (continued)

niche



polychrome tile



shaped cheek wall

– a low, stucco-clad wall extending along the outer edge of the entry stair



Ornament (continued)

shaped parapet
and shaped
parapet with
raised stucco swirl
ornament



shutters



vigas



wrought iron
grille



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Ellen Johnck

Richard Johns

Diane Matsuda

Jonathan Pearlman

Planning Department

John Rahaim, Director

Tim Frye, Historic Preservation Officer

Project Staff

Shannon Ferguson, Preservation Planner, Project Coordinator

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