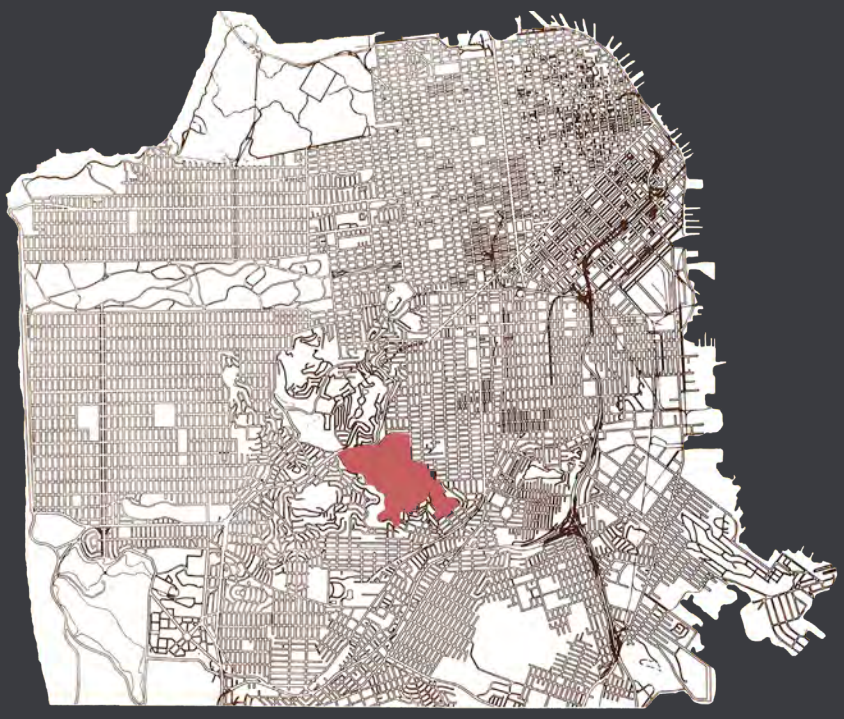
MODERN DIAMOND HEIGHTS

Dwell-ification and the Challenges of Preserving Modernist, Redevelopment Resources in Diamond Heights, San Francisco



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MSHP THESIS

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Modern Diamond Heights
Dwell-ification and the Challenges of Preserving Modernist,
Redevelopment Resources in Diamond Heights, San Francisco

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Modern Diamond Heights

Dwell-ification and the Challenges of Preserving Modernist, Redevelopment Resources in Diamond Heights, San Francisco

by

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Departmental Report

Presented to the Faculty of the Graduate School of
The University of Texas at Austin
in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science in Historic Preservation

The University of Texas at Austin
May 2017

Cover Page
Graphic of Diamond Heights Redevelopment Project Area in San Francisco, CA.
[SFPL: "Developer Guide Statement Diamond Heights Red Rock Hill Competition," San Francisco Redevelopment Agency (San Francisco, 1961): 3. Edited by Hannah Simonson]

Acknowledgments

I would like to first thank my supervisor, Michael Holleran, for his encouragement, wry humor, and thoughtful conversation throughout the thesis process, as well as my entire time at UT Austin. I am grateful for the extensive guidance, edits, and enthusiasm that Richard Cleary has provided over the past year. I can not thank Justin Greving enough for being a wonderful supervisor and mentor while I was an intern at the San Francisco Planning Department beginning this research; I am grateful to him for encouraging me to pursue this research as a thesis project and for providing his invaluable perspective and insight throughout the process.

A number of institutions and individuals have been incredibly generous and helpful throughout my research. I am indebted to the many wonderful Preservation Planners at the San Francisco Planning Department. I'd like to thank Carmen Mohr for her patience and diligence in helping me track down endless boxes in the San Francisco Redevelopment Agency archives. I am also grateful to the San Francisco Public Library History Center and the UC Berkeley College of Environmental Design Archives for their assistance and support. I would especially like to thank Bob Pullum, Betsy Eddy, John Schlenke, and Richard Brandi—Diamond Heights residents and enthusiasts who gifted me with their time, knowledge, stories, and passion.

I would also like to express my gratitude to the other wonderful professors, mentors, and supervisors that I had the pleasure of learning from during the course of my studies at the School of Architecture—Fran Gale, Benjamin Ibarra Sevilla, Christopher Long, and Anthony Alofsin.

I am forever thankful for my wonderful friends and family, and for my fantastically loving and supporting partner, Moses Montalvo.

Abstract

Modern Diamond Heights

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Until the mid-20th century, the hills of Diamond Heights in San Francisco were largely undeveloped—used primarily for rock quarrying and cattle grazing. Gridiron platting had long made development of streets and lots impractical, resulting only in paper streets. However, the post-WWII housing boom created significant pressures on the geographically limited area of San Francisco, which is surrounded by large bodies of water on three sides. In 1950, the recently created San Francisco Redevelopment Agency set its sights on Diamond Heights. In 1951, prominent local architect, Vernon DeMars developed a master plan for the area—the suburban-feeling "neighborhood unit" was consciously designed to take advantage of the incredible views of downtown and the San Francisco Bay, and to accommodate a racially and economically diverse community.

Diamond Heights is unique in San Francisco for its high concentration of Modernist architecture and its cohesive, Modernist master planning. The neighborhood, which was developed from 1961 to 1978, contains some of the best examples of regional idioms of Modernist architecture, including Second Bay Tradition, Third Bay Tradition, and local variations of Mid-Century Modernism. Many local architects and merchant builders were involved with the project, as well as a number of nationally recognized designers, such as Joseph Eichler, Beverly Willis, Joseph Esherick, and Skidmore, Owings & Merrill.

This thesis explores, in depth, three preservation challenges that Diamond Heights faces as an un-landmarked postwar tract development: "*dwell*-ification," sustainability upgrades, and additions. *Dwell*-ification refers to the trend of remodeling houses to fit the minimalist, contemporary design aesthetic espoused by the popular San Francisco-based shelter magazine, *Dwell*. This phenomenon has complex implications for preservation as it can be used to positive effect in replacing lost historic fabric, or it can be largely detrimental if commodified versions of "modernism" are prioritized over the maintenance of the actual, 20th century regional Modernist resources. The discussion of sustainability upgrades and additions seeks to strike a balance between preservation and current normative standards of energy efficiency and livability to ensure that these resources continue to have a useful life. With local pressures and resources in mind, this thesis provides best practice recommendations for home owners, advocates, architects, and planners facing these preservation challenges.

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PART ONE


RED ROCK HILL
RESIDENTIAL
PLAYGROUND
CHURCH
SHOPPING
LIBRARY-COMMUNITY PLAZA
SCHOOL
GLEN CANYON PARK

Chapter 1
Introduction

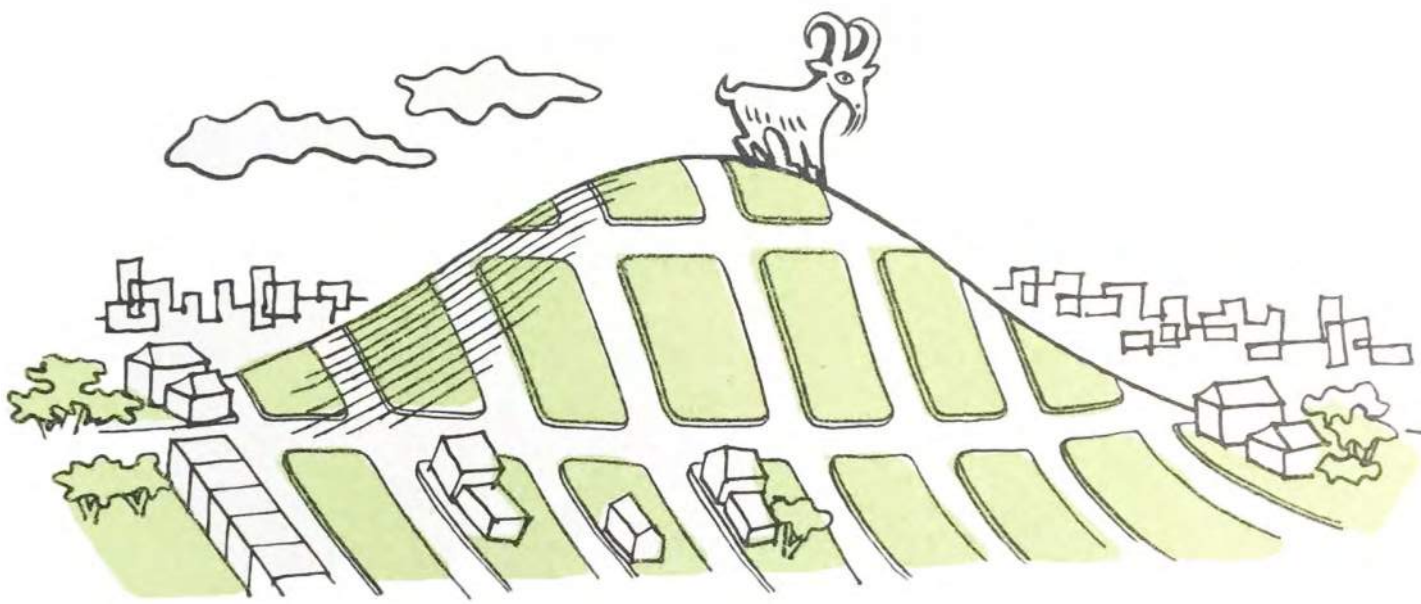
> When an orthogonal matrix is projected onto the relief of the landscape, the third dimension puts this tool to contradiction with the context in which it is used. Concretely, when imprinted on the hills, the grid deforms vertically to follow the relief of the land it is supposed to control. Deformations appear and occasionally bring the conflict to the breaking point. Moments of crisis between the grid and the terrain are occasions for nature and the builder to enter into confrontation. The outcome of the battle is varied: the slope of the hill is too steep to be tackled head-on so man builds stairs to climb it and replaces the theoretical space of the street with abundant vegetation, thus beating nature at its own game. If a hill puts up too much resistance in a strategic place, sufficient energy and means can be mobilized to level it or bore a tunnel through. Sometimes, however, a cliff in the hill causes the grid to break, and man, powerless, accepts the fracture but turns it into a magnificent viewpoint where he builds his most beautiful homes.[1]

[1-1] (previous spread)
Claude Oakland for Eichler Homes, 1962, looking east on Amber Drive. Photograph, c. 1966. [San Francisco History Center, San Francisco Public Library]

Florence Lipsky, in her book *San Francisco: La grille sur les collines / The grid meets the hills,* theorizes the relationship between the hills of San Francisco and the street grid in terms of deformation, elastic deformation, fracture and renunciation. She notes how the unique urban form of San Francisco is defined by a struggle with topography, resulting in a complex urban landscape, often, incredible views.

[1-2]
Map of Diamond Heights Redevelopment Area locating the Red Rock Hill design competition site. [SFPL: "Developer Guide Statement Diamond Heights Red Rock Hill Competition," San Francisco Redevelopment Agency (San Francisco, 1961): 6.]

1 Florence Lipsky, *San Francisco: La grille sur les collines / The grid meets the hills,* trans. Cynthia Schoch (Marseille, France: Editions Parenthèses, 1999), 99-100.



[1-3]
Cartoon graphic depicting the impractical, gridiron paper streets of Diamond Heights. "Diamond Heights," brochure, San Francisco Redevelopment Agency, c. 1951. [Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]

Diamond Heights exemplifies this struggle to adapt orthogonal street grids and housing typologies to the steep hills surrounding Glen Canyon. In the 1960s and 1970s, idealistic planners, architects, and developers directed through the San Francisco Redevelopment Agency accomplished the vision of a Modernist neighborhood unit that market forces had not been able to create on their own.

Until the mid-20th century, the hills of Diamond Heights were largely undeveloped. Used primarily for rock quarrying and cattle grazing, the land was one of the last open areas in San Francisco. Gridiron platting had long made development of the streets and lots impractical. However, the postwar housing boom created significant pressures on the geographically limited area of San Francisco, which is surrounded by large bodies of water on three sides. The San Francisco Redevelopment Agency set its sights on Diamond Heights in the soon after its creation in 1948. In 1951, prominent local architect, Vernon DeMars was commissioned to design a master plan for the area. The DeMars plan established a suburban-feeling "neighborhood unit," designed to take advantage of the incredible views of downtown and the San Francisco Bay, and to accommodate a racially and economically diverse community. After the California Supreme Court determined that Diamond Heights could be defined as "blighted" due to economic dislocation in legal battle of *Redevelopment Agency v. Hayes* (1954), the San Francisco Redevelopment Agency and the City moved forward with eminent domain proceedings and site preparation for future development.

Diamond Heights is unique in San Francisco for its high concentration of Modernist architecture and its cohesive, Modernist master planning. The neighborhood, which was developed from 1961 to 1978, contains some of the best examples of regional idioms of Modernist architecture and landscape design—including, Second Bay Tradition, Third Bay Tradition, and local expressions of Mid-Century Modernism. In addition to a number of nationally recognized designers—such as Skidmore, Owings & Merrill, Joseph Eichler, Joseph Esherick, and Beverly Willis—many local architects and merchant builders were involved in the project.

Most of the buildings in Diamond Heights are less than 50 years old, so the neighborhood falls into the category of "recent past" heritage, which presents a number of preservation challenges. This thesis will explore the unique development and architectural history of Diamond Heights, and use Diamond Heights as a case study in the preservation of neighborhoods of "recent past" tract developments in order to advocate for best practices and recommendations in material conservation, rehabilitation, preservation planning, interpretation, and advocacy.

This thesis is the result of extensive archival research, field surveying and documentation, and theoretical investigations. In Chapter 2, I discuss the methodology of my investigation in detail, including primary, secondary, and archival sources consulted. I also elaborate on the documents that were, in addition to this thesis, the output of my research—survey spreadsheets, an historic context statement, and spatial analysis.

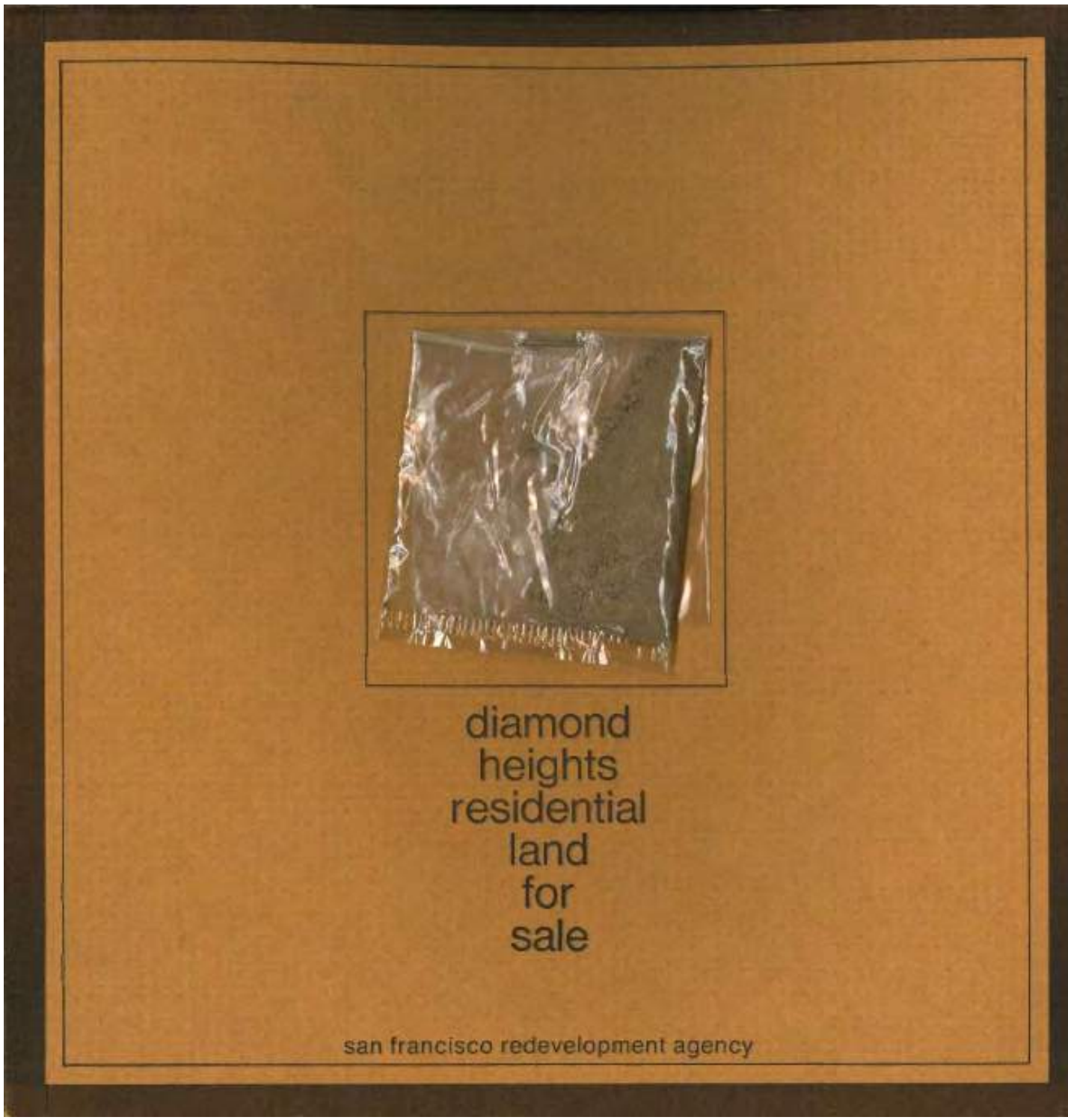
Part 2 is dedicated to the history of Diamond Heights, with particular emphasis on the planning and development of the neighborhood during the San Francisco Redevelopment Agency project. This history puts the development of Diamond Heights in the context of Modernist principals of city planning, as propagated through the Redevelopment Agency. Additionally, the expression of regional Modernist idioms of architecture and landscape design are elaborated in connection to specific merchant builders, architects, and landscape architects.

Part 3, Chapter 4, provides a summary of current preservation planning and practice in San Francisco to set the stage for a discussion of the preservation challenges that Diamond Heights faces. In order to develop best practices and recommendations for Diamond Heights going forward, it is essential to recognize the challenges and opportunities within the current climate of policy, practice, and neighborhood attitudes. Chapter 4 elaborates on the local, state, and federal laws and policies in place that directly shape preservation planning in San Francisco. San Francisco is unique in the fact that all permitting decisions are discretionary, which in turn greatly affects how preservation planning and practice operates on the ground. Chapter 5 delves further into the architectural and landscape design themes of Diamond Heights to develop a framework for understanding significance and integrity, within the Secretary of the Interior's Standards for Rehabilitation. This information is crucial to evaluating and prioritizing resources and preservation efforts going forward.

Armed with an extensive knowledge of the development history of Diamond Heights, and a nuanced understanding of preservation theory and localized preservation planning practice, I address three preservation challenges in Diamond Heights in Part 4. The challenges that I identify—*dwell*-ification, additions, and sustainability upgrades—are complex challenges that affect the character of both the individual buildings and the neighborhood. In chapters dedicated to each of these three challenges, I discuss the theoretical underpinnings of the challenge, especially as related to governmental regulations and the Secretary of the Interior's Standards. By using specific examples in Diamond Heights, the discussion is grounded in physical and historical reality and well-illustrated for those who are less familiar with preservation planning and theory.

Based on the discussions in Part 4, I conclude with some best practices and recommendations for preservation planners, designers, and homeowners when dealing with the cultural landscape of the Diamond Heights neighborhood. These recommendations are designed to work within the opportunities and constraints of local regulations, and the diverse needs and financial resources of homeowners.

In the appendix, the reader will find a number of reference resources that will help to identify original materials and features within Diamond Heights and to understand the best practices for stewardship and rehabilitation of the neighborhood.


diamond
heights
residential
land
for
sale
san francisco redevelopment agency

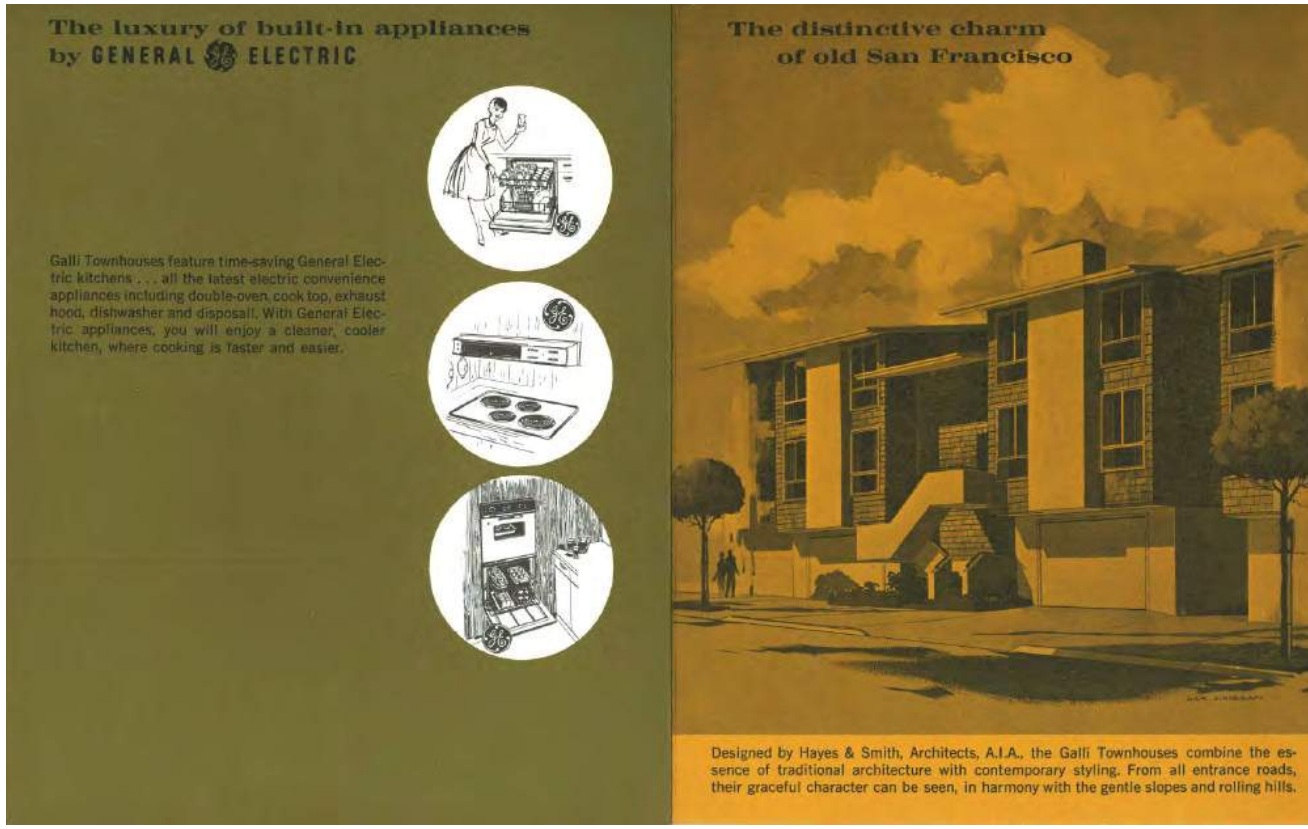
Chapter 2
Methodology

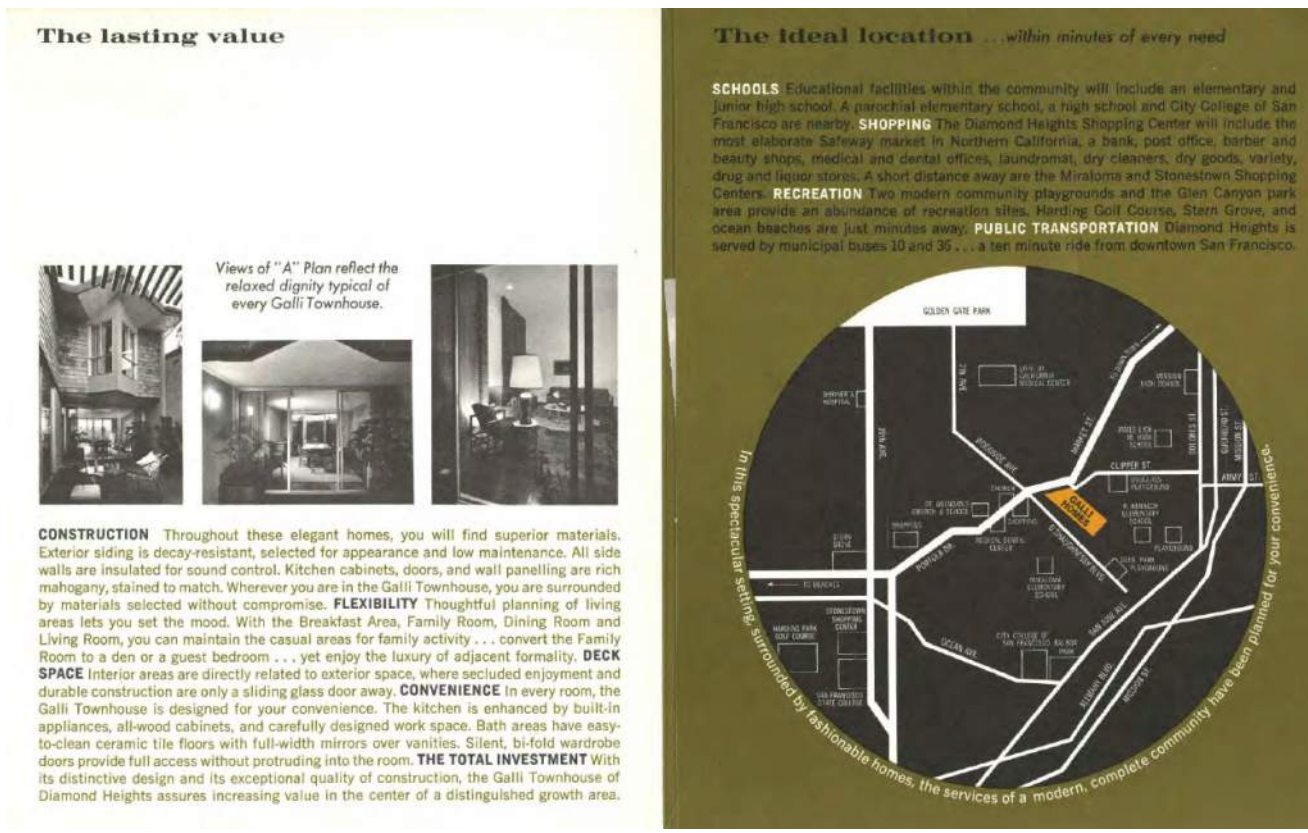
This project began as an internship with the San Francisco City Planning Department over the summer of 2016. The outcome of the project was an historic context statement on the Diamond Heights neighborhood, a list of potentially California Register-eligible individual resources, an Excel spreadsheet of survey findings, a series of maps illustrating designers and development patterns, and an organized body of collected primary and secondary sources. This thesis aims to expand upon this initial research and surveying to examine Diamond Heights as a case study in the preservation of "recent past," 20th century tract developments.

Historical & Archival Research

Historical and archival research were particularly vital to this project since Diamond Heights and San Francisco redevelopment are understudied topics, and research continued throughout the project as new questions surfaced. The San Francisco Redevelopment Agency, which was dissolved (along with all redevelopment agencies across the state) by California State law in 2014, was responsible for the master planning and development of the Diamond Heights neighborhood. As a local government agency, they kept extensive records of meetings, local ordinances, disposition of lots, communications with residents, maps, and plans. The successor agency, the Office of Community Investment and Infrastructure, which oversees the implementation of previously initiated redevelopment projects, also

[2-1]
San Francisco Redevelopment Agency marketing brochure, 1969. [Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]





[2-2]
Galli Construction Co. brochure advertising their variety of models of single-family detached and townhomes on Red Rock Hill, designed by architects Hayes & Smith, 1962-65. [Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]

maintains the archive of the former San Francisco Redevelopment Agency. In these public records, I was able to find valuable information regarding the planning, development, and design of the redevelopment project. Original ordinances and *The Redevelopment Plan for the Diamond Heights Approved Redevelopment Project Area B-1* provided the legal framework for the implementation and funding of the project, and provided details about planning and design elements such as setbacks, rear yards, height limits, dwelling types, and design review. Development and real estate brochures provided insight into the mind of the real and imagined consumer, indicating tastes in architectural styles, dwelling types, and amenities; these brochures also often include photographs or drawings of the original dwelling units. The Redevelopment Agency also kept disposition sheets, which were records of when, to whom, and for how much each lot or parcel was sold; although the records in the archive are incomplete, I was able to determine the architect, developer, and date of most of the project area. From press releases and correspondences between the Redevelopment Agency, Diamond Heights Community Association, and other government officials and the public, I was able to piece together an understanding of the public relations campaign and public concerns about the redevelopment project.

After the Redevelopment Agency was dissolved, the Office of Community Investment and Infrastructure (OCII) gifted a collection of photographs, slides, and negatives to the San Francisco Public Library. At the time of my research, this collection was uncatalogued and undigitized. The collection includes photographs of the area prior to redevelopment, aerial photographs of the progress of redevelopment, photographs of Redevelopment Agency officials, photographs of scale models, photographs of buildings and streetscapes, and hundreds of color slides. Prior to this thesis, the color slides and many of the other photographs were undigitized and largely unpublished. These visual records provided valuable insight into the original design and materials of the architectural and landscape resources in Diamond Heights.

Finding original design drawings and plans can be challenging as at the time of redevelopment in Diamond Heights, plans were not submitted and archived as a matter of practice. The San Francisco Redevelopment Agency archives contain some drawings and plans, primarily of projects that were part of design competitions or built out by city agencies such as Recreation & Parks, but few of single-family home projects. The University of California Berkeley College of Environmental Design (CED) Archive has collections of work by Claude Oakland & Kinji Imada, Robert Royston, Vernon DeMars, Casey Kawamoto, and William Turnbull. When I was not able to find information about the original architect or owner in the San Francisco Redevelopment Agency disposition documents, I pulled New Construction Permits from the San Francisco Department of Building Inspection. While not always consistent, New Construction Permits were required and kept on file as a matter of practice by the

1960s and usually include the name of the architect and owner or developer of the property (albeit often in nearly illegible handwriting).

Historic newspapers, journals, and magazines were also invaluable for their coverage of the political climate in San Francisco, architectural trends, and the critical reception to redevelopment in general and the Diamond Heights project in particular. Very few scholarly publications address the Diamond Heights Redevelopment Project, so my research was largely focused on primary resources. Some secondary resources such as monographs and academic articles provided biographic information about the architects, planners, and politicians involved in the project. Previously published historic context statements on Modernism, Recent Past, Mid-Century design, and postwar tract housing were reviewed for wider contextual information about architecture and planning history, trends, and technologies. The San Francisco Planning Department's *Modern Architecture and Landscape Design, 1935-1970* and California Department of Transportation's *Tract Housing in California, 1945-1973* were particularly useful.

Archives & Repositories	San Francisco Public Library History Center; San Francisco Public Library Historic Photograph Collection; San Francisco Planning Departments archives; San Francisco Redevelopment Agency archives; College of Environmental Design Archives, University of California, Berkeley; San Francisco Department of Building Inspection archives; and American Institute of Architects digital archives.
Primary Sources	Photographs; San Francisco Redevelopment Agency maps, reports, bid sheets, advertisements, auction packets; census data; court cases; San Francisco Assessor's Office Block Maps; architectural plans and drawings; historic newspapers including *San Francisco Chronicle, San Francisco News-Call Bulletin, San Francisco Examiner;* and historic periodicals such as *House & Home, Progressive Architecture, Journal of Housing,* and *Western Architect & Engineer.*
Secondary Sources	Architect biographies and monographs; academic articles and books; websites; San Francisco Planning Department publications; San Francisco Planning Department Historic Resource Evaluation Responses (HRERs).

Field Surveying

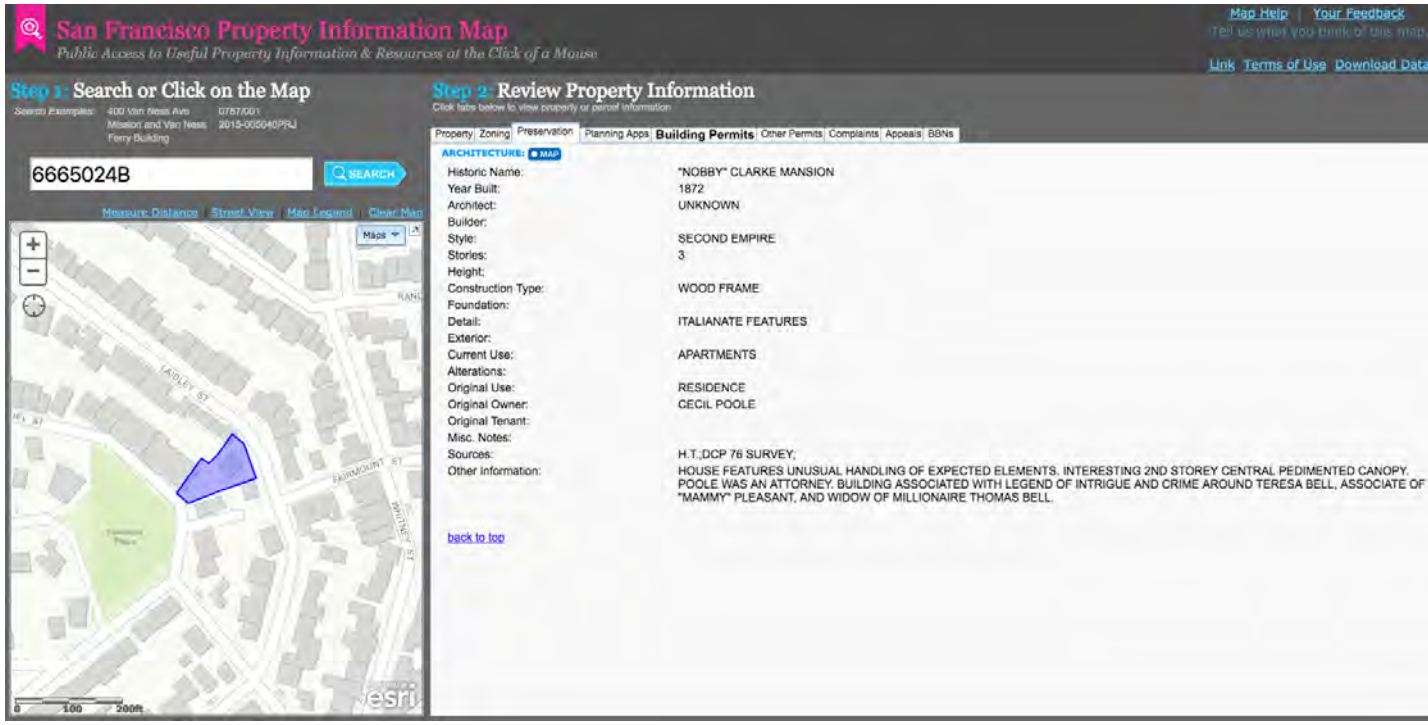
After conducting initial historical research, I conducted a reconnaissance-level field survey. Based on archival research I had been able to determine overarching development patterns and map out most of the merchant builder tracts and condominium developments, including date of construction, developer, architect, and occasionally landscape architect (see Appendix 2 and 3). Based on this knowledge and a preliminary drive through the neighborhood, I was able to identify areas within the Diamond Heights project boundary to target for surveying. Reconnaissance surveying was conducted on foot (generally accompanied by a San Francisco preservation planner, although occasionally solo) from the public right-of-way and efforts were selectively focused on architect-designed single family residences, tracts by notable builders, commercial and institutional clusters, landscaped public open spaces, and select multi-family residential developments. The goals of these field visits included: identification of development clusters, circulation patterns, and related architectural styles; identification and photographic documentation of representative property types, architectural styles, and landscape features; identification of potentially eligible resources or districts; and assessment of historic integrity of potentially eligible resources or districts.

A digital photograph was taken of each property surveyed; these files were renamed with the Assessor Parcel Number (APN). In the field, each property surveyed was assessed based on material integrity. Since this reconnaissance level survey was conducted with the aim of identifying potential resources or areas for further in-depth surveying, a determination of "contributing or noncontributing" was not made in the field. Rather, each property was assessed relative to the other examples in the neighborhood. These assessments were not intended to be individual determinations of eligibility, but rather to help visually identify patterns of intact historic fabric, as well as to identify common alterations throughout the neighborhood.

Each property surveyed was entered into an Excel spreadsheet with the following information: APN, block number, lot number, street number, street name, street suffix, thumbnail photograph from survey, year built, architect (if known), developer (if known), landscape architect (if known), original owner (if known), and notes. This Excel spreadsheet was created to collect all the survey data in one place, and organized in a manner that would make future transfer to GIS as simple as possible.[2] The San Francisco Planning Department has a publicly available, online Property Information Map (PIM) that is run on a GIS platform and includes information about each

2 At the outset of the project, I had no experience with GIS. I have since taken course in which I have learned the basics of GIS, and would have likely organized, stored, and presented this survey data differently if I were to go back with this new understanding.

APN	Block	Lot	Steet Number	Street Name	Street Suffix	Photograph	Year Built	Architect	Developer	Lanscape Architect	Owner	Style	Notes
7512035	7512	35	97	Amber	Drive		1965	Claude Oakland	Eichler Homes, Inc.	Royston, Hanamoto, Mayes & Beck		MCM	
7512036	7512	36	93	Amber	Drive		1965	Claude Oakland	Eichler Homes, Inc.	Royston, Hanamoto, Mayes & Beck		MCM	pair
7512037	7512	37	89	Amber	Drive		1965	Claude Oakland	Eichler Homes, Inc.	Royston, Hanamoto, Mayes & Beck		MCM	
7512038	7512	38	85	Amber	Drive		1965	Hayes & Smith	Galli Construction Co.	Royston, Hanamoto, Mayes & Beck		2nd Bay	
7512039	7512	39	81	Amber	Drive		1965	Hayes & Smith	Galli Construction Co.	Royston, Hanamoto, Mayes & Beck		2nd Bay	



[2-3] (top)
Spreadsheet of survey data collected during Summer 2016. [Hannah Simonson]

[2-4] (bottom)
San Francisco's Public Information Map, publicly accessible online. [http://propertymap.sfplanning.org/]

property in San Francisco, including APN, assessed value, whether the property is an historic resource, and zoning information, as well as planning and building permits going back to the 1980s. PIM is the first resource that planners will go to when reviewing a permit or answering a question at the Public Information Counter because it collates a huge amount of information from a number of different city departments. The preservation tab on PIM indicates the property's historic resource status, whether it is an Article 10 or 11 local historic resource, whether it is a National Register or California Register resource, whether it has been evaluated in an HRE/HRER during the CEQA process, if it has been surveyed or flagged in an adopted Historic Context Statement, or if it is a legacy business.[3] There is also a section called "architecture" that is often blank. If a resource was part of two major citywide surveys–the 1976 Survey or "Here Today" survey–it will often have some descriptive information including the architectural style and possibly the name of the architect. Ideally, all of the Diamond Heights survey information will be uploaded and will go under this "architecture" heading on the preservation tab. By including the information here, the status of the resource does not change–it is not protected as a landmark – but planners and citizens will have easy access to historical information.

The Diamond Heights area was largely undeveloped prior to 1960, and most city surveys (such as the Department of City Planning 1976 Architectural Survey and the "Here Today" Survey) did not capture the resources in Diamond Heights as they were not yet considered historic at the time of the survey. A singular 1890's Eastlake resource was identified by the "Here Today" survey at 30 Gold Mine Drive that was demolished in 1968. The 1976 Architectural survey included just two buildings in Diamond Heights – the Brutalist fire station at 80 Digby Street and an 1880 cottage that was moved from Holly Park to 276 Bemis Street (which has been identified as a Category A resource by the SF City Planning Department).

As part of the CEQA process, the Planning Department conducts research and writes reports called Historic Resource Evaluations Responses (HRERs) on properties facing a proposed demolition or significant alteration, evaluating their eligibility as historic resources. Fewer than twenty HRERs have evaluated resources within the Diamond Heights neighborhood, but only two HRERs have evaluated resources from within the Diamond Heights Redevelopment Project period of significance (1961-1978); neither of these HRERs found that historic resources are present.[4]

3 All properties in San Francisco are given an historic resource status; these are described in "San Francisco Preservation Bulletin No. 16." Category A indicates that there is an "historic resource present." Category B indicates that the resource is "age eligible," or over 45 years old, but a determination has not been made; by default, any property that is not Category A or C, is a Category B resource. Category C indicates that there is "no historic resource present" or the building is not yet age eligible for determination.

4 21 Everson Street (HRER 2014.0193E) and 43 Everson Street (HRER 2016.000017ENV) were constructed during the Diamond Heights redevelopment project; these two resources were evaluated in HRERs, but were not found to be resources. Full text of these HRERs is available at http://propertymap.sfplanning.org/.

Geospatial Analysis

The San Francisco Planning Department's GIS maps include data from the City Assessor's office, indicating the original construction date of buildings. Using the lot lines from GIS as a base, I created a map in Adobe Illustrator that visually represents information including construction date, architect, property type, developer, and phase of construction. While the data collected in Excel can be uploaded to GIS, easily searchable, and has thumbnail photographs, the Illustrator maps were a way of graphically representing information for analysis by planners and to illustrate the historic context statement. These maps can tell a story about patterns of development and the involvement of key developers and architects.

Context Statement & District Summary

Historic context statements tell a narrative history about a neighborhood or theme and contextualize the built environment by describing the architectural styles and associated property types. The *Diamond Heights Historic Context Statement* that I wrote for the Planning Department describes the sociopolitical climate of San Francisco, provides biographical details, and gives a chronological account of the development patterns in the Diamond Heights area. The document synthesizes the architectural and cultural history of the neighborhood so that planners have an easy resource to begin with when the review permits for properties. The contextual information provides a framework for evaluating the historical significance of a property, which will can affect the CEQA evaluation and permitting process.

In addition to an historic context statement, I prepared a district summary for a district that I identified as *potentially* eligible for listing in the California Register. The district summary defines a period of significance, a boundary for the district, and gives just a brief overview of the development history. The district summary goes into detail about the character defining features of the tracts within the district and describes high integrity versus non-contributing properties. The surveying work done for this project was only at the reconnaissance level, and the findings were not "formally adopted" by the Historic Preservation Commission. If further intensive surveying is undertaken by the Planning Department in the future, a formal adoption of survey results could identify eligible resources or districts within Diamond Heights.

Evaluation of Recent Past Preservation Challenges

Central to the discussion of recent past and Modernist heritage is the question of how to weigh, to borrow Theodore Prudon's terminology, material or cultural authenticity. Prudon, architect, professor and founding President of Docomomo US, writes:

> the desire to preserve and resulting need for greater permanency (part of the true grit of preservation) sets up a new dichotomy: that of material versus cultural authenticity. In other words, to make the building more permanent the existing materials have to be replaced with more durable ones, removing the less durable and more temporal but original and authentic materials. That is, material authenticity is abandoned to achieve the building's permanence, maintain its longterm (cultural) presence, and achieve a new material authenticity for the future. [5]

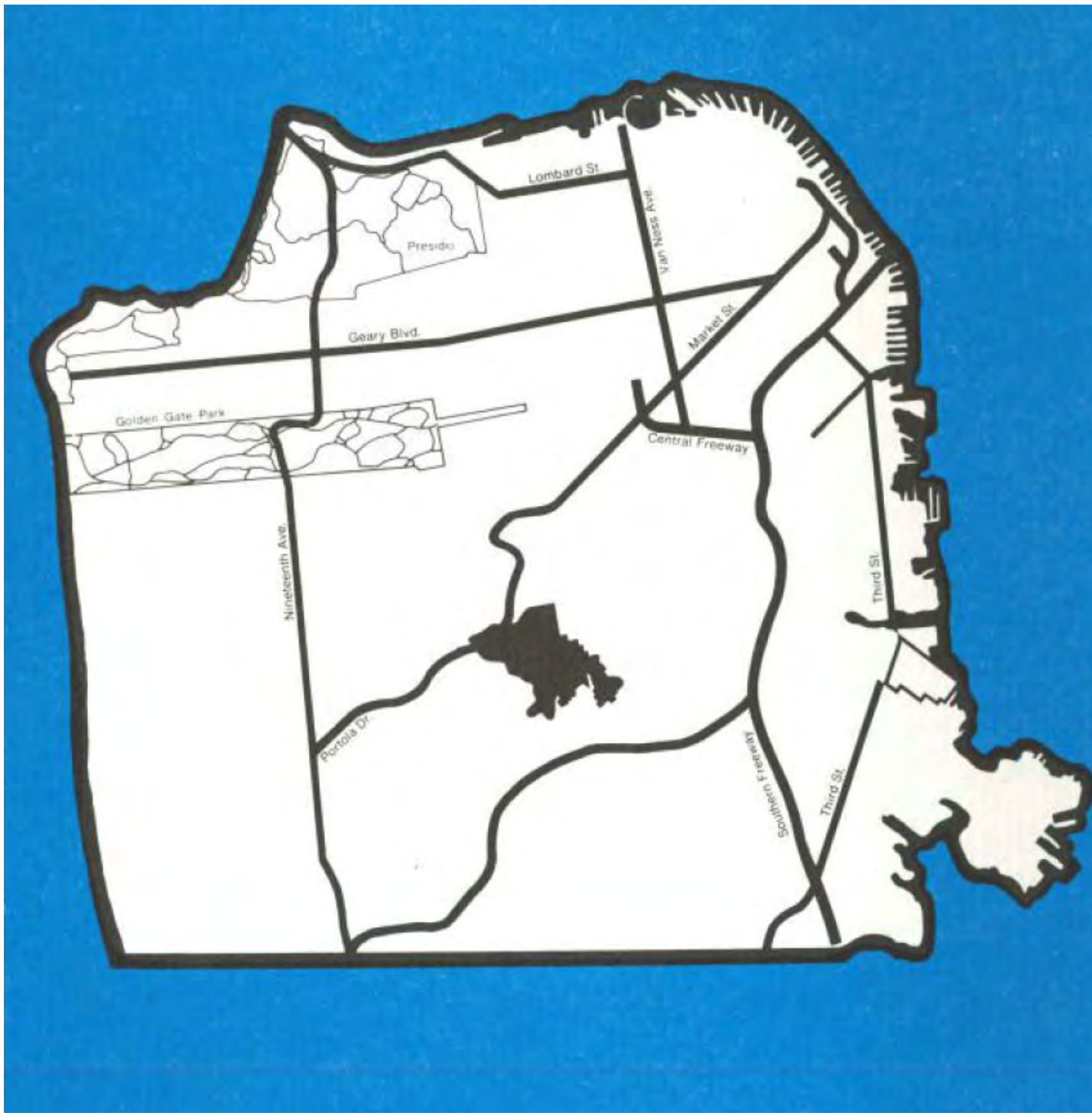
Diamond Heights was a master-planned San Francisco Redevelopment Agency project, and thus could be categorized as such, but its development patterns have added layers of nuance as the planners and developers also borrowed from suburban and residential park design typologies. Construction in the project area extended from 1961 to 1978, placing Diamond Heights in the historic preservation category of "recent past" resources; although the master plan and some resources are over 50 years old, a significant portion of the neighborhood is less than 50 years old. Since development occurred over a period of seventeen years, the architectural styles encompass regional idioms of mid to late Modernism, with few examples of Post-Modern influences. While the Modern Movement inherently defies easy categorization by style, as architects generally tried to shake off the visual and formal language of style, terminology has been developed by architectural historians and city planners to describe these resources. The "styles" of the buildings in Diamond Heights include: Second Bay Tradition, Mid-Century Modern, Third Bay Tradition, Brutalism, and Neo-Mansard. The Second and Third Bay Traditions are part of a regional idiom of Modernism developed in the San Francisco Bay Area. In the words of architecture critic, Lewis Mumford, who coined the term "Bay Region Modernism" in a 1947 article in *The New Yorker*, "a native and humane form of modernism which one might call the Bay Region style, a free yet unobtrusive expression of the terrain, the climate and the way of life on the Coast."[6] [7]

5 Theodore H. M. Prudon, "The 'Modern' Challenge to Preservation," *Forum Journal* 24 (Summer 2010): 11.

6 Lewis Mumford, "The Sky Line: Status Quo," *The New Yorker,* October 11, 1947, 110.

7 For more on Bay Region Modernism, see: David Gebhard, "Introduction: The Bay Area Tradition," in *Bay Area Houses*, ed. Sally Woodbridge (Salt Lake City: Peregrine Smith Books, 1988), 3-22; Marc Treib, *Appropriate: The Houses of Joseph Esherick (*San Francisco: William Stout Publishers, 2008); Donlyn Lyndon and Jim Alinder, *The Sea Ranch: Fifty Years of Architecture, Landscape, Place, and Community on the Northern California Coast (*New York: Princeton Architectural Press, 2014); and California Department of Transportation, *Tract Housing in California, 1945–1973: A Context for National Register Evaluation* (Sacramento: California Department of Transportation, 2011), 92-95, 197-98.

PART TWO


Lombard St
Presidio
Van Ness Ave
Geary Blvd.
Market St
Golden Gate Park
Central Freeway
Nineteenth Ave.
Third St
Portola Dr.
Southern Freeway
Third St

Chapter 3
Diamond Heights Redevelopment Project

In 1948, when the San Francisco Redevelopment Agency was established, Diamond Heights was not yet known as such and existed as a collection of individual owned plats, including the Fairmount Tract, Horner's Addition, and the Crocker Estate.[8] With a population of just 374 people and most of the land vacant or devoted to cattle grazing, one might have called this a quiet part of town, except for the presence of an operating rock quarry; the quarry extracted Franciscan Chert or "red rock." The construction of San Jose Avenue along the Southern Pacific Railroad's "Bernal Cut" in 1930 and the completion of O'Shaughnessy Boulevard in 1941 had also recently made the area more accessible from the northern and western parts of the city.[9]

[3-1] (previous spread) Aerial photograph of Diamond Heights Redevelopment Area. Aero Photographers, March 15, 1960. [San Francisco History Center, San Francisco Public Library]

The 325-acre area that would soon become the Diamond Heights Redevelopment Project area, is defined by three hills—Red Rock Hill (690ft), Gold Mine Hill (680ft), and Fairmount Hill (540ft)—and Glen Canyon (approx. 250ft). Although parts of the area had been platted out on a gridiron, the steep topography defied such rigid geometry and the streets

[3-2] "Diamond Heights: The Final Showing. A Commercial Site," San Francisco Redevelopment Agency, brochure, 1975. [Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]

8 The following history of the Diamond Heights Redevelopment Project is largely based the *Diamond Heights Historic Context Statement* that I wrote as an intern for the San Francisco Planning Department. The *Diamond Heights Historic Context Statement* provides a much lengthier and fine-grained history of the development and architecture of Diamond Heights; the history provided here is a concise overview aimed at familiarizing the reader with the neighborhood, redevelopment project, and broad architectural and development trends. See, Simonson, Hannah and City and County of San Francisco Planning Department. *Diamond Heights: Historic Context Statement (draft)*. San Francisco: City and County of San Francisco Planning Department, 2016.

9 For more information on Glen Canyon and the Diamond Heights area prior to redevelopment, see: Emma Bland Smith, I*mages of America: San Francisco's Glen Park and Diamond Heights* (Charleston, SC: Arcadia Publishing, 2007); and Glen Park History, http://glenparkhistory.wix.com/glenparkhistory#!diamond-heights/c1l4v.

[3-3] (top)
KWBR-FM radio station transmitter on Red Rock Hill, c. 1950.
[San Francisco History Center, San Francisco Public Library]

3-4] (bottom)
Franciscan Chert, or "red rock," quarry in Diamond Heights, c. 1950.
[San Francisco History Center, San Francisco Public Library]

remained merely paper streets. After World War II, despite a boom in economy and population, Diamond Heights was one of the last undeveloped areas of San Francisco.

California's 1945 Community Redevelopment Act gave municipalities the authority to create redevelopment agencies to address urban blight.[10] It was under this authority that the San Francisco Redevelopment Agency was established in 1948, initially run for a short time by Joseph L. Alioto whole would become Mayor of San Francisco in 1968. As the postwar phenomenon of suburbanization drew many, especially more affluent, white families, out of the urban core to newly developed sprawling subdivisions, cities began to suffer from divestment and abandonment. Real and perceived "urban blight" or "slums" were of major concern across the nation. Redevelopment agencies were established as means to address blight; however, this unfortunately often meant massive displacement of low-income and minority residents, and the destruction of historic urban fabric.[11] San Francisco Mayor Willie Brown would later reflect on the devastating effect of redevelopment on San Francisco's black community, especially in the Fillmore, "You look at the results and it does appear to be 'Black Removal,' but I think that the motivation was pure commercial greed."[12]

The history of redevelopment in Diamond Heights is a rather unusual case as it was so sparsely populated or developed. Although clearly not a "slum," the San Francisco Redevelopment Agency justified the project site by arguing that the area was blighted due to "economic dislocation and disuse."[13] The California Supreme Court ruled in agreement with this characterization in the case *San Francisco Redevelopment Agency v. Hayes* (1954). The legal language of the Health and Safety Code at the time read:

> A blighted area is characterized by: (a) An economic dislocation, deterioration, or disuse, resulting from faulty planning. (b) The subdividing and sale of lots of irregular form and shape and inadequate size for proper usefulness and development. (c) The laying out of lots in disregard of the contours and other physical characteristics of the ground and surrounding conditions. (d) The existence of inadequate streets, open spaces, and utilities.[14]

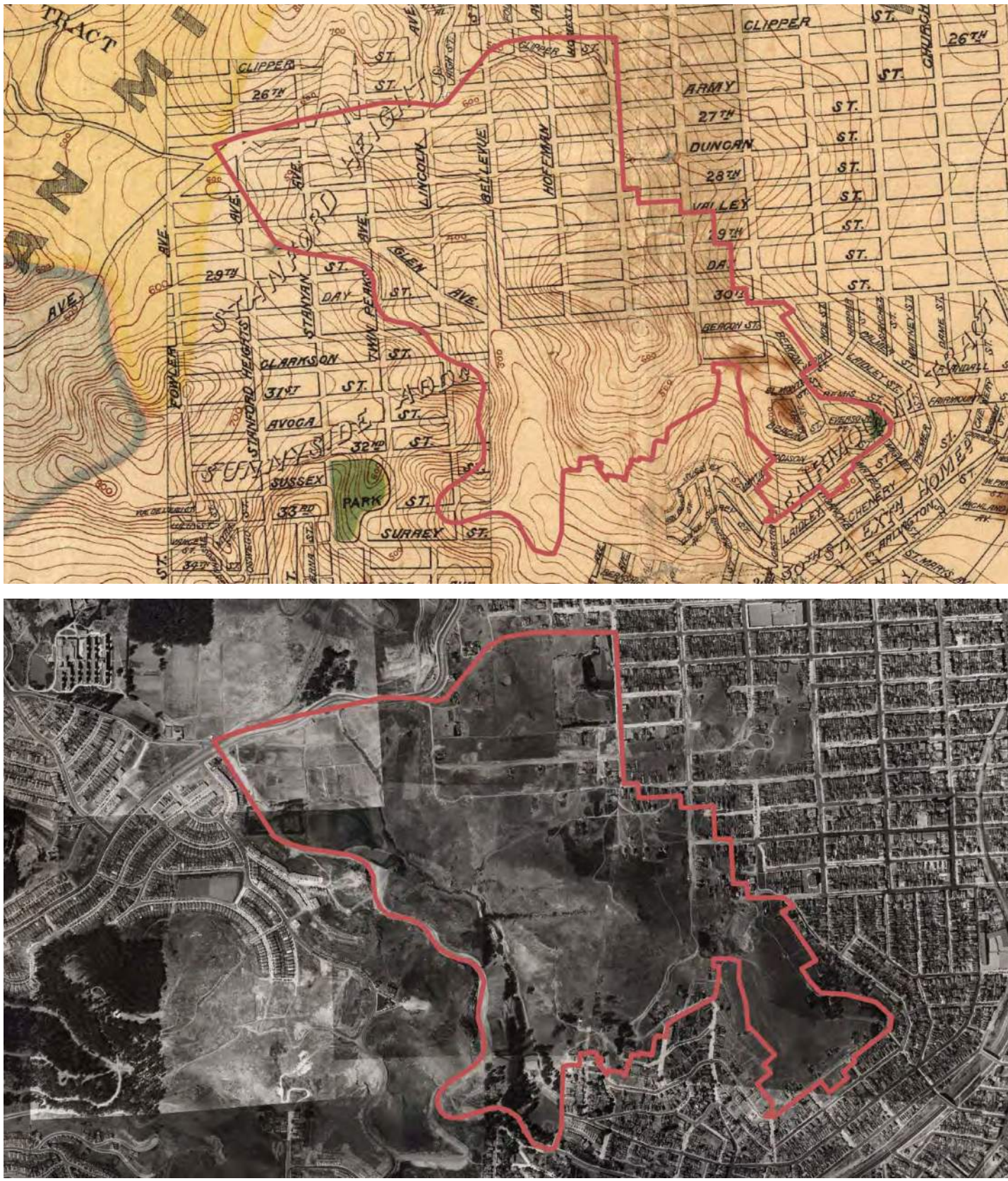
10 The 1945 law was later superseded by the 1951 Community Redevelopment Law. The legal language of the law was codified in the California Constitution, Article XVI, Section 16 and the California Health and Safety Code, Division 24, Part 1.

11 For more on redevelopment and urban renewal in San Francisco, see: Chester Hartman, *City for Sale: The Transformation of San Francisco* (Berkeley and Los Angeles: University of California Press, 2002); and Richard Brandi, "A Reevaluation of Urban Renewal in San Francisco," M.A. thesis, Goucher College, 2008.

12 Mayor Willie Brown quoted in Elizabeth Pepin and Lewis Watts, *Harlem of the West: The San Francisco Fillmore Jazz Era* (San Francisco: Chronicle Books, 2006), 171.

13 *Redevelopment Agency of the City and County of San Francisco v. Hayes*. Civ. No. 15893. First Dist. Div. One. Jan. 26, 1954.

14 Section 33042 of the California Health and Safety Code, quoted in *Redevelopment v. Hayes* (1954).



[3-5] (top)
1899 San Francisco Sewer System and Topography Map, indicating the steep hills of Diamond Heights and the gridiron paper streets. [David Rumsey Map Collection; cropped and annotated by Hannah Simonson.]

[3-6] (bottom)
1938 composite aerial photograph of San Francisco, illustrating the undeveloped hills of Diamond Heights.
[San Francisco Public Library, courtesy of David Rumsey Map Collection; cropped and annotated by Hannah Simonson.]

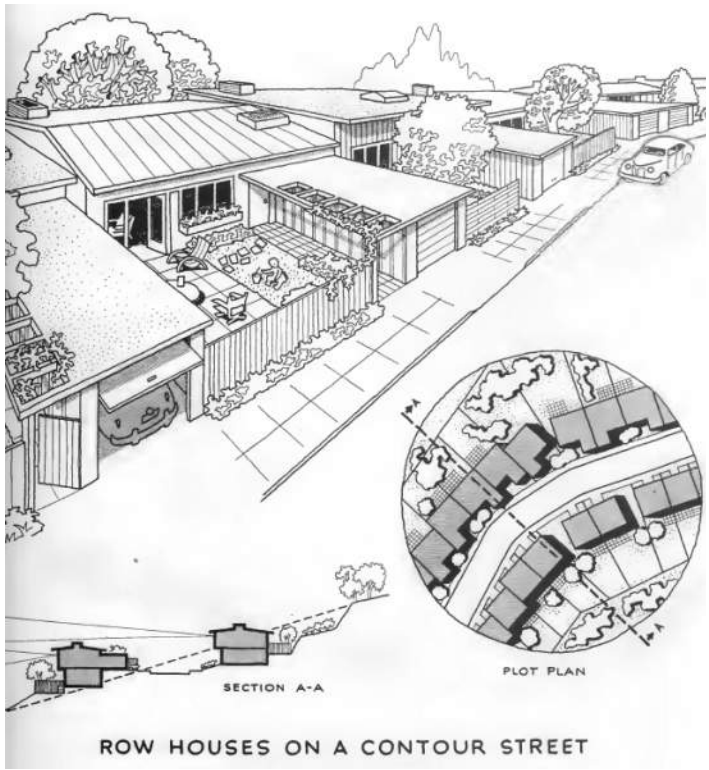
Of the 325 acres of Diamond Heights, there were only 14 acres of improved streets and just 18 acres of developed residential land (fig. 3-6). The gridiron platting proved to be justification enough to argue that development would not reasonably occur by market forces, and that the local government should step in for the interest of the city. In spite of the waves of suburban flight, the population increases in California and the Bay Area during the postwar period were still enough to create a housing scarcity in San Francisco. The Redevelopment Agency set its sights on Diamond Heights in the hopes that the project would set an example for the possibilities of renewal and contemporary urban planning.

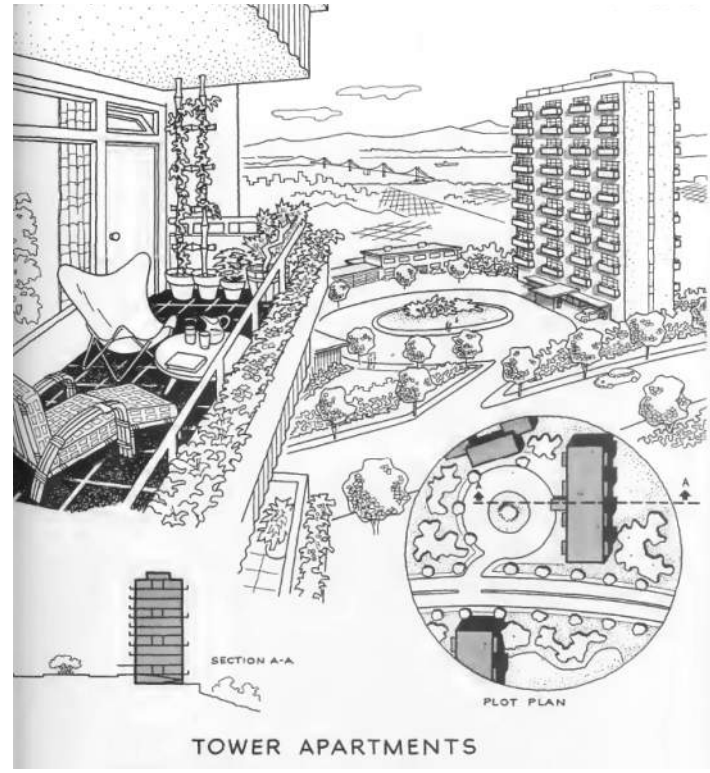
In 1950, the Redevelopment Agency designated a project area, naming it "Diamond Heights," after the hilly topography and the existing Diamond Street which lead from Noe Valley up to the saddle between Gold Mine and Fairmount Hills. They would go on to name all the newly formed streets in the project area after jewels, minerals, and geological elements, such as Topaz, Amber, Amethyst, Carnelian, and Cameo. In 1951, local architect and planner Vernon DeMars was hired to design an initial master plan for the Diamond Heights project, along with consultants Albert F. Roller and E. Elmore Hutchinson. DeMars was educated at UC Berkeley and worked for the Farm Security Administration (FSA) from 1936 to 1942, designing farmworker housing in the mode of socially conscious European Modernists; the emphasis of this school of design was functional, rational, and mass-producible. While working for the FSA DeMars employed the "neighborhood unit" concept of planning, in which institutional and commercial necessities were designed to be integrated with residences to create a complete community, and would use this concept in his approach to Diamond Heights. In his report to the Redevelopment Agency, DeMars states:

> Many prefer an urban life if they can have a feeling of country too. They like to live near their work, near shopping centers, theaters, concerts, museums, cultural activities of many kinds. They insist, of course, on good community facilities, schools, transportation. People want to live in an attractive neighborhood, free from heavy traffic, with trees, gardens, parks. [...] Not all wish to live in individual houses, some prefer apartments or flats. They all seek beauty and variety in their surroundings. *Impossible?* Not at all – in San Francisco.[15]

The idea of creating a suburban-like environment in the center of San Francisco allowed DeMars to address several key issues: suburban flight, economic and social diversity, and the site-specific topography. While postwar suburbs attracted young families with the American Dream of home-ownership and the perception of safe, quiet neighborhoods, DeMars sought to appeal both to this desire *and* to middle-class families, couples, and individuals

15 "Liability into Asset: Redevelopment in Diamond Heights; an exhibition of drawings and models." AIA exhibition brochure. July 23 – August 11 [no year]. Box 32A, Folder V.152, Vernon DeMars Collection, 2005-13, Diamond Heights Files, Environmental Design Archives, University of California, Berkeley.





[3-8 & 3-9] (top)
Vernon DeMars illustrations of multiple housing typologies with consideration of relationships to topography and views. ["Diamond Heights: A report on the tentative redevelopment plan," San Francisco Redevelopment Agency (March 1952): 28-32.]

[3-10] (bottom)
Cohen & Levorsen model, winning proposal for Red Rock Hill Competition. [San Francisco History Center, San Francisco Public Library]

[3-7] (previous spread)
Vernon DeMars site model for Diamond Heights, 1951.
[Vernon DeMars Collection, Environmental Design Archives,
University of California, Berkeley.]

with varying tastes and lifestyles. Townhouses, apartments, and condos provided a range of scale and affordability, and these buildings were carefully placed throughout the site to ensure that all residents could take advantage of the spectacular views (fig. 3-7). Recognizing that the visual and physical access to Glen Canyon, and the views of the Bay and downtown San Francisco were a valuable resource, DeMars advocated for strategically siting taller townhouses on the uphill sides of streets, with lower-lying single family residences on the downhill side (figs. 3-8 and 3-9). The meticulous planning of the Diamond Heights project area was further reinforced by designating height limits, setbacks, building densities, and building typologies within each block of the neighborhood. In keeping with the Modernist planning and landscape principles of the Bay Area at the time, DeMars also proposed a network of public paths and open spaces, including Glen Canyon and smaller parks and playgrounds. Although the high-rise apartment towers that DeMars imagined, and that developers planned, were never realized for financial reasons, the other design and planning aspects of the DeMars plan were carried out throughout the redevelopment project.

In 1955, after having been delayed by the Redevelopment v. Hayes court case, the San Francisco City Planning Commission and Board of Supervisors allowed the Redevelopment Agency to begin eminent domain proceedings and purchasing land. Two million cubic yards of dirt were then removed from the tops of the hills to regrade the saddles between hills and to infill decommissioned rock quarries (fig. 3-25). The saddle between Gold Mine and Red Rock Hills would become a large flat area for the development of a "Neighborhood Center." The San Francisco Redevelopment Agency announced a national architecture competition on February 24, 1961 to attract the eye of the professional architecture and planning world, inspire interest in Diamond Heights, and showcase the possibilities of redevelopment. The Red Rock Hill Competition was a means for the Agency to tout their high design standards and leverage national media coverage (fig. 1-2). The competition was announced in the AIA's national newsletter, and the four finalists were featured in magazines such as *Western Architect & Engineer* and *Progressive Architecture*.[16]

The guidelines for the Red Rock Hill competition stipulated that proposals would include at least 900 housing units in the 22-acre site, as specified by the DeMars master plan. The top of Red Rock Hill is the highest point within Diamond Heights and is where DeMars imagined that high-rise apartments could be located, taking advantage of views over a mix of lower-rise townhouses and detached homes. Four finalists were selected by panel of reviewers and presented to developers under the condition that the developer that won the project bid would be

16 "Four Chosen for Red Rock Hill Project," *Western Architect & Engineer (*August 1961); and "Four Imaginative Proposals For San Francisco Redevelopment." *Progressive Architecture* 42 (August 1961): 37.

[3-11]
Red Rock Hill Condominiums, Diamond Heights Boulevard, Cohen & Levorsen, 1963. Cohen & Levorsen's design was selected from four competition semi-finalists by the developer San Francisco Redevelopers, Inc. The project was later handed off to General Electric Co. Photograph, c. 1965. [San Francisco History Center, San Francisco Public Library]

allowed to select one of the four proposals to build out. The firm San Francisco Redevelopers, Inc. (headed by Irvin Khan and Norman Smith) won the bid to develop Red Rock Hill on October 24, 1961, and selected the design by San Francisco firm, Cohen & Levorsen (figs. 3-10 and 3-11).[17] Although San Francisco Redevelopers, Inc. developed two blocks with architects Cohen & Levorsen, they ran into financial difficulties and eventually the project was handed off to General Electric, and later Ring Brothers. Ring Bothers would hire Joseph Esherick and Arthur Gensler to design what would become Diamond Heights Village (figs. 3-23 and 3-24).

On May 9, 1961, the first lots were sold at auction and construction began on residential, commercial, and institutional buildings in the Red Rock Hill area. Initial development was focused on Red Rock Hill and the Neighborhood Center, as this was conceived as the heart of the neighborhood (fig. 3-26). The Red Rock Hill competition drew interest and spurred developer investment, and by completing one discrete section of the project early, the Redevelopment Agency could expect that residents would move in and begin to form a community. The Redevelopment Agency sought to maintain tight control over the sale, development, and construction within Diamond Heights to ensure financial success and non-speculation. Their phased development schedule laid out a three-stage plan that allowed focused site preparation and construction efforts; the localized and phased development plan meant that residents could move in to Diamond Heights and be relatively less disturbed as construction moved on to another area of the site. Stage 1 (1961-64) of development was centered around Red Rock Hill and the Neighborhood Center, Stage 2 (1965-70) was focused on the southeastern area of Fairmount Hill and parts of Gold Mine Drive, and Stage 3 (1970-78) development primarily occurred on the very top of Gold Mine and Fairmount Hills (see Appendix 2).

Merchant builders, who took on the role of developer, builder, and real estate salesman, were responsible for the majority of single family home development in Diamond Heights.[18] Interested in efficiency of money and labor, merchant builders often did not hire architects or used in-house designers. In Diamond Heights, however, a number of merchant builders did hire architects to design their tracts. Architect Claude Oakland worked for Eichler Homes, Inc. on a number of projects in San Francisco, including a tract of 104 homes on Red Rock Hill with five different models in a California Mid-Century Modern style, featuring post and beam construction, courtyards, atriums, and expansive glazing (figs. 1-1, 3-12, 3-13, and 6-15). Local firm, Campbell & Wong designed a tract of eight houses for Guy Associates, which exemplifies the Second Bay Tradition with an exposed brick

17 San Francisco Redevelopers, Inc. was a private development firm, not to be confused with the local government agency–the San Francisco Redevelopment Agency (SFRA).

18 For more on merchant builders and their role in the postwar housing industry, see Ned P. Eichler, *The Merchant Builders* (Cambridge, Mass.: MIT Press, 1982).

[3-12]
230 Amber Drive, Claude Oakland for Eichler Homes, Inc., 1962. Photograph, c. 1962.
[Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

[3-13]
22 Amethyst Way, Claude Oakland for Eichler Homes, Inc., 1962. Photograph, c. 1962.
[Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

[3-14]
Turquoise Street, Campbell & Wong for Guy Associates, 1968. Photograph, c. 1968.
[San Francisco History Center, San Francisco Public Library]

fire place, large concrete columns, and a wood trellis-covered porch on the second story (figs. 3-14 and 8-18). In addition to a few custom, single family homes, architect Merrill Jew was hired by Elm associates to design a small tract of six homes on Duncan Street. Although the primary facades of this tract are modest, the rear facade features cantilevered, octagonal balconies looking over Glen Canyon (fig. 6-15).

Prominent local merchant builders, Galli Construction Co. hired the firm Hayes & Smith for their first tract of 63 homes on Red Rock Hill, but did not hire an outside architect to design their second tract on Gold Mine Hill. The award-winning Hayes & Smith designs for Galli were variations on Second Bay style with a varied palette of cedar wood shingles, board and batten siding, and unique roof lines (figs. 3-19 and 6-21). The second Galli tract of 65 homes on Gold Mine Hill feature Neo-Mansard roofs, exemplary of an eclectic trend in the late 1960s that sharply diverged from Modernism.

On Gold Mine Hill, Fisher-Friedman Associates, a well-known Bay Area architecture firm, designed a tract of award-winning luxury townhomes in the Third Bay Tradition (figs. 6-30 and 9-1). These townhouses are primarily clad in wood shingles and feature balconies, sheltered from the wind by projecting boxes, and expansive glazing to take advantage of the location at the peak of Gold Mine Hill. Just south of this tract, also on the top of Gold Mine Hill, is the multifamily residential complex developed by Ring Brothers, Gold Mine Hill Apartments. The complex is also in the Third Bay Tradition, featuring wood shingle cladding, shed roofs, and integrated landscaping in the vein of Sea Ranch. On Gold Mine Drive and Jade Place, overlooking the Neighborhood Center and Glen Canyon, sits one of the last tracts to be developed in Diamond Heights; developer, Progressive Builders, hired architect John Baumann to design these twelve homes. Although all of the homes are in the Third Bay style, unlike most of the merchant builder tracts in Diamond Heights, the homes aren't based on a single model—each has a unique floor plan, massing, and window openings. Some of the largest homes in Diamond Heights, the tract also features some more Post-Modern elements such as a dormer or round window.

Fairmount Hill contains a high concentration of architect-designed, individually developed single family houses. These include a home designed by B. Clyde Cohen, of the firm Cohen & Levorsen, who designed a house based on hexagonal geometry; the hexagon is evident in plan, the overhands that cantilever over the windows, and even

[3-15]
2 Digby Street, B. Clyde Cohen, 1963. Photograph, March 1966.
[San Francisco History Center, San Francisco Public Library]

[3-16]
66 Everson Street, Charles Warren Callister, 1963. Landscape architect, Casey Kawamoto. Photograph, c. 1966.
[San Francisco History Center, San Francisco Public Library]

[3-17]
Christopher Playground, 1971, soon after completion. Site design by Lawrence Lackey and Royston, Hanamoto & Mayes, construction by Recreation and Park Department. [History File, Recreation and Park Department]

[3-18]
St. Aidan's Episcopal Church, 5300 Diamond Heights Boulevard, Skidmore, Owings & Merrill, 1963. Photograph, c. 1963.
[San Francisco History Center, San Francisco Public Library]

[3-19]
Turquoise Way, Hayes & Smith for Galli Construction Co., 1963-4. Photograph, 1966.
[San Francisco History Center, San Francisco Public Library]

[3-20]
Fire Station No. 26 (formerly, John F. Shelley Fire Station), 80 Digby Street, Rockrise & Watson, 1963. Landscape architecture by Royston, Hanamoto & Mayes. Photograph, 1969. [San Francisco History Center, San Francisco Public Library]

[3-21]
Design drawing for townhouses on the block between Digby and Everson Streets on Fairmount Hill by Beverly Willis, c. 1971.
[Beverly Willis Architectural Collection, Ms1992-019, Special Collections, University Libraries,
Virginia Polytechnic Institute and State University.]

[3-22]
Fairmount Townhouses, Digby & Everson Streets, Beverly Willis for Alpha Land Co., 1973. Photograph c. 1973.
[Beverly Willis Architectural Collection, Ms1992-019, Special Collections, University Libraries,
Virginia Polytechnic Institute and State University.]

[3-23]
Diamond Heights Village, 115 Red Rock Way, Joseph Esherick and Arthur Gensler for Ring Brothers, 1975. Photograph, c. 1975. [San Francisco History Center, San Francisco Public Library]

[3-24]
Communal recreation and pool area at Diamond Heights Village. Photograph, c. 1975.
[San Francisco History Center, San Francisco Public Library]

[3-25]
Aerial photograph of the Diamond Heights Redevelopment Area. Aero Photographers, August 15, 1960.
[San Francisco History Center, San Francisco Public Library]

[3-26]
Aerial photograph of the Diamond Heights Redevelopment Area. Aero Photographers, December 12, 1964.
[San Francisco History Center, San Francisco Public Library]

in the light fixtures (fig. 3-15). Charles Warren Callister's design for 66 Everson Street is a unique example of the Second Bay Tradition with a mansard roof and highly geometric dormer windows (fig. 3-16). Another home, at 185 Beacon Street, designed by Jeno Lorincz for Helen Bradley, is an excellent example of Mid-Century Modern design, uniquely sited on top of a large exposed Franciscan Chert outcropping (fig. 5-1). Although the site was previously thought to be undevelopable, rock was blasted away to accommodate the split-level design and the leftover boulders were moved to the median on Diamond Heights Boulevard in front of the neighborhood center. Beverly Willis, the only female architect to participate in the Diamond Heights Redevelopment Project, designed a block of 51 townhouses on top of Fairmount Hill, between Digby and Everson Streets. These townhouses feature a diverse color and material palette, and have some of the best views in the neighborhood. The block is particularly significant for its communal central courtyard, which helps integrate the buildings in to the site and provides a safe, sheltered space for communal activities protected from the often windy hilltop (figs. 3-21 and 3-22).

In addition to the numerous examples of Second Bay, Third Bay, and Mid-Century Modern residential architecture in Diamond Heights, the institutional buildings are important organizing features and examples of Modernist design. The Neighborhood Center, located on the saddle between Red Rock Hill and Gold Mine Drive, is the heart of the Diamond Heights community—featuring a small commercial center with a Safeway grocery store, two churches, a nursery school, and a park and playground (fig. 3-17 and 4-1). The landscaping and site design of the Neighborhood Center was executed by Lawrence Lackey and local firm, Royston, Hanamoto & Mayes, and incorporates natural berm features and winding paths to connect the commercial hub to play areas and Glen Canyon. St. Nicholas Antiochian Orthodox Church takes cues from Byzantine style, with a large dome and bell tower, but features modern materials and greatly reduced ornament in a unique blend of Classicism and Modernism. Across the street from the Neighborhood Center is another church, St. Aidan's Episcopal Church, a somewhat expressionist Modern building designed by Skidmore, Owings & Merrill; the stuccoed building was originally painted white and featured a mural by local artist, Mark Adams (fig. 3-18). St. Aidan's featured prominently in the public debate about the development of moderate-priced public housing and school desegregation, advocating strongly for the racial and economic integration of Diamond Heights. Just above Walter Hass Playground on Fairmount Hill, sits one of the most dramatic buildings in the neighborhood—a Brutalist fire station designed by Rockrise & Watson (fig. 3-20).

After seventeen years, the Diamond Heights Redevelopment Project was fiscally closed out on September 27, 1978, and construction of all projects started during the redevelopment project was wrapped up by 1983. By the end of the Redevelopment Project, the population of Diamond Heights had increased from just 374 people to 7,300.

During redevelopment 2,265 new dwelling units were constructed—these consisted of 647 single family homes, duplexes, townhomes, rental apartments and condominiums. While 1,807 units were developed at market-rate, the Redevelopment Agency also developed 458 low to moderate income units, which they called "moderate priced private housing." This moderate priced private housing was also designed as part of a competition, which was awarded projects on four sites to teams of designers and developers. Although there was some controversy about this stage of the project from surrounding neighborhoods, particularly the Glen Park area which was closest to the proposed sites, the moderate priced private housing was essential to the basic socioeconomic goal of Diamond Heights, which was to provide housing for a racially and economically diverse group of residents. Of the 325-acre project area, 155 acres were developed for residential purposes during the redevelopment project. In addition to housing, the Redevelopment Agency Project resulted in 44 acres of new improved streets, 4 acres of commercial development, and 100 acres dedicated to public parks and open spaces.

DeMars conceptualized this "suburb within a city" to appeal to people attracted to the suburban lifestyle, but who still wanted the conveniences of living in the city. Diamond Heights has all the amenities of a suburb—a shopping center, public schools, lots of parking, playgrounds, and quiet curvilinear streets—but is just minutes from the Mission and downtown San Francisco by bus or car. The site plan design also carefully protected view sheds by imposing height limits and zoning for housing types because the dramatic views of downtown and the Bay are a particularly treasured characteristic of the area.

Diamond Heights contains one of the highest concentrations of Modernist architecture in San Francisco—with excellent examples of the Bay Area regional idioms of Modernist design. It is also quintessential Modernist in its idealism and ambition—there are houses literally hanging off of cliffs previously thought to be unbuildable (fig.6-33). And the architects and designers of this project truly believed in the power of good design to create better living.

PART THREE

Chapter 4
San Francisco Preservation Planning & Practice

In order to develop preservation goals and best practices for the Diamond Heights neighborhood, it is important to understand the state of local, state, and federal planning practice as it relates to the neighborhood. By understanding what regulations are or could be in place to protect historic resources, it is possible to formulate a plan for Diamond Heights that involves planning policy, as well as more grassroots advocacy and stewardship. San Francisco has a particularly interesting, if complex, historic preservation planning climate due to the California Environmental Quality Act and San Francisco's broad discretionary review authority. This section will discuss San Francisco historic resource designation, the Historic Preservation Commission, the California Environmental Quality Act (CEQA), the California Register, and a few of the tax and code incentives provided to owners of historic resources.

[4-1] (previous spread) Neighborhood Center, Morris & Lohrbach for San Francisco Redevelopers, Inc., 1965. Photograph, c. 1966. [San Francisco History Center, San Francisco Public Library]

[4-2] 92 Turquoise Way, designed by Edward Wong, built in 1962. Photograph, c. 1962. [San Francisco History Center, San Francisco Public Library]

Local Designation - Articles 10 and 11

In 1967, the Landmarks Preservation Advisory Board was established with the adoption of Article 10 of the Planning Code. Article 10, "Preservation of Historical, Architectural and Aesthetic Landmarks," outlines the powers, and subsequent responsibilities, of the Planning Commission to designate and protect local historic landmarks and districts. Locally designated resources, often referred to as Article 10 resources, are subject to review and

approval of demolition, major alterations, and new construction. A district is designated by ordinance, which will include neighborhood-specific design guidelines.[19]

In 1985, Planning Code Article 11, "Preservation of Buildings and Districts of Historical, Architectural and Aesthetic Importance in the C-3 Districts," was adopted and gave the Planning Commission authority to designate conservation districts in the downtown core (the C-3 zoning districts). Like Article 10 districts, these conservation districts include design guidelines and review and approval of proposed demolitions, major alterations, and new construction is required.

Historic Preservation Commission

The Landmarks Preservation Advisory Board only ever operated in an advisory capacity, but in 2009, City Charter Section 4.135 established the Historic Preservation Commission (HPC); the HPC serves as both an action and an advisory body, overseeing all Article 10 and 11 resources. As an action body, the HPC approves entitlements including Certificates of Appropriateness for Article 10 resources and Permits to Alter Article 11 buildings, and also adopts historic context statements and survey findings. Acting in an advisory capacity, the HPC forwards recommendations on landmark and district designations to the Planning Commission or Board of Supervisors, and reviews and comments on draft Environmental Impact Reviews. The HPC does not review or approve any permits or work involving historic resources that are not designated under Article 10 or 11 (i.e. California Register, National Register, or eligible resources). Additionally, although HPC will review and comment on EIR drafts, it has no role in determining the level of CEQA review required for a project. Review of non-Article 10 and 11 resources and determining the level of CEQA review is up to the Planning Department.

19 SPUR and San Francisco Architectural Heritage, "Historic Preservation in San Francisco: Making the Preservation Process Work for Everyone," A report by SPUR and San Francisco Architectural Heritage (July 2013). https://www.spur.org/sites/default/files/publications_pdfs/SPUR_Historic_Preservation_in_SF.pdf; the non-profit advocacy organization San Francisco Architectural Heritage now goes by the name San Francisco Heritage.
See also, San Francisco Planning Department, "San Francisco Preservation Bulletin No. 5: Landmark and Historic District Designation Procedures" (San Francisco: City and County of San Francisco, 2001). http://default.sfplanning.org/Preservation/bulletins/HistPres_Bulletin_05.PDF; San Francisco Planning Department, "San Francisco Preservation Bulletin No. 10: Historic and Conservation Districts in San Francisco" (San Francisco: City and County of San Francisco, 2003) http://default.sfplanning.org/Preservation/bulletins/HistPres_Bulletin_10.PDF; and the full text of the San Francisco Planning Code, including Articles 10 and 11, which can be found at http://www.amlegal.com/codes/client/san-francisco_ca/.

Certified Local Government

In 1995, San Francisco was granted Certified Local Government (CLG) status by the California Office of Historic Preservation (OHP), which provides San Francisco with access to funding and technical assistance while allowing to it to autonomously carry out the mandates of the National Historic Preservation Act.

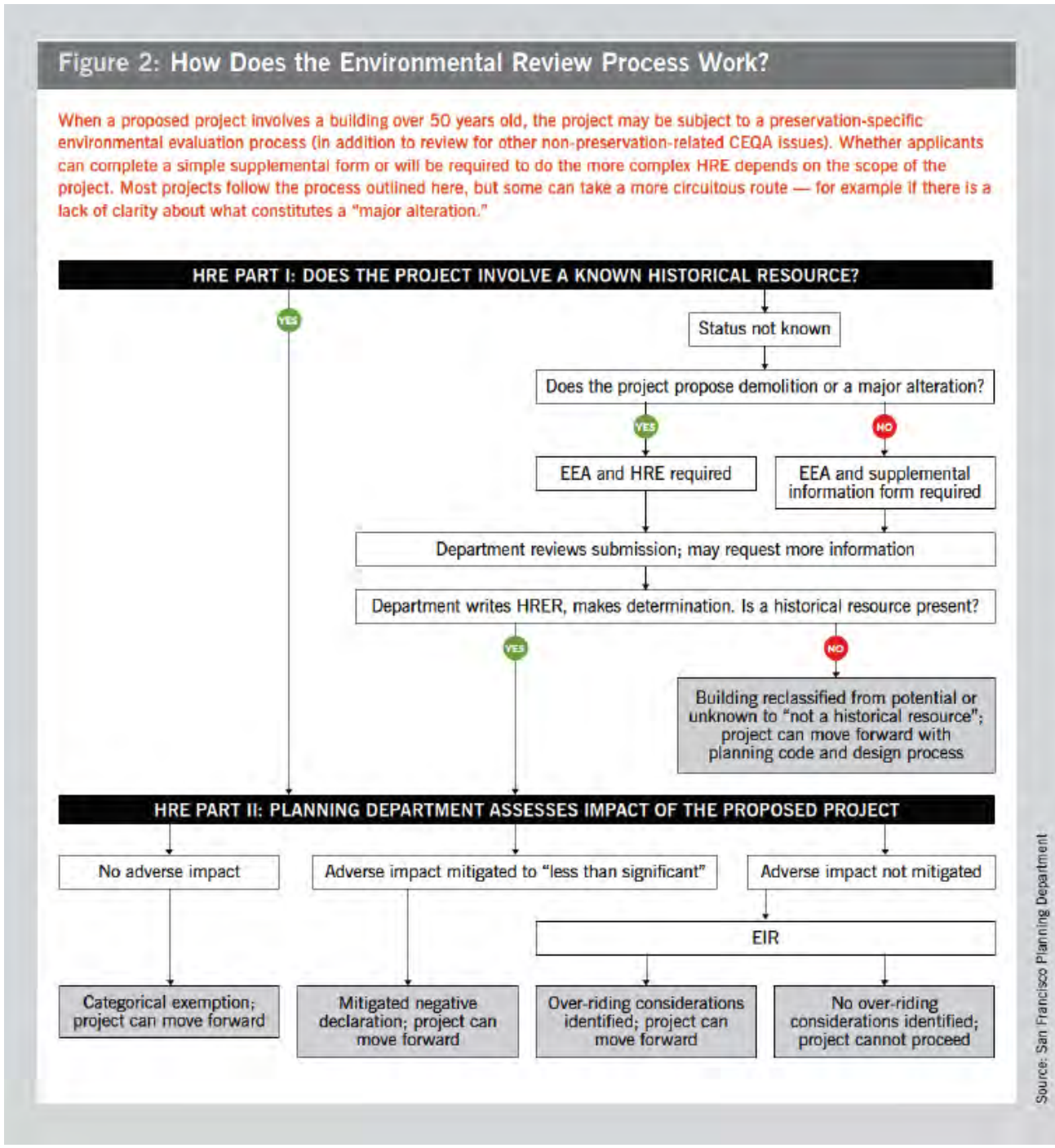
National Register of Historic Places & California Register

The National Register of Historic Places is a list of the nation's historic districts, sites, buildings, structure and objects, managed by the National Park Service as agency of the U.S. Department of the Interior. While there are no nationally regulated protections for National Register designated resources, federally funded or permitted projects affecting designated resources may be subjected to review under Section 106 of the National Historic Preservation Act. Additionally, listing on the National Register qualifies properties as "historic resources" for the purposes of CEQA review.

The California Register is similar to the National Register, using the same criteria of significance and integrity, and any National Register listed property in California is automatically listed on the California Register. Again, similar to National Register-listed properties, California Register-listed properties are not provided specific protections, but are considered "historic resources" under CEQA. The California Register is administered by the California Office of Historic Preservation, an office of the California State Park system. Properties listed on the National Register or California Register may also qualify for state and/or federal tax credits, which will be discussed further below.

CEQA & Discretionary Review

Codified in the California Resources Code (Sections 21000-21178) in 1970, the California Environmental Quality Act, commonly known as CEQA, is similar to the National Environmental Policy Act (NEPA) in that it does not regulate land use, but requires information gathering, public disclosure of environmental impacts, public consultation, and consideration of alternative actions to mitigate impact as part of the state and local agency decision-making process. CEQA also affects historic and archeological resources as it states, "a project that



[4-3]
Environmental review process in San Francisco.
[San Francisco Planning Department]

may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment."[20] CEQA requires review of projects that could result in substantial adverse changes to natural or cultural resources *and* that require discretionary approval by a government agency.

For the purposes of CEQA, "historic resources" are those either listed or officially determined eligible (generally through an adopted survey) to be listed on either a local register or the California Register. It is notable that properties that are not listed or officially determined eligible, but otherwise identified as potential resources "based on substantial evidence" are also considered "historic resources" under CEQA.[21] In San Francisco, proposed demolition or major alterations of buildings over 45 years old are subject to review under CEQA, which means that some 135,000 buildings (approximately 75% of all buildings) fall into this category.[22]

Due to a particular quirk in the San Francisco Business and Tax Regulation Code, all planning permits are subject to discretionary review.[23] Article 1, Section 26(a) of the Business and Tax Regulation Code which gave the Planning Commission "discretionary review" authority in the 1950s.[24] While in most cities a building permit approval is considered a ministerial action (which is to say, one that is performed within established procedures without the exercise of individual judgment) rather than a discretionary action because the applicant either does or does not meet building code, in San Francisco a building permit that meets code is still subject to discretionary review. The discretionary power rests with the Planning Commission, but it is generally delegated to the Planning Department which is supposed to use the power only in "exceptional and extraordinary circumstances."[25] However, since CEQA applies to all discretionary action that might substantially affect natural or historic resources, CEQA applies very broadly in San Francisco Planning.

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20 Section 21084.1, Division 13 of the California Public Resources Code. https://leginfo.legislature.ca.gov/faces/codes_displayText.xhtml?lawCode=PRC&division=13.&title=&part=&chapter=2.6.&article=

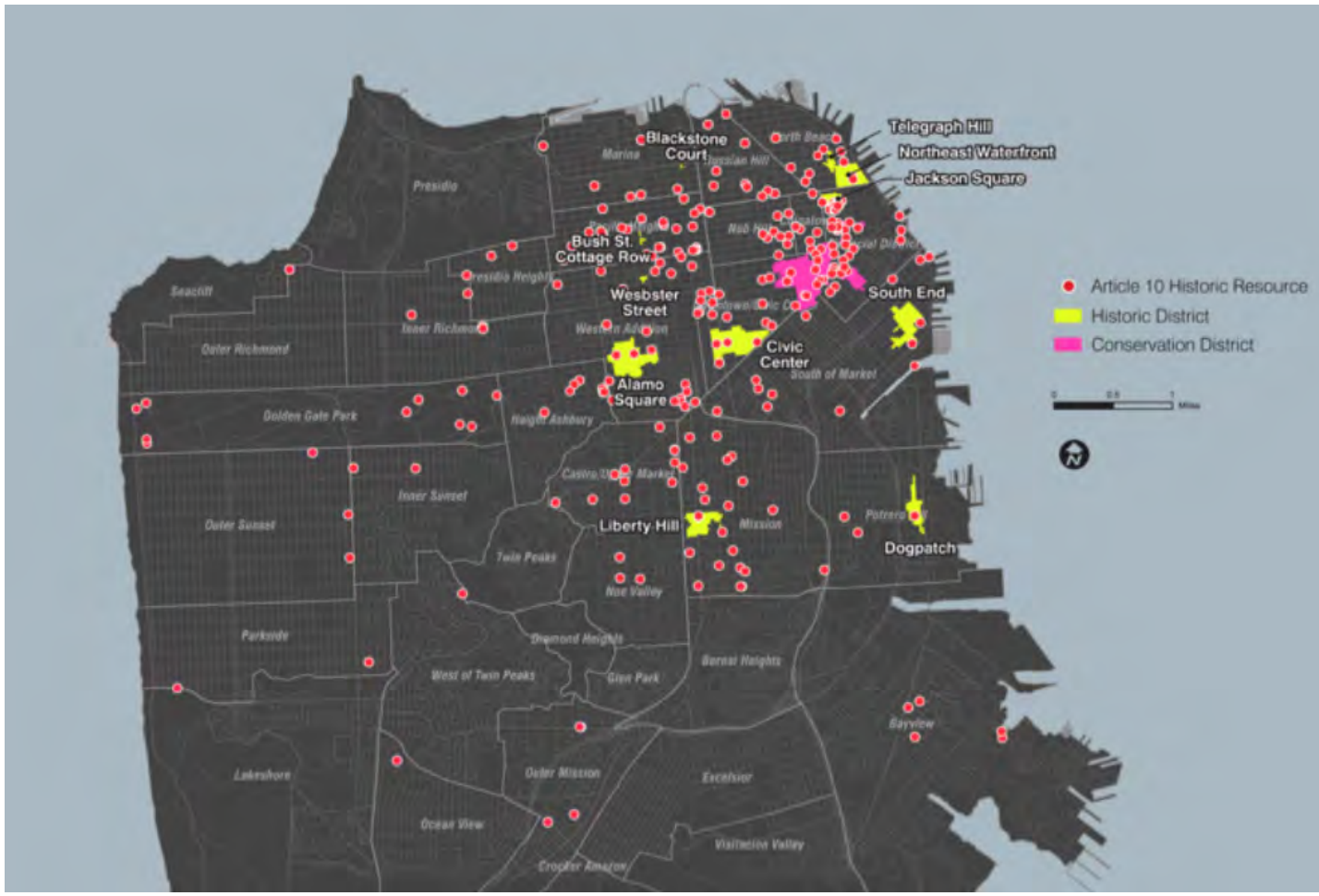
21 San Francisco Planning Department, "Preservation Bulletin No. 16," 1.

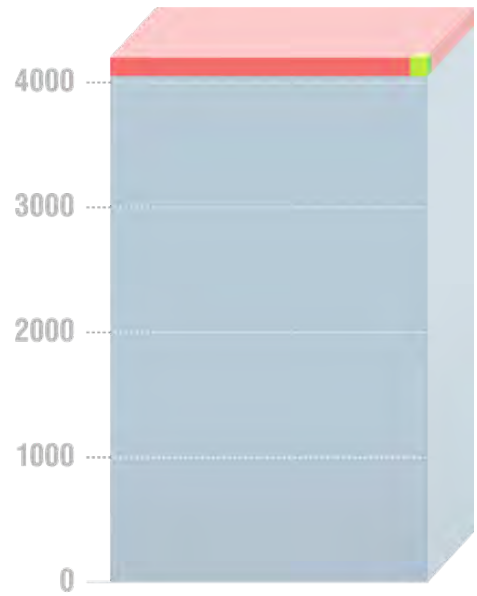
22 SPUR, "Historic Preservation in San Francisco," 25-29.

23 Article 1, Permit Procedures, Section 26 (a), Business & Tax Regulation Code of the San Francisco Municipal Code. http://library.amlegal.com/nxt/gateway.dll/California/planning/planningcode?f=templates$fn=default.htm$3.0$vid=amlegal:sanfrancisco_ca$sync=1.

24 For more information on discretionary review in San Francisco, see: San Francisco Planning Department, "Application Packet for Discretionary Review" (San Francisco: City and County of San Francisco, 2012), http://sf-planning.org/sites/default/files/FileCenter/Documents/491-Discretionary%20Review%20Application.pdf

25 San Francisco Planning Department, "Application Packet for Discretionary Review," 1.





[4-4]
Article 10 Historic Resources, Article 11 Historic Districts, and Conservation Districts in San Francisco.
[San Francisco Planning Department]

[4-5]
Approximately 5,000 permit applications and entitlements are reviewed by the San Francisco Planning Department each year; approximately 500 (10%) trigger a full evaluation by a Preservation Planner; and approximately 5 (0.1%) trigger an EIR.
[San Francisco Planning Department.]

In San Francisco, all resources are categorized as either Category A, Category B, or Category C resources. [26]

A. Historic resources.
B. Properties requiring further consultation and review (includes all resources over 45 years old that have not otherwise been determined to be Category A or C resources).
C. Properties determined not to be historic resources or not yet age eligible.

The significance of CEQA and San Francisco's discretionary review is that projects proposing demolition or significant alterations of buildings - even those not listed on local, state or federal registers - can be reviewed for potential adverse effects on historic resources. Generally, this means that historic resources are less likely to be demolished or significantly altered without the Planning Department or the public's knowledge, and there is greater opportunity to explore alternative solutions to potential adverse impacts during the design and permit review process.

Tax & Code Incentives

San Francisco has a number of local, state, and federal incentives to encourage the preservation, rehabilitation, or repair of historic resources. Tax incentives include the California State Mills Act, the Federal Rehabilitation Tax Credit program, and income tax reductions in exchange for conservation or facade easements; to qualify for these tax incentives a resource must be listed on the National Register or, in the case of the Mills Act, on a local register or the National Register. Code incentives include the California Historic Building Code (CHBC) which allows for performance-based (rather than prescriptive) code regulation and enforcement for historic buildings listed at the local, state, or federal level. San Francisco also has a Transfer of Development Rights (TDR) program, which was adopted in Article 11, and allows for the transfer of unused permitted floor area in the downtown core.[27] Although all of these tax and code incentives apply only to listed resources, which would presently exclude all buildings in Diamond Heights, these incentives will be important considerations for residents if they decide to pursue any form of historic resource designation.

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26 San Francisco Planning Department, "Preservation Bulletin No. 16," 7-8. Category C resources are not reviewed under CEQA. For a project involving a Category A or B resource that might trigger CEQA, the first step is to determine whether the project is statutorily or categorically exempt from CEQA, in which case a Categorical Exemption (CatEx) form is filled out. If the project is not exempt, the project sponsor is required to submit some level of information - either an Environmental Evaluation Application (EEA) with supplemental form (for projects not proposing demolition or a major alteration) or an Historic Resource Evaluation (HRE - for projects proposing demolition or a major alteration). The Planning Department then reviews the information and responds in a Historic Resource Evaluation Response (HRER) with a formal determination of whether or not an "historic resource" is present. If no historic resource is present, the project can proceed. If there is an historic resource present, the Planning Department will assess the potential impact of the project on the resource and will determine that either (a) the project does not have any significant adverse impact and can move forward, (b) the adverse impacts of the project are mitigated and the project can move forward with a Negative Declaration or Mitigated Negative Declaration agreement, or (c) the project will result in adverse effects that are not mitigated, and thus the project sponsors must complete an Environmental Impact Report (EIR) before they can proceed. For more information on the preservation process as it relates to CEQA, see: SPUR, "Historic Preservation in San Francisco," 25.

27 SPUR, "Historic Preservation in San Francisco," 13.

Chapter 5
Evaluation Framework

While San Francisco has innumerable modern architectural and landscape resources, they tend to be infill or pockets in older neighborhoods; whereas Diamond Heights is a uniquely dense, cohesive example of Modernist planning and architecture within the city. This is primarily due to the simple fact that most of the 7x7 mile peninsula had been built up by the 1930s. After World War II, when Modernist design really took off in California, Diamond Heights was one of the only large buildable areas not designated as park land. Since the development of Diamond Heights occurred over a seventeen-year period from 1961-1978, the area also exemplifies a range of architectural styles from the Mid-Century Modern of the early 60s to the shingle-clad, Sea Ranch-inspired condos of the 70s. Since Diamond Heights was conceptualized as a "neighborhood unit," the associated property types include commercial and institutional buildings, although residential building types are much more common.[28]

[5-1]
185 Beacon Street, designed by Jeno Lorincz, built in 1964.
[Hannah Simonson]

28 Houses built prior to redevelopment are typically of a Victorian-era style, or modest cottages. While some of these pre-redevelopment houses may be eligible historic resources, they should be evaluated using alternative frameworks.

The following information is provided to give context for the formal and architectural trends that are evident in Diamond Heights. In terms of preservation planning, significance is defined as, the meaning or value ascribed to a resource based on the National Register (or state register) criteria for evaluation. Integrity is defined as a property's ability to convey its significance.[29] The National Register of Historic Places lays out seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.[30] Integrity is not contingent upon material condition; a house can been in poor structural or material condition, but still have integrity which conveys its significance.

National Register	California Register	Description
Criterion A	Criterion 1	Resource or district is associated with events that have made a significant contribution to the broad patterns of our history.
Criterion B	Criterion 2	Resource or district is associated with the lives of significant persons in our past.
Criterion C	Criterion 3	Resource or district embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction.
Criterion D	Criterion 4	Resource or district has yielded or may be likely to yield, information important in history or prehistory.

29 National Park Service, *National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation* (Washington, DC: U.S. Department of the Interior, 2002), 7-11.

30 National Park Service, *National Register Bulletin No. 15*, 44-49.

Culture of Modernist Design

The culture of Modernism permeated not only architecture, but landscape design, planning, interior design, and product design in the 20th century. Modernist design is extremely diverse, spanning many decades of evolution and including innumerable stylistic and regional variations. The *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement* defines the period of significance of Modern architecture in San Francisco as spanning 1935 to 1970. The context statement also defines Mid-Century Modern to be a "vernacular style commonly used in commercial strips, residential tract development, and institutional buildings" from approximately 1940 to 1960. This context statement usefully describes the international history of Modernism to contextualize the specific iterations of Modernism in San Francisco. The context statement notes that in San Francisco, Mid-Century Modern design in particular was popular for institutional buildings – such as libraries, recreation centers, and churches—and was often more fully expressed on the larger corner lots of builder-developer constructed neighborhood tracts.[31]

While it is challenging to generalize about Modernism, the particular California and Bay Area idioms of Modernism tended to emphasize a casual lifestyle and connection between indoor and outdoor spaces. In many parts of the city, the wind and fog deter people from spending as much time outdoors as in other parts of California; many San Francisco architects addressed this challenge with interior courtyards, atriums, patio plans, or projecting trellises. In hilly San Francisco, Diamond Heights in particular, the connection to the outdoors was often achieved by capturing expansive views through large windows.

The culture of Modernist design extended into the home with new technologies in the kitchen especially; all-electric kitchens designed for ease and efficiency of use, for example, were marketed directly at women. General Electric saw a cross-promotional opportunity with redevelopment projects such as the Diamond Heights project, and partnered with developers and merchant builders to advertise apartments, houses, and condos conveniently outfitted with all-General Electric appliances. The Galli Construction Co. homes on Red Rock Hill each had a small metal medallion embedded in the sidewalk in front of their entry walkway to indicate that they were a General Electric home; reading "Medallion Home, Live Better Electrically." Although many are extant today, some have been lost during sidewalk renovations.

31 Mary Brown and San Francisco City and County Planning Department, *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement (*San Francisco: San Francisco City and County Planning Department, 2010), 116.

Automobile convenience was a key strategy in the design of Diamond Heights as a suburb within the city. Postwar car culture was also closely tied with the rise of Modernism, so the inclusion of carports or attached garages was an important feature of Modernist residential architecture. Although Diamond Heights is high up in the hills, easy parking would make Diamond Heights attractive to commuters. When the streets and lots were redrawn, Vernon DeMars made sure that all lots were easily accessible and that street frontage could adequately accommodate a garage and leave room for street parking. All of the single-family homes in Diamond Heights have one- and two-car garages, as do the street-facing townhomes and condos.[32] The larger condo and apartment developments such as Diamond Heights Village and Village Square have off-street spaces or communal garages. In order to maximize view potential for all residences, single-family homes were mainly built on the downhill side of streets, and due to the high premium on land in San Francisco these lots were only as large as necessary. The resulting design is a garage that makes up most of the primary facade, providing convenient automobile access, and an expansive view on the rear facade.

While Modernist architecture was built from just as many materials as there were variations of Modernism, certain materials like glass, steel, and concrete are popularly associated with the Modern Movement. Other materials like stucco and plywood were favored for their versatility and affordability. Industrial innovations associated with World War II were particularly influential in Modernist design because many new materials became widely available; aluminum, stainless steel, and precast concrete were three such popular materials. Steel and reinforced concrete allowed architects to experiment with new forms and larger spans, making design features such as huge windows, cantilevers, and curtain walls readily achievable. In San Francisco, wood shingle siding, which was already associated with the Bay Tradition, became a particularly prevalent in the 60s and 70s in response to the popularity of Sea Ranch. Many Modernist architects and builders were also interested in the possibilities of mass-produced and pre-fabricated design in light of the postwar demand for affordable housing. The combination of technological advances and housing demand lead to innovation and experimentation in building materials and construction methods.

32 Garages are usually attached, with the notable exception of the Glenridge moderate-priced private housing development and the carports at the Gold Mine Hill Apartments.

Bay Regional Modernist Idioms

Architecture critic, Lewis Mumford, coined the term "Bay Region Modern" in a 1947 article in *The New Yorker*. Mumford and other East Coast architectural elite debated whether or not the regional style existed or mattered at the 1948 MoMA symposium, but the term caught on by the 1950s nonetheless.[33] Bay Region Modern can be characterized as a machine-age Modern idiom that also incorporates the more rustic, organic influences of earlier Bay Region architects such as Bernard Maybeck, Julia Morgan, and Ernest Coxhead; this so-called First Bay Tradition of the 1880s to 1930s was more closely aligned with the Eastern Shingle Style and the Arts & Crafts movement, and is not considered a "Modernist" style. The Second Bay Tradition emerged after World War II and incorporated more machine-age materials, forms, and massing. The development of the Third Bay Tradition was heavily influenced by architects such as Joseph Esherick, Charles Moore, and the landscape architect Lawrence Halprin, and marks the tail end of Modernist design in San Francisco—often bleeding in to Post-Modernism.

[5-2]
Roos House, 3500 Jackson Street, San Francisco Landmark #56, architect Bernard Maybeck, built 1909. The Roos House is an example of the First Bay Tradition. [Wikimedia Commons]

33 Brown, *San Francisco Modern Architecture*, 104. See also, San Francisco Planning Department, "The Cowell House Landmark Designation Report: Landmark No. 270" (San Francisco: City and County of San Francisco, 2016), 33.

Second Bay Tradition (1937 – c. 1964)

The early Bay Area regional style is now referred to as the First Bay Tradition, spanning roughly the 1880s to the 1930s. Following it, came the new Modernist idiom of Bay Area regional style, known as the Second Bay Tradition, spanning roughly from 1937 to 1964. Architects William Wurster, Garner Daily, and Vernon DeMars were key shapers of this style, especially in their collaborations with landscape architects such as Thomas Church, Garrett Eckbo, and Robert Royston, since the Second Bay style is noted for architecture built into the surrounding landscape. Trellises, terraces, and decks were commonly used to connect homes to the often hilly terrain of San Francisco. Second Bay architecture often features locally sourced redwood and large expanses of glass.

Associated Property Types

The Second Bay Tradition is primarily found in residential buildings, particularly single family residences. It is very rare to find commercial or institutional buildings in the Second Bay style; although some examples exist, they are more frequently a hybrid with Mid-Century Modern and are not found in Diamond Heights. Second Bay residential properties are most frequently architect-designed, single family homes. While the Second Bay Tradition is not generally associated with tract developments, Diamond Heights presents a notable exception. The tract of sixty-three houses on Red Rock Hill by Galli Construction Company exemplifies a number of models in the Second Bay style designed by architects Hayes & Smith. A small tract of six houses for Elm Associates designed by Merrill Jew are also in the Second Bay Tradition.

Associated Diamond Heights Architects & Landscape Architects

Charles Warren Callister
Max R. Garcia
John C. Seward
Campbell & Wong
Merrill Jew
Hayes & Smith
Garrett Eckbo
Robert Royston

Typical Character-Defining Features [34]

- Plain, simple, or vernacular appearance
- Small scale, emphasis on volume rather than ornament
- Cladding of wood shingles or wood siding, often redwood
- Board and batten siding
- Flat, gently pitched, or canted roof forms
- Overhanging eaves with exposed rafter tails
- Horizontal orientation
- Post-and-beam construction
- Large expanses of glass and/or ribbon windows
- Open-plan or flexible interior plan
- Emphasis on indoor-outdoor living spaces
- Common landscape features include pergolas, atriums, and trellises

Evaluation Criteria

According to requirements for historic designation set forth by local, state, and federal governments, individual resources must retain enough of their character-defining features to convey their significance, which necessitates the retention of integrity of design, material, and setting. A resource is eligible under Criterion C/3 (architecture) if it conveys "the distinctive characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction."[35]

In assessing individual resources of the Second Bay Tradition, it is important to pay particular attention to siting and the relation of the formal masses with the surrounding landscape. Material details such as cladding, especially original wood siding or shingles, convey integrity. In the *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, it is noted that "It is not uncommon for buildings in San

34 I have borrowed Mary Brown's list from *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, with exception of a few features that are not found in Diamond Heights. This list is reflective of my field observations and in the interest of consistency within the Planning Department, it feels appropriate to build on this pre-established set of criteria. See, Brown, *San Francisco Modern Architecture,* 174-75.

35 National Park Service, *National Register Bulletin No. 15*, 2.

Francisco to take advantage of views by turning their backs to the street, meaning the primary entry is located at a secondary facade. In certain cases, both the street facing facade and the view facade can be considered primary facades."[36] This is particularly true in Diamond Heights where many of the Second Bay homes are hanging off the steep hillside, supported by concrete columns. Many of the Second Bay homes in Diamond Heights overlook Glen Canyon from Red Rock Hill and are highly visible from the public right-of-way on sidewalks, public staircases, and public paths in Glen Canyon. Thus, while many of these houses present a modest or anonymous street-facing facade, the "rear" facade may also be of primary importance.

Alterations that can result in loss of integrity include second story additions, prominent or out-of-scale additions to the front elevation, or recladding of shingles or wood siding in stucco. The enclosure of balconies or other outdoor spaces and alteration of windows could have a cumulative impact resulting in the loss of integrity.

Resources may be eligible under Criterion C/3 (architecture) as contributors in historic districts. An eligible district would consist of a cohesive grouping of buildings that are related by their architect or design. While the district must, overall, retain its character-defining features, the threshold of integrity of a contributing resource within a district is lower than the threshold for an individual resource. Larger districts that encompass smaller areas of Second Bay design may additionally be eligible under Criterion A/1 (events) for their association with major San Francisco development plans, such as redevelopment and urban renewal.

36 Brown, *San Francisco Modern Architecture*, 176.

[5-3]
66 Everson Street | This is a rare (for Diamond Heights) example of a custom, architect-designed Second Bay home. Designed by Charles Warren Callister, the house has extremely high integrity. [Hannah Simonson]

[5-4]
103 Turquoise Way | This townhouse designed for Galli Construction Co. by Hayes & Smith has high integrity and is typical of the tract, making it eligible as a potential district. [Hannah Simonson]

[5-5]
120 Turquoise Way | Although this house designed by Max Garcia has been recently renovated, resulting in a loss of material integrity, it retains its formal characteristics and due to its importance as the individually developed property during Diamond Heights redevelopment, it could still be considered a contributor in a district. [Hannah Simonson]

[5-6]
120 Turquoise Way immediately after completion of construction in 1962.
[San Francisco History Center, San Francisco Public Library]

Mid-Century Modern (1945 – c. 1965)

Mid-Century Modern design developed from earlier Modernist idioms such as the International Style and Streamline Moderne as a more accessible and organic variation. Mid-Century Modern design is closely associated with post-World War II economic prosperity and the housing boom. While the term "Mid-Century modern" was developed by the public, rather than academics, the term usefully encompasses the more casual, sometimes vernacular, regional variations on Modernism. As opposed to iconic, high-style modernism, Mid-Century Modern could be designed by architects or merchant builders and was often built for the middle-class consumer. Notable design elements can include flat or low pitched roofs, cantilevered overhangs, stucco siding, and large expanses of windows. Mid-Century Modern design fully embraced the casual indoor-outdoor living style of California by incorporating trellises, atriums, large windows, and planters to create a visual and spatial connection to the outdoors.

Much of Mid-Century Modern design borrowed influences from Frank Lloyd Wright and the Arts & Crafts movement to create a warmer and more organic version of Modernism. Wright was a noted Japanophile and collector of Japanese prints and the Gamble House was noted for Japanese-influenced trellises and interior wood detailing. Japanese-influenced design elements are, in turn, often featured in Mid-Century Modern houses. In Diamond Heights, Japanese design elements are prominent in the trellis and gabled roof of an Edward Wong-designed house at 104 Turquoise Way.

Associated Property Types

In the suburbs, Mid-Century Modern design is associated with contemporary ranch houses, but is also common in commercial, office, institutional and religious property types. In Diamond Heights, Mid-Century Modern design is associated with residential, commercial, and institutional property types, as well as public landscape design. Residential properties are often merchant builder tracts of single family homes or duplexes, but the style can also be found in multifamily residential apartment complexes. Mid-Century design elements can be seen in many of the commercial and institutional buildings in Diamond Heights. Public parks designed by landscape architects in Diamond Heights also have Mid-Century Modern design features, including berms, overlapping geometries in plan, native plants, and play structures with clean, geometric lines.

Associated Diamond Heights Architects & Landscape Architects

Roger Anderson	Clyde B. Cohen	Cohen & Levorsen
C. W. Dawson	Harold Dow	Max R. Garcia
Charles W. Griffith	Hayes & Smith	Howely & Peterson
Stephen P. S. Lee	Roger Lee	Morris & Lohrbach
Jeno Lorincz	Marshall, Leefe & Ehrenkrantz	Gaylord "Gregory" L. Mull
Claude Oakland	Neil Pinney	Robert Royston
Albert R. Seyranian	Skidmore, Owings & Merrill	Edward Wong

Typical Character-Defining Features [37]

- Projecting eaves and exposed rafter tails
- Cantilevered overhangs
- Flat, shed or low-pitched gabled roof forms
- Articulated primary facades
- Stucco or wood (often thin, vertical) siding
- Projecting vertical elements
- Large steel- or aluminum-framed windows
- Painted finish is often stained, earth tone, or brightly colored
- Projecting boxes that frame the upper stories
- Atrium or courtyard entryways
- Overhanging trellises, sunshades, and pergolas
- Square Concrete Masonry Unit (CMU) porch or retaining walls
- Floor-to-ceiling, opaque vertical sidelights

37 I have borrowed Mary Brown's list from *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, with exception of a few features that are not found in Diamond Heights. This list is reflective of my field observations and in the interest of consistency within the Planning Department, it feels appropriate to build on this pre-established set of criteria. I have also added a few features that are typical of Mid-Century Modern architecture, specifically in Diamond Heights. See Brown, *San Francisco Modern Architecture,* 181-82.

[5-7]
2 Digby Street | This single family home was designed by Clyde B. Cohen of the firm Cohen & Levorsen. The resource expresses Mid-Century Modern design with cantilevered overhangs, geometric massing and carefully oriented glazing and indoor/outdoor connections. [Hannah Simonson]

[5-8]
319 Amber Drive | This house designed by Harold Dow was part of a small, 3-house development. As the only fully intact example of the three, and for its distinct Mid-Century Modern features including original louvered aluminum frame windows, this resource may be eligible as an individual resource or as a district contributor. [Hannah Simonson]

[5-9]
Red Rock Hill Condominiums, Duncan Street | These condominiums designed by Cohen & Levorsen are part of a multi-family residential complex with high integrity. As this complex was selected in the national design competition for Diamond Heights, these resources could also be eligible under Criterion A/1 for association with redevelopment. [Hannah Simonson]

[5-10]
37 Cameo Way | This home would be considered a non-contributor due to loss of integrity. The original design of the Eichler homes on this block are extremely low-lying, single story houses. The prominent second story addition on this house destroys the character of this resource and diminishes the character of the surrounding resources by invading privacy and sight-lines. [Hannah Simonson]

Evaluation Criteria

According to requirements for historic designation set forth by local, state, and federal governments, individual resources must retain enough of their character-defining features to convey their significance, which necessitates the retention of integrity of design, material, and setting. A resource is eligible under Criterion C/3 (architecture) if it conveys "the distinctive characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction."[38]

In assessing the integrity of Mid-Century Modern resources, it is important to assess material integrity as well as spatial relationships—the massing of the resource and its relationship to the surrounding environment. An individually eligible resource will be an architect-designed building that expresses the tenets of Mid-Century Modern design with high integrity. Most likely these will be resources that were custom-designed and individually developed, rather than part of a merchant built tract. However, if a single resource in a merchant built tract is the single intact example of a type, it might be considered an individual resource; additionally, a resource within a merchant built tract could be individually significant under Criterion A/1 (events) or B/2 (people).

Alterations that can result in loss of integrity include second story additions, prominent or out-of-scale additions to the front elevation, or recladding of shingles or wood siding in stucco. The enclosure of balconies or other outdoor spaces and alteration of windows could have a cumulative impact resulting in the loss of integrity.

Resources may be eligible under Criterion C/3 (architecture) as contributors in historic districts. An eligible district would consist of a cohesive grouping of buildings that are related by their architect or design. While the district must, overall, retain its character-defining features, the threshold of integrity of a contributing resource within a district is lower than the threshold for an individual resource. Tracts of Mid-Century Modern houses that were developed by important merchant builders or are architect-designed may be eligible as districts under Criterion C/3. To be eligible as a district under Criterion C/3, a tract is not eligible just for having a Mid-Century Modern style, but should be a unique example of an architect's work, be an important contribution of a locally significant merchant builder, a site-specific adaptation of the Mid-Century Modern style, or express a unique construction or technological development. For example, the tract of Eichler houses, designed by Claude Oakland,

38 National Park Service, *National Register Bulletin No. 15*, 2.

are not considered eligible as a district under Criterion C/3 just because they were built by Eichler Homes, Inc. which built over 11,000 homes. However, the tract may be eligible as it exemplifies a site specific adaptation of the Mid-Century Modern style that the builder was known for; the Diamond Heights tract is the only single-family residential tract that Eichler built in an urban setting, and the design of the homes was adapted to the uniquely steep topography of the site. Larger districts that encompass smaller areas of Mid-Century Modern design may additionally be eligible under Criterion A/1 (events) for their association with major San Francisco development plans, such as redevelopment and urban renewal.

Third Bay Tradition (1965 – 1970s)

The Bay Area regional Modernist style evolved throughout the 20th century and by the late 1960s had developed in to a distinct new idiom, now known as the Third Bay Tradition. The Third Bay Tradition is heavily influenced by the writings of architect Charles Moore and the design experiments of Moore, architect Joseph Esherick, and landscape architect Lawrence Halprin at Sea Ranch. Sea Ranch is a planned condominium community on the wind-swept coastal cliffs of Sonoma County, north of San Francisco. Lawrence Halprin was responsible for the site plan and collaborated on specific residential landscaping with Moore, Esherick, and others such as William Turnbull. Charles Moore designed the first building, Condominium 1, in 1965 which typifies the "shed style" of Sea Ranch; Condominium 1 has shed roofs, vertical redwood siding, and protruding saddlebag bays – resembling something like a mine structure. Joseph Esherick designed six demonstration houses at Sea Ranch in collaboration with Moore and Halprin shortly after the construction of Condominium 1. Esherick's demonstration houses also featured shed roofs and redwood shingle-siding, which both became character-defining features of the Third Bay Tradition.

Sea Ranch garnered a lot of national attention from architectural critics and was considered to be a particularly relevant design experiment as the economic boom of the postwar years began to wane. During the 1960s and 1970s, the population of San Francisco was in decline and census reports indicated the falling sales of single family homes.[39] The condominium model became a more attractive and accessible solution for the problem of mass-housing. The condominium was advertised as a more affordable option for homebuyers with added communal amenities and conveniences such as pools and courtyards. The condominium also required a smaller footprint, which was attractive as rising concerns about the environmental impacts of sprawling suburban tract developments became the norm. Some townhouses and single family homes in Diamond Heights express the style of the Third Bay Tradition, but the style is primarily found in the condominium and apartment complexes that were built throughout Diamond Heights in the later 1960s and 1970s.

Associated Property Types

The Third Bay Tradition is primarily associated with residential properties; this could be said of Third Bay architecture more generally and of Diamond Heights in particular. Except for the high school, all commercial

39 "Sales Decline Further," *San Francisco Chronicle,* April 26, 1970.

and institutional buildings in Diamond Heights were constructed prior to the emergence of the Third Bay style. The Third Bay Style coevolved with the rise of the condominium as a residential property type, in part due to the influence of Sea Ranch. The Third Bay Tradition is closely associated with multifamily residential properties in Diamond Heights. The Third Bay style is also found in a number of architect-designed housing tracts located on the later developed Gold Mine and Fairmount Hills. Individually developed and designed Third Bay residences are less common in Diamond Heights.

Associated Diamond Heights Architects & Landscape Architects

John Baumann	California Architects	Joseph Esherick
Fisher-Friedman Associates	M/L/T/W (Moore, Lyndon, Turnbull, Whitacre)	
Morris & Lohrbach	Stephen Allan Roake	Beverly Willis

Typical Character-Defining Features [40]

- Geometric, irregular, asymmetrical massing
- Shed or flat roof forms
- Vertical, projecting masses hang off of the main mass
- Wood shingle siding
- Curved glass enclosures on balconies
- Postmodern details may be present
- Emphasis on indoor-outdoor living spaces – including projecting, framed balconies

Evaluation Criteria

Many resources in Diamond Heights are less than 50 years old, making them "recent past" resources. Recent past resources may be eligible for inclusion on local, state, or national registers if they are of exceptional significance; in San Francisco there are no individual National Register properties less than 50 years old, and only one local landmark—the Crown Zellerbach Building—that was listed before reaching 50 years old. While more recent past

40 The *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, although it discusses the development of the Third Bay Tradition in the narrative history, does not provide an evaluation framework. It is possible because most Third Bay architecture is less than 50 years old; however, this applies to a large portion of modernist architecture and is addressed in the context statement. See Brown, *San Francisco Modern Architecture,* 133-34.

[5-11]
Diamond Heights Village, 115 Red Rock Way | This complex designed by Joseph Esherick and Arthur Gensler is the work of two master architects in a new style, typified by the shingle siding and shed roofs. Windows have been updated, but in a compatible configuration and consistently throughout the complex. Landscape design is a key character-defining element. [Hannah Simonson]

[5-12]
Gold Mine Hill Apartments, 43 Ora Way | This apartment complex retains an exceptionally high degree of integrity. The painted green panels under the windows, were originally red, all material details are original. [Hannah Simonson]

[5-13]
9 Jade Place | This home is one of a tract designed by John Baumann for Progressive Builders. Each of these houses has a unique design, but a cohesive Third Bay style. 9 Jade Place retains high material integrity. Wood single siding and the glass covered porch are character-defining details. [Hannah Simonson]

[5-14]
18 Jade Place | This house is also part of the Progressive Builders Tract by John Baumann. This house has been recently renovated, or *dwell*-ified, resulting in a complete loss of material integrity. This building is no longer recognizable as a Third Bay resource. [Hannah Simonson]

resources have been determined eligible for the California Register, the recognition and preservation of recent past resources is an active goal of the California SHPO.

Sea Ranch, the progenitor of the Third Bay style, has only just reached 50 years of age and the earliest built resources in the Third Bay Tradition in Diamond Heights were completed in 1968. These resources, however, are especially vulnerable to development pressures. While the Eichler tract has name-recognition and a cult of admirers, the Third Bay Tradition is less understood or discussed in architectural criticism and architectural history. These resources are in very desirable locations within Diamond Heights, with incredible views. The single-family residences in particular are prone to *dwell*-ification as their location and relatively large footprint (especially for Diamond Heights) makes them attractive to real estate agents and flippers. Thus far, the multifamily residences have proven more resilient to additions and facade alterations. Loss of character-defining features such as wood shingle siding or shed roof forms, or the enclosure of balconies or other outdoor spaces and alteration of windows could have a cumulative impact resulting in the loss of integrity. Significant alterations of the landscape design around multi-family residential properties may also result in a loss of integrity.

Resources may be eligible under Criterion C/3 (architecture) as contributors in historic districts. An eligible district would consist of a cohesive grouping of buildings that are related by their architect or design. While the district must, overall, retain its character-defining features, the threshold of integrity of a contributing resource within a district is lower than the threshold for an individual resource. Larger districts that encompass smaller areas of Third Bay design may additionally be eligible under Criterion A/1 (events) for their association with major San Francisco development plans, such as redevelopment and urban renewal.

Brutalism (c. 1960 – 1970s)

Brutalism is so named from the French term "beton brut," which means raw concrete. A key characteristic of Brutalist architecture is the raw, unfinished texture of the concrete structure; in most cases, the texture of the formwork and the tie-holes are left visible and untreated. Brutalist buildings are generally imposing in scale with expressive massing and deeply recessed fenestration. Experimentation with the possibilities of reinforced concrete was, in many ways, a direct response to the light, transparent, and attenuated forms of the International Style. Because reinforced concrete was relatively inexpensive, but could "convey a sense of permanence and stability," Brutalism was a popular style and form for large institutional and government buildings in the 1960s and 70s. Fire Station No. 26 is a rare example of Brutalism in Diamond Heights. The fire station, a public institutional building, embodies the expressive massing, textured concrete, and recessed openings that are characteristic of Brutalist design.

Associated Property Types

There is a single Brutalist resource in Diamond Heights—the fire station, designed by Rockrise & Watson with landscape design by Royston, Hanamoto, Mayes & Beck. Both of the school buildings—the former elementary school (now the Police Academy) and the high school—are concrete structures; however, these buildings do not exhibit the expressive and sculptural potential of concrete. Brutalism is characterized by the relationship of solid and void, and the expression of function through massing. Although they are distinctly Modernist, these two concrete school buildings cannot usefully be understood as "Brutalist."

Typical Character-Defining Features [41]

- Rough unadorned poured concrete construction
- Massive form and heavy cubic shapes
- Visible imprints of wood grain formwork
- Recessed windows that read as voids
- Repeating geometric patterns
- Strong right angles
- Deeply shadowed irregular openings
- Precast concrete panels with exposed joinery

Evaluation Criteria

According to requirements for historic designation set forth by local, state, and federal governments, individual resources must retain enough of their character-defining features to convey their significance, which necessitates the retention of integrity of design, material, and setting. A resource is eligible under Criterion C/3 (architecture) if it conveys "the distinctive characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction."[42] To be eligible as an individual resource under Criterion C/3, a Brutalist resource should be an architect-designed expression of Brutalist design with high integrity of character defining features.

41 I have borrowed Mary Brown's list from the *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, with exception of a few features that are not found in Diamond Heights. This list is reflective of my field observations and in the interest of consistency within the Planning Department, it feels appropriate to build on this pre-established set of criteria. See Brown, *San Francisco Architecture,* 191-91.

42 National Park Service, *National Register Bulletin No. 15*, 2.

[5-15]
80 Digby Street | Fire Station No. 26 (formerly known as the John F. Shelley Fire Station) was designed by Rockrise & Watson with landscape design by Roysont, Hanamoto, Mayes & Beck. The building is a full expression of the character-defining tenents of Brutalism – including exposed, structural concrete with visible texture from wooden formwork, strong right angles, strong geometric massing, and recessed windows and openings that read as voids. This building has very high integrity and is potentially eligible as an individual resource under Criterion C/3. [Hannah Simonson]

[5-16]
The Diamond Heights Police Academy, although a concrete construction building, should not be evaluated as Brutalist resources. This resource requires further investigation in order to determine character defining features and integrity (public access is restricted due to their current use). [Hannah Simonson]

[5-17]
SOTA High School, may be usefully understood as a Brutalist resource, but requires further investigation in order to determine character defining features and integrity (public access is restricted due to their current use). [Hannah Simonson]

Neo-Mansard (1960s)

The Neo-Mansard style was not identified in the *San Francisco Modern Architecture and Landscape Design, 1935–1970: Historic Context Statement*, likely because the tract in Diamond Heights is a rare example within San Francisco of a style which was more commonly associated with suburban tract housing and apartment buildings. In Diamond Heights, there are two notable examples of Neo-Mansard roofs—one is the tract of 65 houses built by Galli Construction Co. on Gold Mine Hill (1966-68), and the other is the single family home designed by Charles Warren Callister at 66 Everson Street (1963). The eclecticism of the Neo-Mansard roof was a departure from Modernism, and a foreshadowing of the coming Post-Modernism. The national trend was a rather short-lived trend in the mid to late 1960s amongst merchant builders, seeking to create a visual appearance of a larger home and taller roof-line. While the Mansard Roof was characteristic of Second Empire architecture in the 1870s, Neo-Mansard roofs tend to be of a more exaggerated scale and have recessed window openings rather than traditional dormer windows. Likewise, Neo-Mansard tract houses do not typical have any other stylistic details that would suggest a Second Empire revival; the mansard roof form was divorced from other historic associations and added to otherwise typical ranch and tract houses.[43]

Associated Property Types, Architects & Landscape Architects

Within Diamond Heights, the Neo-Mansard style is only found on single family homes. Although Galli Construction Co. hired noted local architects Hayes & Smith to design the homes in their tract of houses on Gold Mine Hill, they seemed to have used an unknown, in-house architect to design the Neo-Mansard tract on Gold Mine Hill.

43 For more on Neo-Mansard tract housing, see: California Department of Transportation, *Tract Housing in California, 1945 – 1973: A Context for National Register Evaluation* (Sacramento: California Department of Transportation, 2011), 90-91, 195-96.

Typical Character-Defining Features

- Mansard roof, often exaggerated in scale
- Wood or asphalt shingles

The Galli tract has character-defining features that are not necessarily indicative of the national Neo-Mansard style, including:

- Mansard roof element on rear facade of building
- Brick planters
- Horizontal grooved wood, vertical grooved wood, and stucco siding
- Recessed entry way with sidelites flanking entry door
- Aluminum-framed windows typically are in a tripartite layout
- Decorative trim on panels below windows and garage doors

Evaluation Criteria

According to requirements for historic designation set forth by local, state, and federal governments, individual resources must retain enough of their character-defining features to convey their significance, which necessitates the retention of integrity of design, material, and setting. A resource is eligible under Criterion C/3 (architecture) if it conveys "the distinctive characteristics of a type, period, or method of construction, work of a master, high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction."[44]

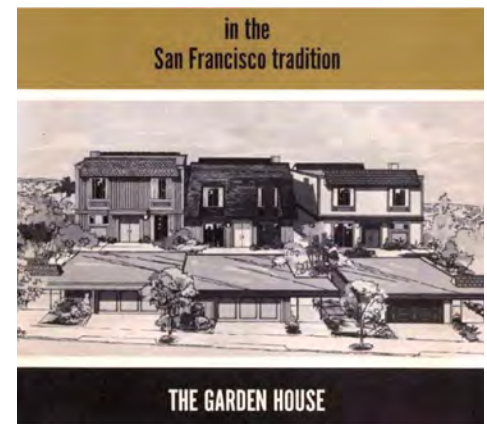
It is unlikely that a house in the Neo-Mansard Galli Tract would be individually eligible under Criterion C/3 (architecture) as these houses were not architect-designed and merchant built. However, Resources may be eligible under Criterion C/3 (architecture) as contributors in historic districts. An eligible district would consist of a cohesive grouping of buildings that are related by their architect or design. While the district must, overall, retain its character-defining features, the threshold of integrity of a contributing resource within a district is lower than the threshold for an individual resource. Larger districts that encompass smaller areas of Second Bay design may additionally be eligible under Criterion A/1 (events) for their association with major San Francisco development plans, such as redevelopment and urban renewal.

44 National Park Service, *National Register Bulletin No. 15*, 2.

The most important character-defining feature of a Neo-Mansard building is, of course, the Neo-Mansard roof. If a building has lost the integrity of its Neo-Mansard roof, it will not be eligible as an individual resource or as a contributor to a district of Neo-Mansard resources.

[6-18]
Galli Neo-Mansard tract, looking southwest down Gold Mine Drive. Photograph, April 1968.
[San Francisco History Center, San Francisco Public Library]

[6-19]
Advertisement for three variations of the "Hillview House" Neo-Mansard model by Galli Construction Co.
[Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]



[6-20]
Advertisement for three variations of the "Garden House" Neo-Mansard model by Galli Construction Co.
[Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]

[5-21]
244 Gold Mine Drive | This Galli house has high integrity, despite its poor condition. The siding, windows, garage door, light fixture, shingles, and house numbers are all original. [Hannah Simonson]

[5-22]
216 Gold Mine Drive | This Galli house retains its original shingles, siding, garage door, light fixture, and house numbers. It is relatively rare that these homes still have original garage doors. The windows, however, have been replaced. [Hannah Simonson]

[5-23]
304 Gold Mine Drive | This Galli house recently underwent a major remodel. Although the distinctive Neo-Mansard roof is retained, almost all other features have been lost. While the windows are in roughly the same layout, the large white vinyl frames and sash windows are not compatible replacements. [Hannah Simonson]

[5-24]
328 Gold Mine Drive | The character-defining Neo-Mansard roof of this Galli home has been removed. Without the single-most important feature, this home has no integrity and would be a non-contributor in any potential district. [Hannah Simonson]

Modernist Landscape Design (1935 - 1970s)

The National Park Service uses the term cultural landscape broadly to understand historic landscapes shaped by human and natural forces. A cultural landscape is defined by the National Park Service as, "a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general types of landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes."[45] The entire Diamond Heights Project Area could be understood and evaluated as a cultural landscape as the area was master planned by architect Vernon DeMars, taking into consideration the relationship between the natural site topography and future built environment. DeMars designed the site organized around the principle that individual homes would take full advantage of the spectacular views, curvilinear roads would respond to natural contours, and public stairways would provide residents with access to the natural sanctuary of Glen Canyon and the bustling Neighborhood Center. Designed parks and playgrounds throughout the Diamond Heights area serve the homeowners and children of each smaller residential cluster.

Some of the parks and private landscapes within Diamond Heights might also eligible historic designed landscapes in and of themselves. A historic designed landscape is defined as the National Park Service as a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person, trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.[46]

Influential Bay Area landscape architects including Thomas Church, Garrett Eckbo, and Robert Royston helped to define a Modernist landscape architecture, which often utilized plants as architectural or sculptural elements, rectilinear geometry, biomorphic form, and asymmetry to create dynamic outdoor spaces.

45 National Park Service, "Defining Landscape Terminology," *Guidelines for the Treatment of Cultural Landscapes* (Washington D.C.: U.S. Department of the Interior, 1992). https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/terminology.htm

46 Ibid.

Associated Property Types

Within Diamond Heights, there are a number of associated landscape types that can be evaluated as potential historic landscapes. These include, private residential gardens, public parks, civic or institutional grounds, and recreational areas. Glen Canyon and Christopher Playground are both potentially eligible public parks.

Associated Architects & Landscape Architects

Vernon DeMars Eckbo, Dean, Austin & Williams Casey Kawamoto
Lawrence Lackey Sasaki-Walker & Associates
Robert Royston / Royston, Hanamoto & Mayes / Royston, Hanamoto, Mayes & Beck

Typical Character-Defining Features

Modern landscapes are relatively under studied compared to Modern architecture and the same categories of styles and character-defining features don't always map on to trends with landscape design. However, there are certain features of landscapes that one can pay attention to when evaluating whether or not a landscape rises to the level of a significant, historic designed landscape. These include, but are not limited to:

- Overall spatial relationship in plan
- Small scale structures and features, such as benches, play structures, fountains, auxiliary buildings, etc.
- Hardscaping, such as retaining walls, planting beds, paths, etc.
- Network of paths or trails
- Trees, plant palette, and landscaping
- Berms
- Exterior lighting features
- Views and vistas

Evaluation Criteria

Like buildings, historic landscapes must meet the criteria of significance set by the National Register to be designated at the local, state, or national level. Additionally, historic designed landscapes must retain enough of their character-defining features to convey their significance. While landscapes are dynamic and grow over time, this could include original trees or plant palettes, as well integrity of other features mentioned above.

[5-25]
Christopher Playground | Original Modernist, sculptural playground features at Christopher Playground in the Neighborhood Center, originally designed by Lawrence Lackey and Royston, Hanamoto & Mayes. [Hannah Simonson]

[5-26]
Christopher Playground | Original swingset and wood climbing structure. [Hannah Simonson]

[5-27]
Christopher Playground | Original bench built with CMU that matches other bleachers, amphitheater, and building features throughout the park. The network of path weaves between grassy berms and leads down to Glen Canyon.
[Hannah Simonson]

[5-28]
Douglass Playground | Redevelopment-era slide below the shear rock wall from the old quarry. [Hannah Simonson]

PART FOUR

Chapter 6
DWEL·LI·FI·CA·TION

The term "*dwell*-ification" (and its variants, *dwell*-ify, *dwell*-ish, and *dwell*-y) refers to the trend of remodeling houses to fit the minimalist, contemporary design aesthetic espoused by the popular San Francisco-based shelter magazine, *Dwell*.[47] Sometimes used pejoratively, fans of *Dwell*, including former editor in chief, Sam Grawe, use the term as a positive descriptor.[48] The implied short-hand critique is often tied to a discomfort with trends of gentrification, inflated real estate markets, and changing neighborhood demographics, as *dwell*-ified houses are often seen behind "for sale" signs in popular or up-and-coming neighborhoods. It is frequently a developer or real estate company that will buy an older house—possibly a Modern Movement 20th century house, although the phenomenon extends to older houses of all architectural styles—and flip or *dwell*-ify it to sell for a huge profit.

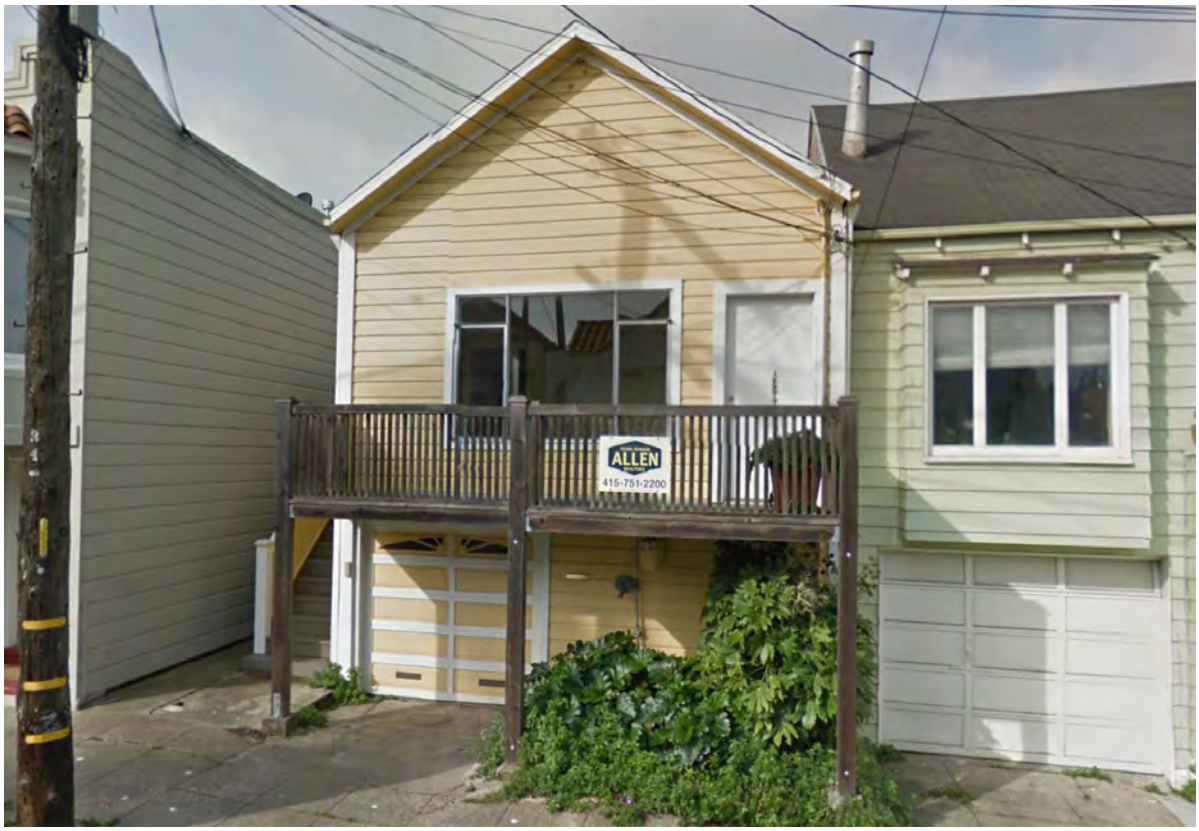
[6-1] (previous spread)
Looking north on Turquoise Way, c. 1966.
[San Francisco History Center, San Francisco Public Library]

Another parallel phenomenon can also be seen in new, particularly residential, construction which features *Dwell*-inspired contemporary style or material details, which this could be said to be the *dwell*-ification of architecture or a neighborhood; this phenomenon can be seen from new construction in the rapidly gentrifying Venice Beach neighborhood in

[6-2]
41 Ora Way. Originally designed by Fisher-Friedman Associates for American Housing Guild, 1968. Remodeled in 2013-14.
[Hannah Simonson]

47 I first heard the term from a planner at the San Francisco Planning Department, but variations of the term can be found throughout design and real estate circles. See, "Destined for Dwell(ing) in Bernal Heights," *SocketSite,* October 25, 2013, http://www.socketsite.com/archives/2013/10/destined_for_dwelling_in_bernal_heights.html; Oren Safdie, "Power to Speak: the Dwellification of Venice," *The Argonaut,* July 22, 2015, http://argonautnews.com/opinionpower-to-speak-the-dwellification-of-venice/; Nancy Keates, "When Concepts Clash," *The Wall Street Journal,* December 24, 2010, https://www.wsj.com/articles/SB10001424052748704694004576019683631936682.

48 Keates, "When Concepts Clash."



[6-3 & 6-4]
330 Banks Street, San Francisco, CA; the Bernal Heights neighborhood is near Diamond Heights and has historically been home to lower income and minority communities. Sold for $700,000 in 2005, foreclosed on 2010, listed at $499,000 in 2011 and sold for just $450,000 in May 2011, the 1,253 square foot house was back on the market in 2013 after undergoing a *dwell*-ification remodel and asking $1,195,000. The neighboring house appears to be undergoing some degree of *dwell*-ification as well. [Google Maps, Street View, February 2011 and June 2016.]

Los Angeles to spec housing in Austin, Texas.[49] However, this particular phenomenon of new construction might better be described as "Mid-Century Modern Revival" as the notion of an architectural revival more accurately describes the commodification and canonization of Mid-Century Modern (MCM) design in new construction. Mid-Century Modern revivalism is disseminated through other publications as well, including Atomic Ranch, CA Modern, and the online blog Curbed. During the Modern Movement, architects and designers reacted against historicism and revivalist styles by rejecting styles and trying to conceive of architecture as a process driven by rationalism, technology, material honesty, and space. While we can identify typical features of MCM design, such as fluid connections between indoors and outdoors, flat or low pitched roofs, and open plans, if these features are divorced from the underlying logic of the Modern Movement, then they can be applied as a veneer to any spec house that could just as easily be in the Craftsman style or Colonial Revival style. The spectrum of MCM Revival ranges from spec houses that are essentially boxes with a low-pitched roof and some vaguely *Dwell*-modern wood veneer to KUD Properties, Inc. "Desert Eichlers"; KUD has recently started building new houses in Palm Springs advertised as "original Eichler homes modernized for today's living" and are based on, if not near copies, of Eichler blueprints.[50]

Remodeling to keep up with the latest trend in architectural styles is, of course, a practice that goes back centuries. In a discussion of the Colonial Revival style and "revival as Colonial," Betsy Hunter Bradly writes, "Remodeling establishes new relationships between the availability, affordability, and desirability of a dwelling. In an era of standardized production, remodeling is a physical embodiment of individual taste and an intentionally personal form of housing consumption. In fact, remodeling blurs any demarcation between the production and consumption of houses. ... In practical terms, remodeling often adapts quite ordinary old houses for continued use."[51] Interestingly, although MCM Revival and revival as Mid-Century Modern (or *dwell*-ification) can be seen as a personal expression of taste, many cases of *dwell*-ification are undertaken by developers and are, thus, impersonal assertions of market desirability and commodification of design.

49 See, Safdie, "Power to Speak"; and Susan Bady, "Home Design: The Mid-Century Modern Revival," *Pro Builder*, October 7, 2014, https://www.probuilder.com/home-design-mid-century-modern-revival.

50 See, KUD Properties, "The Desert Eichler," http://kudproperties.com/the-desert-eichler/; and Spencer Peterson, "The first new Eichler home in 40 years is almost finished," *Curbed,* 20 January 2015, http://www.curbed.com/2015/1/20/10001808/desert-eichler-palm-springs-troy-kudlac.

51 Betsy Hunter Bradly, "Reviving Colonials and Reviving as Colonial," in *Re-creating the American Past: Essays on the Colonial Revival,* ed. Richard Guy Wilson, Shaun Eyring, and Kenny Marotta (Charlottesville: University of Virginia Press, 2006): 167-69.

Modern or modern?

A challenge of dealing with *dwell*-ification as it relates to postwar tract housing is the semantic slippage between "Modernism" and "modern." By the early 20th century, many architects and designers were beginning to reject the canon of architectural "styles," in favor of an abstracted, stripped-down aesthetic defined more by industrial production, material economy, and built precision. The rejection of superfluous ornament led to an emphasis on the inherent aesthetic details of industrial material fabrication and building technologies. The innovative nature of the Modern Movement, tied to the emerging industrialization of Europe and America, espoused newness in the aesthetic qualities of design and building uses—newness was a cultural imperative. The interest in developing a "modern" architecture freed of the historicist associations of the past was indicative of a cultural interest in finding a way of building that reflected the contemporary moment—design of and for the modern.

Although Modernism emerged in America as early as the 1920s with rise of Art Deco, the movement truly burgeoned after World War II. In the postwar years, California architects continued to experiment with Modernist aesthetics by injecting a casual, informal quality that often emphasized regional materials and climate, particularly in the fluid connection between the indoor and outdoor environments. Bay Area architect, William Wurster was one of formative architects of this regional Modernism that later was termed the Bay Tradition. Harwell Hamilton Harris reflected on what he saw as a "regionalism of liberation," in which California architects had critically engaged both local idioms and the imported modernism of Europe to create a wholly new aesthetic line of inquiry.

> Opposed to the Regionalism of Restriction is another type of regionalism, the Regionalism of Liberation. This is the manifestation of a region that is especially in tune with the emerging thought of the time. We call such a manifestation "regional" only because it has not yet emerged elsewhere. ... A region may develop ideas. A region may accept ideas. Imagination and intelligence are necessary for both. In California in the late Twenties and Thirties modern European ideas met a still-developing regionalism.[52]

52 Harwell Hamilton Harris, "Liberative and Restrictive Regionalism," Address given to the Northwest Chapter of the AIA in Eugene, Oregon in 1954, reproduced in Kenneth Frampton, "Towards a Critical Regionalism: Six points for an architecture of resistance," in *Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, WA: Bay Press, 1983), 22.

[6-5]
Mid-Century Modern Revival style homes designed by architectural firm, Kephart.
[Professional Builder, www.probuilder.com]

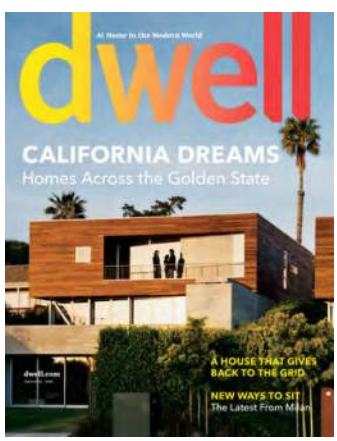
While borrowing the clean lines, industrial production, and stripped-down aesthetic originating from the European Modernists, California architecture brought a casual and low, sprawled massing with softer materials such as redwood and flowing indoor spaces connected to the outdoors through large expanses of glass; an architecture that reflected the forgiving climate and attitude toward modern life. Modernism was conceived as a way of living in and relating to the modern world; the aesthetic manifestations of which could be seen in architecture, graphic design, cars, furniture, and everyday objects. The term "Modern Movement" seeks to encompass this idea of the modernist aesthetic as it relates to a lifestyle and attitude toward technology and rationalism.

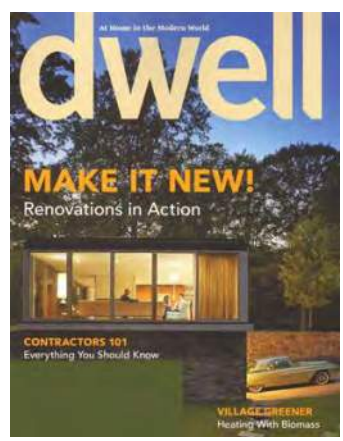
Architectural historians and historic preservationists have a tendency to want to classify architecture into "styles" as descriptive and qualitative categories. The pitfall of treating Modernism as a style is that it divorces the formal, material, and tectonic choices from their cultural context of time and place. When Modernism is conceived of as a style, it follows that flat roof + large windows + white interior walls + Eames chair = Modern. It is also at this point where Modern Movement and modern become semantically confused. Contemporary architecture, which is to say that of our current moment in the 21st century, is still rehashing the formal and aesthetic ideas of 20th century Modernists. Architects and designers are still very much inspired by the Modern Movement and thus to describe a 2017 building as "looking modern," it is not exactly clear if we mean of this moment in 2017, inspired by 20th century Modernism, or just not historicist.

The reason that the semantic slippage between Modern and modern is more than just a mere annoyance is that it makes it very hard to define a clear preservation strategy based on concepts of material integrity, historic integrity, and compatible alterations derived from Secretary of the Interior's Standards.

According to a Ruskinian view, materials acquire a valuable patina of age and are important documents of historic value. In his 1849 treatise, The Seven Lamps of Architecture, John Ruskin argues that restoration is akin to the destruction of historic monuments, which places emphasis on material authenticity, stating, "We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us."[53] This argument is semiotic in nature, suggesting that historic resources are artifacts that can be read for information about the past. By this logic, the preservation of material

53 John Ruskin, "The Lamp of Memory," *The Seven Lamps of Architecture* (1849) (New York: Farrar, Straus and Giroux, 1986), 186.





[6-6] (top left)
Mid-century furniture advertisement.

[6-7] (top right)
Advertisement for Modern by *Dwell* Magazine, a furniture line in partnership with Target. [*Dwell,* Jan/Feb 2017, 25.]

[6-8 to 6-11] (bottom row)
Dwell magazine covers. [*Dwell*]

authenticity is absolutely essential because any physical interventions would erase the marks of time, craft, and culture. Alois Riegl, on the other hand, in 1903 posited a theory of historic monuments that is more analytical and provides a framework for weighing the relative "age value" or "newness value" of a resource. Riegl argued, "We are as disturbed at the sight of decay in newly made artifacts (premature aging) as we are the traces of fresh intervention into old artifacts (conspicuous restorations)."[54] While Riegl asserts age value, use value, and historic value as the three primary criteria for evaluating the cultural significance of built resources, in the very early 20th century he recognizes newness as an essential value to certain artworks and industrial products.

It is undeniable that repair over replacement, when feasible, is a preferable treatment from a practical, historical, and sustainability standpoint; repair is the most likely intervention to retain the textual evidence of history found in architecture, and is generally a more sustainable approach. However, in the case of Modern Movement buildings, preservation architect David Fixler has suggested that we must also take into account the, "value placed upon experimentation in design and fabrication" of the 20th century.[55] In the case of postwar tract houses, the industrialized prefabrication process and unornamented facades do not lend themselves to the metrics of craftsmanship that applies to pre-industrial, hand-wrought construction methods. Rather than being valued for the marks of a craftsman, materials are valued for their technological advancement, economy, and sleek aesthetic.

California postwar tract housing attempted to make the aesthetic and spatial principles of California modern design accessible to middle-class homeowners by utilizing off-the-shelf and prefabricated materials to lower costs and allow for quick construction or assembly. The thin, vertical redwood siding on a Diamond Heights Eichler was not chosen for luxury or craftsmanship, but rather it was an accessible material that emphasize locality and performed the visual function of adding verticality to the low-lying houses. Thus, by the logic of the Modern Movement principles of experimentation and performance innovation, it might not be problematic to replace this material with a new if it could still meet the original formal and cultural design intentions.

Why, then, is *dwell*-ification a threat to 20th century tract housing? The *dwell*-ification of postwar tract housing in Diamond Heights is concerning because the result can be a loss of integrity or the assertion of a false sense of history. While material integrity of Modernist architecture cannot be measured by the preindustrial metric of craft, we can still think about integrity as a building or collection of building's ability to convey its significance. While the replacement of a door or siding material with an "in-kind" replacement might not diminish the

54 Alois Riegl, "The Modern Cult of Monuments: Its Character and Origins," (1903) trans. Kurt W. Forster and Diane Ghirardo, *Oppositions* 25 (Fall 1982): 32.

55 David Fixler, "Appropriate Means to an Appropriate End: Industry, Modernism, and Preservation," *APT Bulletin* 39 (2008): 32.

[6-12]
Typical kitchen in an Eichler home in Diamond Heights. Surfaces are smooth, uninterrupted planes—devoid of handles or tile back-splash. [Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

integrity of a building, the cumulative effect of numerous insensitive alterations can result in the loss of integrity. The complete re-cladding of a building in contemporary materials can have an enormous aesthetic impact as the massing and texture are altered, and edge conditions and joints no longer relate to the overall structure in the same way. New rough openings, or enclosing former porches or patios too can have a dramatic impact on the spatial sequence of the building as it transitions from indoor to outdoor.

Perhaps the most insidious aspect of *dwell*-ification is the false sense of history that it can convey. Along with *Dwell* magazine, Mid-Century modern design has seen a resurgence in popular culture (perhaps due in no small part to the success of *Mad Men* and Ikea) which is evidenced in the abundance of knock-off Mid-Century furniture pieces that proliferate stores and advertisements. The recent popularity of Mid-Century design is additionally unsurprising given that contemporary architecture and design had never strayed too far from it in the first place. The irony is that the more people are inundated with imagery of "Mid-Century-inspired" design and remodels, the more this *dwell*-ified or revivalist version of Modernism becomes associated with the real thing. To the point where 20th century, postwar tract homes don't look modern enough to our tastes, but we don't mean that we want them to look more 21st century, we mean that we want them to look more like *Mad Men*, more *Dwell*-y. For example, colorful mosaic tile backsplashes have become so entrenched in the popular imagination as part of a Mid-Century or Eichler home—despite the lack of true historic references—that they have become a near-requirement for all remodels. There is, of course, nothing wrong with tile backsplash. Indeed, interior interventions especially in the kitchen are too be expected as a natural growth and aging process of an occupied building, to borrow from Stewart Brand, this is part of the way that buildings learn; people want to customize and personalize their spaces and interiors tend to be the less time- and money-intensive way to update houses. The insidious nature of *dwell*-ification, though, is that incrementally common understandings of Modernist architecture are being eroded as they blend into contemporary trends. In Diamond Heights, as houses are remodeled to embody a contemporary, commodified version of "Modernism" a homogenization occurs, wiping away the traces of the regionalism of the Bay Traditions.

It is rather difficult to usefully generalize about nuanced architectural languages and the phenomenon of *dwell*-ification which is not a masterminded design plot. It is, therefore, useful to look at examples in Diamond Heights to understand how this is affecting the neighborhood. In some cases—particularly in replacing lost historic fabric—contemporary, Mid-Century Modern revival design can be appropriate, but in other cases larger interventions result in the loss of the unique Bay Regional Modernist character that makes Diamond Heights such a unique place.

[6-13] (top)
1021 Duncan Street, Claude Oakland for Eichler Homes, 1962.
[Hannah Simonson]

[6-14] (bottom)
1027 Duncan Street, Claude Oakland for Eichler Homes, 1962.
[Hannah Simonson]

Eichler | Red Rock Hill, Plan L-1

The houses at 1021 and 1027 Duncan Street are Claude Oakland-designed homes for Eichler Homes, Inc. One of a few different models built in Diamond Heights, these adjacent homes are the L-1 model, which features post and beam construction with a one-story plan with an entry courtyard behind a square-CMU wall. 1021 Duncan retains a high degree of integrity (fig. 6-13). The original post and beam rafter tails are exposed and in good condition. The canopy garage door and courtyard entry door are original; both are simple, unadorned slab doors (no paneling). The entry door has an original "Saturn" door handle. Although the CMU wall would not have originally been painted, almost all of these walls have been painted in Diamond Heights. The semi-opaque glazing to the right of the entry door is an original feature that appears in other Eichler models throughout Diamond Heights; the glazing preserves privacy while allowing in light. The glazing to the left of the garage is transparent, providing a view to the gas meter, which is a relic of a by-gone era when gas meters were read manually.

1027 Duncan, on the other hand, has undergone some alterations (fig. 6-14). Most notably, the entry door and garage doors have been replaced with stained wood doors. The garage still appears as if to be a one-piece canopy door, but the wood cladding emphasizes the vertical boards, so the door does not appear as a smooth plane. The now slotted entry door gives the sense of a more of a gate. Unfortunately, the glass sidelites have been removed to accommodate the new entry door, they are still extant to the right of the garage door. The house number is very much contemporary, as is the Modbox mailbox—both are MCM revival designs in the vein of *Dwell*. The landscaping has been updated with contemporary, shiny orthogonal pavers. This house, which was renovated to flip on the real estate market in 2015, is an example of *dwell*-ification on a small scale and, for the most part, appropriately executed to replace non-historic features. The original design features of the house are still visible, including massing and relationship to the street. Most of the material details are still present and visible, but the doors are notably contemporary. In this case, using Google Street View, it is possible to see that prior to this remodel in 2015, the garage door, entry door, and house numbers were not original Eichler features; since the original features had already been lost, these contemporary Mid-Century revival features are entirely appropriate. Unfortunately, an original exterior light fixture was replaced; this could have been done out of ignorance since many of the other exterior features were non-original, illustrating the importance of education to support informed stewardship of Modernist neighborhoods like Diamond Heights.

[6-16] (top)
235 and 241 Amber Drive, Claude Oakland for Eichler Homes, 1965. [Hannah Simonson]

[6-17] (bottom)
215 and 225 Amber Drive, Claude Oakland for Eichler Homes, 1962. [Hannah Simonson]

[6-15] (previous spread)
Amber Drive, Claude Oakland for Eichler Homes, Inc., 1962-5.
Right, background, Merrill Jew for Elm Associates, Duncan Street, 1962-3. Photograph, March 1966.
[San Francisco History Center, San Francisco Public Library]

Eichler | Red Rock Hill, Plan U-1

235 and 241 Amber Drive were also designed by Claude Oakland for Eichler Homes, Inc. (fig. 6-16). The U-1 model is two-story townhouse over a garage, that is grouped in pairs. This pair exhibits excellent integrity. Both retain all of their original cladding, windows, entry doors, and garage doors. Even the house numbers are original. Notable features of this model include the floor-to-ceiling aluminum-framed sliding doors leading out onto the two balconies and the exposed post-and-beam rafter tails. The simple metal pipe railing is an original feature, as is the wood shingle cladding on the balconies. Similar to the L-1 model, there is a sidelite next to the canopy garage door that reveals the gas meter. In a color slide from the 1960s, we can see the original details of some other U-1 models just a little farther down Amber Drive; from the photograph we can see the original materials and muted color palette (fig. 6-15).

215 and 225 Amber Drive are immediately adjacent to 235 and 241 Amber Drive, and illustrate an altered U-1 pair (fig. 6-17). The symmetry of massing is still visible, as are the exposed rafter tails, but the re-cladding of both has created an unbalanced appearance to the pair of townhouses. 225 Amber Drive has retained its original garage doors, house numbers and sliding doors, but the railings and cladding have been altered; the choice to use the same cladding on the balcony and main mass of the building creates a less dynamic appearance. 215 Amber has new black-framed sliding glass doors, new garage doors, and new cladding. The vertically oriented wood paneling is a nod to the Peninsula Siding of the original structure, but the boldly striated wood-grain has a much less subtle impact. The metal railing, although a replacement, is of similar scale to the original and had been installed prior to the 2015 remodel by Klopf Architecture (which makes a business out of remodeling Eichler homes throughout the Bay Area). Interestingly, the early concept drawings of the U-1 model show a stucco balcony, and stucco was typical for the rear balconies of Diamond Heights Eichlers. So although this is not original to the built townhouse, it is in keeping with Oakland's material palette for the neighborhood. While the different on 215 and 225 Amber create an unbalance in the townhouses that were originally designed as a pair, the *dwell*-ified 215 Amber stays within the aesthetic intentions of the original design. Whether 215 Amber would pass muster as a contributor in a potential historic district is, in part, a matter of how we define material versus cultural authenticity.

[6-18] (top)
36 Cameo Way, Hayman Brothers, 1962.
[Hannah Simonson]

[6-19] (bottom)
14 Cameo Way, Hayman Brothers, 1962.
[Hannah Simonson]

Hayman Brothers | Red Rock Hill

The Hayman Brother developed a tract on Cameo Way, on Red Rock Hill, that consists of sixteen townhouses with projecting boxes that frame each house. Originally, each house had two bays on either side of the front door—one closed garage and one open carport—and a floating concrete stair up to the entry door on the second floor. This tract has been very susceptible to alterations that include closing in the carports or converting the garage space into additional living space. On one hand, this is "how buildings learn," according to Stewart Brand; which is to say, this is how buildings grow and adapt as families and needs change.[56] However, many of these houses have lost their character-defining carport and the floating staircase entry is no longer visible to the street, if it does still exist. Recently purchased and remodeled homes are particularly susceptible to *dwell*-y versions of enclosure as sellers want to maximize square footage for profit. 14 Cameo Way is an example of a recently *dwell*-ified home in which the carport has been closed in for new living space, all of the windows have been replaced, and the entry has been reconfigured (fig. 6-19). Additionally, the facade has been painted monochromatically and shingle siding has been removed, so the building no longer has any material differentiation. These houses were quite simple and modest when they were constructed, not architect-designed. The projecting box that frames each house is still extant on all the houses in the tract, so while many individual units have been altered, the overall feel of the street with its *corymbia ficifolia* (red flowering gum trees) planted in front of each house, still retains some character.

[6-20]
Looking northwest on Cameo Way, Hayman Brothers, 1962.
[Google Maps]

56 Stewart Brand, *How Buildings Learn: what happens to them after they're built* (New York: Viking, 1994).


6

[6-22] (top)
72 Turquoise Way, Hayes & Smith, Galli Construction Co., 1964.
[Hannah Simonson]

[6-23] (bottom)
68 Turquoise Way, Hayes & Smith, Galli Construction Co., 1964.
[Hannah Simonson]

[6-21] (previous spread)
6 Turquoise Way, Hayes & Smith for Galli Construction Co., 1965. Photograph, c. 1965.
[San Francisco History Center, San Francisco Public Library]

Galli Construction Co. | Red Rock Hill

The single-family homes designed by Hayes & Smith for Galli Construction Co. on the south side of Turquoise Way feature board and batten cladding and a unique pyramidal roof form over clerestory windows. These one-story houses hang out over the steep topography of Diamond Heights on concrete piers. The houses are also characterized by their transparency, floor to ceiling sliding-glass doors connect patios on the street side and porches that hang over Glen Canyon on the rear side (fig 9).

One of the most common alterations to these Galli houses is a privacy fence around the front patio and entryway. It seems that residents have felt that the interior of the houses are too exposed to the street and have created more privacy for themselves by installing fences, screens, or walls. While a privacy fence will likely not harm the material integrity of a home, since they are usually removable (at least theoretically) and only minimally come in contact with the house itself, the visual obstruction of the majority of the houses does change the dynamic of the streetscape. As residents negotiate serious safety and privacy concerns—the neighborhood, after all, is within a dense urban environment despite its semi-suburban feel—it is worth considering how alterations can be made compatible with the individual houses and overall neighborhood. For instance, a board and batten fence in the same color as the house is materially compatible with the design of these houses. Whereas, a *dwell*-ified resource such as 16 Turquoise Way features a faux-stone veneer on the privacy wall (fig. 6-23). Although the door, door handle, garage door, and board and batten on the garage are all intact, original features, the faux-stone wall is jarringly incompatible with this design. Although the faux-stone seems to fit within the Modern-inspired *Dwell* aesthetic, this feature is not only incompatible because stone was not a building material used in any of the Galli houses, or almost any house in Diamond Heights for that matter, but the fact that it is an imitation stone and a veneer also has a distinctly non-Modern quality to it; even when using modest materials such as plywood, Modern design tends to be more honest and straightforward in its use of materials.

[6-24] (top)
192 Gold Mine Drive, John Baumann for Progressive Builders, 1979.
[Hannah Simonson]

[6-25] (bottom)
18 Jade Place, John Baumann for Progressive Builders, 1979.
[Hannah Simonson]

Progressive Builders | Gold Mine Hill

In the late 1970s, John E. Baumann designed a tract of single-family houses for developer, Progressive Builders, on Gold Mine Drive and Jade Place. These homes are part of the Third Bay Tradition, a regional idiom of late Modernism that was heavily influenced by the work of Moore, Esherick, and Halprin at Sea Ranch. These houses were built at a transitional moment in architectural design, and a few of the houses include distinctly Post-Modern elements, which is to say that they have decorative elements with historicist references. 192 Gold Mine Drive is a typical example of the Third Bay Tradition, which features wood shingle cladding, boxy, asymmetrical massing, and strongly geometric details—such as the windows enclosing the porch (fig. 6-24). The Progressive Builders houses are some of the largest in Diamond Heights; while they appear to be two-stories from the street, they extend two or three stories down the side of the hill, over-looking Glen Canyon and Christopher Playground.

These homes are particularly susceptible to alterations and *dwell*-ification because they are some of the largest homes in the neighborhood, and at less than 45 years old, these houses are unlikely to be reviewed as potential historic resources. 18 Jade Place is one such example of a *dwell*-ified house that has been flipped to sell speculatively on the real estate market (fig. 6-25). The house, which retains its original massing, was once entirely shingle-clad and unpainted, like the houses surrounding it. While some of the shingling has been retained, it has been painted a rather dark color. The massing of the garage has been re-clad in horizontal wood boards. The brightly colored slab door, if not original, is in keeping with the original character of the house and neighborhood. However, the garage door is a typical *dwell*-ification modification; the panelized, frosted glass garage door is distinctly contemporary (nothing of this sort existed in the 20th century), but is ubiquitous in MCM Revival architecture and the remodels of Mid-Century Modern architecture featured in *Dwell*. The glass plate, suspended over the entry door by metal ties, is also a contemporary addition. These alterations are, arguably, reversible, but the 1970s character of the Third Bay Tradition is all but lost in the building's current form.

[6-26] (left)
Houses in the Progressive Builders tract are some of the largest in Diamond Heights and overlook Christopher Park. [Hannah Simonson]

[6-27] (right)
Some of the houses in the Progressive builders tract have Post-Modern elements such as this dormer window. [Hannah Simonson]

[6-28] (top)
220 Gold Mine Drive, Galli Construction Co., 1967.
[Hannah Simonson]

[6-29] (bottom)
304 Gold Mine Drive, Galli Construction Co., 1968.
[Hannah Simonson]

Galli Construction Co. | Gold Mine Hill

Galli Construction Co. also built a tract of houses on Gold Mine Hill, primarily along Gold Mine Drive and Ora Way, in the late 1960s. This tract was not architect-designed and expresses a style that had short-lived resurgence in tract houses of the 1960s and 1970s, the Neo-Mansard. So named after the distinct mansard roof style, Neo-Mansard houses tend to have exaggerated mansard roofs, but not any other elements of the Second Empire style.[57] The Neo-Mansard style is not an expression of Modernism, but is a version of eclecticism that emerged in tandem with late Modernism, foreshadowing the coming of Post-Modernism. Although Galli's Neo-Mansard tract is a break with the regional Modernist idioms of the rest of Diamond Heights, it is a rare expression of 1960s eclecticism at the tract housing scale in San Francisco; the sixty-five houses in the Galli tract form an enclave, with a distinct neighborhood character.

The most common alterations to houses in this tract are replacement windows and garage doors, and the addition of security gates. However, the mansard roof forms and other details remain largely intact. 220 Gold Mine Drive is an example of a Galli Neo-Mansard house with high integrity, despite its poor condition; the windows, roof, front door, and siding details are all original (fig. 6-28). 304 Gold Mine Drive, on the other hand, is an example of a *dwell*-ified Neo-Mansard (fig. 6-29). The house still features a mansard roof element, but the whole facade has been stripped of any other detail and painted white. The new window above the entry door vaguely retains a tripartite form, but is a vinyl replacement with a much bulkier frame. The garage door is, like we saw in the Progressive Builders tract, a contemporary panelized, frosted glass door. The hardscaping in front of the house has also been replaced or re-clad to appear like slate, as opposed to the original brick. In a strange way, however, this house still very clearly fits with the houses around it because it retains the preeminently important Neo-Mansard roof, and as is the nature of eclecticism, mismatched styles are almost encouraged. Retaining the character-defining Neo-Mansard roofs of this tract is of primary importance, but recognizing the unique historic materials and features that diverge from the typical Modernist elements of Diamond Heights is vital to understanding the integrity of this tract.

57 For more on Neo-Mansard tract housing, see: California Department of Transportation, *Tract Housing in California, 1945 – 1973: A Context for National Register Evaluation* (Sacramento: California Department of Transportation, 2011), 90-91, 195-96.

[6-30] (top)
21 & 25 Ora Way, Fisher-Friedman Associates for American Housing Guild, 1968. Photographer Joshua Freiwald, c. 1968. [Courtesy of Bob Geering & Fisher-Friedman Associates.]

[6-31] (bottom)
41 Ora Way, Fisher-Friedman Associates for American Housing Guild, 1968. [Hannah Simonson]

American Housing Guild | Gold Mine Hill

The firm Fisher-Friedman Associates designed a series of townhouses on Gold Mine Hill for the developer, American Housing Guild, in the late 1960s. These townhouses came in a variety of models, but are notable for their rectangular massing, two-story balconies framed by projecting boxes, floor-to-ceiling windows or sliding-glass doors, and wood single siding (fig. 6-30). The limited material choice of primarily wood shingles and vertical wood siding gives the tract some continuity and also creates a rhythm of unadorned planes. 41 Ora Way, however, in no way appears to be a potential historic resource because it has been *dwell*-ified beyond recognition (fig. 6-31). In fact, this building is a 1968 townhouse designed by Fisher-Friedman and had impeccable integrity until it was remodeled in 2014.[58]

41 Ora Way is an extreme example of *dwell*-ification as the building has lost all material integrity and no long expresses its significance as there is no remaining evidence of its Third Bay architectural design. The building has been completely re-skinned in such a way that has no relationship to the original design. Whereas the original design had a limited material palette with clearly defined edge conditions, the newly applied siding breaks up the vertical planes and flattens the edge conditions. The frame of the projecting balconies is flattened and de-emphasized to the point where it almost does not look to be a projection, except for the shadow giving it away. Additionally, the material palette has been expanded to an eclectic array of materials including metal, stucco, wood, and apparently faux-wood. The tiered quality of the balconies has been lost as they have been sectioned off, enclosed, or removed—in the case of the upper left balcony, in a way that seems both dangerous and wildly non-functional. This remodeled house typifies a kind of contemporary architectural design that claims to be "minimal," but utilizes an eclectic palette of color, material, and massing in a way that does not have any unifying logic; a lack of applied ornamentation should not be confused with "minimalism." If the complete *dwell*-ification of previously intact Modernist homes becomes a widespread trend, the integrity of Diamond Heights as a Modernist, redevelopment project will be lost.

[6-32]
Prior to remodel, 41 Ora Way had incredibly high integrity. [Google Maps]

58 Evidence found through historic imagery on Google Street View.

[6-33] (previous spread)
Looking northeast over Glen Canyon at Red Rock Hill. Hayes & Smith for Galli Construction Co. houses along Turquoise Way hang off the hilly slopes. Photograph, c. 1966. [San Francisco History Center, San Francisco Public Library]

Appropriate Applications of *Dwell*-ification & MCM Revival

Through the examples above we have explored the varying degrees to which *dwell*-ification remodels have appropriately replaced non-historic features, diminished material integrity, or altered a home beyond recognition. However, not all of these interventions were completely detrimental to the significance of the individual building or the character of the neighborhood overall. As with any particular style, MCM revival is not inherently bad, but is more or less appropriate in certain contexts when we are dealing with historic resources. There are three particular situations in which MCM revival design is appropriate, if not even encouraged: compatibly scaled additions, in-fill development, and replacing non-historic materials or features.

Compatible Additions

The Secretary of the Interior's Standards for Rehabilitation dictate that new additions should be both compatible and differentiated (see Appendix 4).

> New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.[59]

In the case of pre-20th century historic resources, or resources that are in a style other than Modernism, a common practice has been to use contemporary design to differentiate from the historic fabric; however, there are cases of additions that are nearly exact replicas of the historic fabric or Post-Modern interpretations of historicist form language. A contemporary revival of MCM design—spatial relationships, materiality, and form—can be a useful way to design additions that are both compatible and differentiated from the historic resource. There are, of course, challenges to designing something that is both "compatible" and "differentiated," as the line between distinctly new and "creating a false sense of history" can be a fine one. This is an issue that we will explore further in Chapter 7.

59 Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Places with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, 1995), 62.

Infill Construction

In cases where empty lots are subject to infill construction, MCM revival might be an appropriate style for the new construction. Similar challenges face infill construction as new additions, in the sense that infill construction should not create a false sense of history, but will ideally be compatible, especially in scale, to the surrounding neighborhood. Contemporary design should be encouraged for new construction, as long as it is in keeping with the scale of the neighborhood, which can often be achieved through zoning requirements such as setbacks, height limits, etc. While it is left to the architecture critics to argue about whether MCM revivalism is truly a contemporary architectural idiom, in the case of postwar tract housing and Modern Movement neighborhoods, contemporary architecture that references the aesthetic and formal qualities of the Modern Movement is likely to be effective for infill construction that is both compatible and differentiated.

In the case of Diamond Heights, there aren't many vacant, buildable lots for infill development; a number of lots originally intended for development were determined to be unbuildable due to steep topography or soil issues during the Redevelopment Agency project, and have since been converted to open spaces or community gardens. Due to the development pressures of San Francisco, it is more likely that Diamond Heights will see tear-downs and new construction. Demolitions in the last ten years have tended to be on the edges of the Diamond Heights project boundary—areas that are generally perceived as being part of the Glen Park or Noe Valley neighborhoods by today's residents.[60] These demolitions have often been of pre-redevelopment homes, although Everson Street on Fairmount Hill has been seeing more demolitions and major remodels in recent years. More work could be done to track these changes and glean a better understanding of trends in how, when, and where houses are undergoing major alterations or demolitions in Diamond Heights.

Replacing Lost Historic Fabric

The replacement of lost historic fabric is particularly relevant for the Diamond Heights neighborhood. Historic fabric is lost over time as homeowners replace entry doors, garage doors, light fixtures, or siding materials. These features tend to experience the most wear from use and exposure to the natural elements. Additionally, smaller features are often financially feasible replace or update, whereas many homeowners cannot afford a full-scale

60 The perception of neighborhood boundaries by residents of this particular area, and other San Francisco residents, does not exactly correspond to the boundaries of the Diamond Heights Redevelopment Project area. The common perception is that Diamond Heights is anything within the arc (generally to the west, or uphill) of Diamond Heights Boulevard, which wraps around Red Rock Hill and Gold Mine Hill.





[6-34 to 6-36] (top)
(left to right) Non-original garage doors at 160 Gold Mine Drive, 23 Topaz Way, and 200 Amber Drive. [Hannah Simonson]

[6-37 & 6-38] (bottom)
(left to right) 64 Turquoise Way privacy fence; and insensitive horizontal addition to 20 Turquoise Way. [Hannah Simonson]

remodel or large addition. Garage doors were frequently replaced when automatic, electrically operated doors became the norm. Many of the replacement entry doors and garage doors seen throughout Diamond Heights are off-the-shelf items that you would expect to see in any generic home improvement retailer. These replacements often standout because they are in distinctly non-Modern Movement styles, featuring panelized construction and decorative glazing.

Given that most of the homes in Diamond Heights were constructed, even when architect-designed, by merchant builders and developers, most of the construction featured off-the-shelf and prefabricated components. Part of the ethic of postwar residential construction was committed to machine fabrication as this was more a more efficient way to provide economically accessible housing to the growing middle class; furthermore, machine fabrication was distinctly Modern. Thus, there is no reason to think that just because building feature or material is off-the-shelf, that is incompatible (which some people might have argued for in certain handcrafted features of prewar buildings). However, many of doors that are available on the mass-mark are incompatible because of their historicist references or decorative glazing elements; these ornate doors imitate hand-crafted techniques despite their mass-produced fabrication. Modern Movement design, on the other hand, tends to embrace the machine-aesthetic and value objects that express their mass-produced, factory origins unashamedly.

Finding good replacement house numbers, exterior light fixtures, and entry doors is relatively easy with the help of Eichler fans and resources like EichlerNetwork.com and other blogs (see Appendix 1). Appropriate garage doors, however, are harder to find. Original garage doors in Diamond Heights were almost exclusively canopy or retractable doors, which are a single panel and operated by hand. Today, nearly all off-the-shelf garage doors are electrically operated roll-up doors. Plain, un-panelized roll-up doors can be hard to find off-the-shelf. The Eichler Network provides resources for homeowners who are interested in restoring their original Eichler garage doors, but in cases where the original garage door has already been lost, expensive custom fabrication might be the only option for a historically accurate replacement. In these cases, it may be appropriate to replace incompatible, non-original garage doors with more Mid-Century-inspired, contemporary off-the-shelf garage doors.

[6-41]
136 Amber Drive, Claude Oakland for Eichler Homes, Inc., 1962.
[Hannah Simonson]

Summary

In this chapter, we have explored *dwell*-ification and Mid-Century Modern Revivalism on a theoretical level and as these phenomena appear in Diamond Heights. *Dwell*-ification is a particular challenge to 20th century, postwar tract developments because of the modest design of these tracts and the insidious overlap and semantic melding of the popular understandings of "Modernism" and "modern." There is a tendency to, because MCM is fashionable at the moment, to want to make 20th century Modern Movement resources look more "modern," by which people mean both more contemporary and more like the mass-disseminated, commodified version of MCM seen in *Dwell*, *Mad Men*, and Shag art. *Dwell*-ification is not an inherently problematic phenomenon, although the term is often applied pejoratively due to its strong association with gentrification through house flipping, but can be more or less appropriate in different contexts or at different scales. In Chapter 9, we will explore the different ways that the negative impacts of *dwell*-ification can be mitigated through planning policy, architectural design, and advocacy.

Chapter 7
Additions

As the needs of families change over time, residential buildings are bound to grow, change, and adapt with them. Contemporary standards for environmental controls, accessibility, and space, both in terms of square footage and layout, have changed since the 1960s and 70s. Homeowners and home-buyers today are, for example, accustomed to larger kitchens and bedrooms. 20th century tract houses are not unique in this way, as historic homes in general tend to face the challenge of adapting to contemporary needs; in order to remain relevant, occupied, and therefore extant, homes must adapt. In some cases, this will mean converting an office into another bedroom for a growing family. In other cases, it may mean knocking out an interior wall to create space for a bigger kitchen or more open plan. Exterior alterations, including additions, are of particular interest since they are public-facing and can impact the overall character of a neighborhood.

Secretary of the Interior's Standards for Rehabilitation

As briefly discussed in Chapter 6, the Secretary of the Interior's Standards for Rehabilitation discuss appropriate strategies for additions to historic resources (see Appendix 4). Of the ten standards for rehabilitation, the following three are particularly relevant to a discussion of additions:

> Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

[7-1]
117 Amber Drive, Claude Oakland for Eichler Homes, Inc. Original construction completed in 1965, and vertical addition designed by Oakland completed in 1978. [Hannah Simonson]

> Changes to a property that have acquired historic significance in their own right will be retained and preserved.
>
> New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.[61]

Additions to buildings inherently change the proportion and massing of a building, and will almost certainly involve some loss of historic material fabric; these adverse effects can, and should, be mitigated according to the Secretary of the Interior's Standards for Rehabilitation and with a nuanced understanding of the Modern Movement. Balancing compatibility and maintaining a true sense of history will always be a challenging when designing a good addition.

Design Guideline Precedents

Due to the prevalence of Eichler neighborhoods, and their pervasive popularity, there are a number of city-issued "design guidelines" for Eichler tracts throughout California, including in Sunnyvale and Balboa Highlands.[62] While Diamond Heights includes many homes that are not Eichlers, these design guidelines can be informative because many of the best practices apply to other Modern Movement structures. Other design guidelines for Modern Movement tracts or neighborhoods, although they will be somewhat context specific, can provide general guidance as well; for example, Miami Beach's *Post-war Modern/MiMo: Design Guidelines* or Los Angeles's design guidelines for a tract of houses designed by Gregory Ain, a noted Modern Movement architect dedicated to bring Modernist design to lower- and middle-class residents.[63]

Common prescriptions for additions to postwar tract houses include placing additions, when possible, at the rear of the house so that they are minimally visible from the public right of way.[64] Rear yard additions are, however,

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61 Weeks, *The Secretary of the Interior's Standards*, 62.

62 See, City of Los Angeles, *Balboa Highlands HPOZ: Preservation Plan* (Los Angeles: City of Los Angeles, December 9, 2010), http://preservation.lacity.org/files/Balboa%20Highlands%20PP.pdf; and City of Sunnyvale, *Eichler Design Guidelines* (Sunnyvale: City of Sunnyvale, July 28, 2009), http://sunnyvale.ca.gov/Portals/0/Sunnyvale/CDD/Residential/Additions/EichlerDGADOPTEDlowresolution.pdf.

63 See, City of Los Angeles, *Gregory Ain Mar Vista Tract HPOZ: Preservation Plan* (Los Angeles: City of Los Angeles, December 9, 2010), http://preservation.lacity.org/files/Mar%20Vista%20PP.pdf; and The City of Miami Beach Planning Department, *Post war Modern/MiMo: Design Guidelines* (Miami Beach: City of Miami Beach, n.d.), http://www.mimoonthebeach.com/MimoGuidelines.pdf.

64 City of Sunnyvale, Eichler Design Guidelines, 13.

challenging in Diamond Heights due to the steep topography, which limits buildable space. Sunnyvale's *Eichler Design Guidelines* note that, "Establishing design guidelines for second floor additions to Eichler homes is difficult since only a few original two-story Eichler homes were constructed to provide reliable precedents."[65] Many postwar suburban tract developments feature ranch house typologies, which tend to be low, horizontal single-story houses. Indeed, Sunnyvale residents in as many as nine Eichler neighborhoods have requested re-zoning in their neighborhoods to prohibit second-story additions.[66] Not only do second-story additions often damage the integrity of these historic resources, but neighbors have concerns about the second-story additions creating houses that are out scale with the rest of the neighborhood. Second-story additions also create privacy concerns as they loom over their neighbors, potentially also blocking light and views.

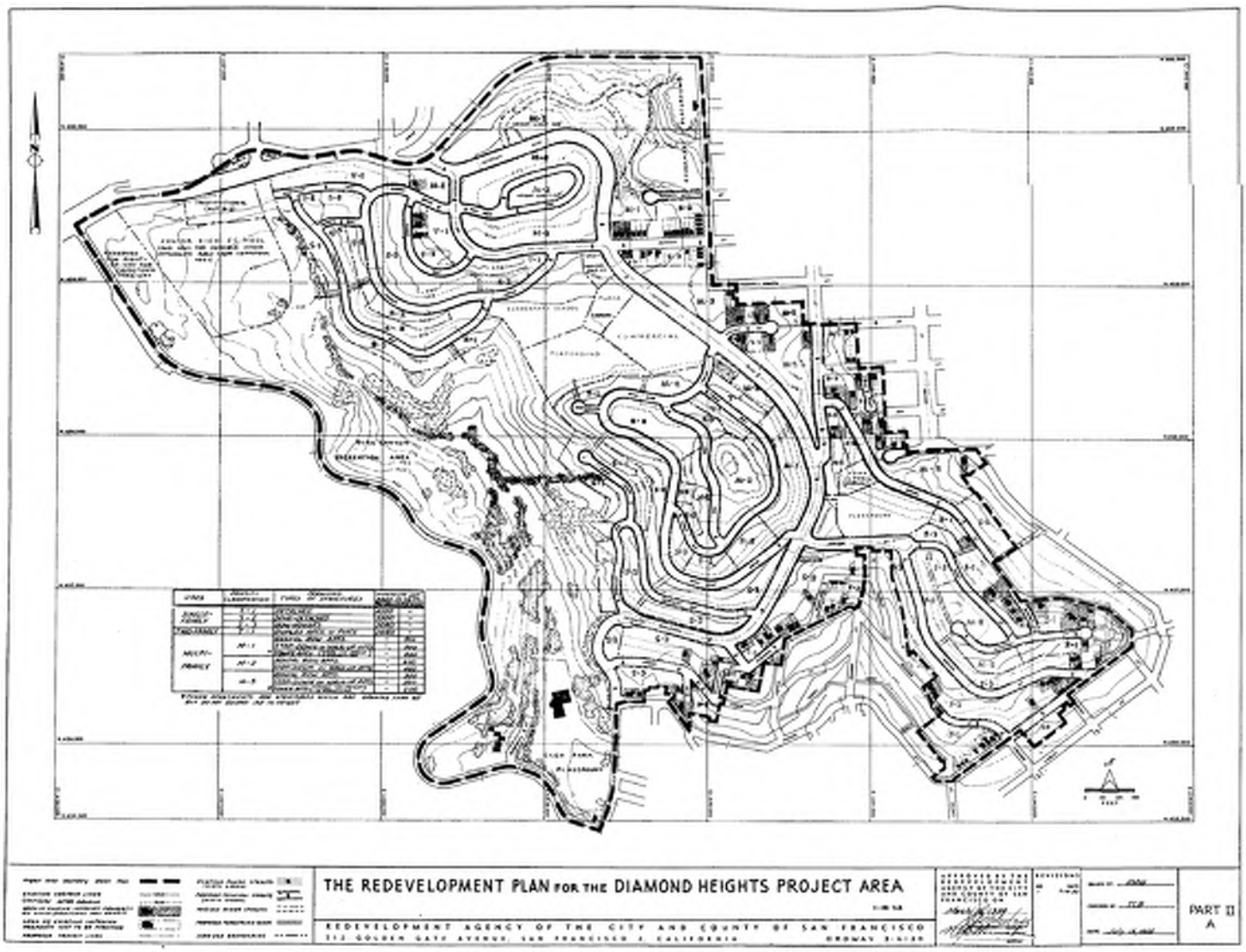
Diamond Heights contains some of the rare examples of two-story, single-family houses by Eichler. Due to the topography of Diamond Heights, two- and three-story townhouses are common and many of the merchant builders and developers built a variety of typologies to meet the demands of the site. While the multi-story examples throughout Diamond Heights can provide some guidance for how to design further additions, there are still challenges to consider. Privacy concerns are still present in Diamond Heights, as the houses are close together. Additionally, the steep topography means that many homes look down on the roofs of houses downhill; this was a condition that Vernon DeMars and Diamond Heights architects were very aware of, and the development guidelines stipulated that roofs be well-designed for this very reason. Additionally, the allowed heights for each lot were well-thought-out so that each home would have ideal views and natural light. Similarly, thoughtful considerations should inform design decisions for any additions to houses in Diamond Heights today.

In addition to considerations of privacy, light, and view intrusions, the massing of the original design should be maintained to the greatest extent possible. For example, the Eichlers on Cameo Way (Assessor Block 7514) are very low-lying and horizontal, and this massing should be respected to the greatest extent possible if planning for a vertical addition. The Sunnyvale *Eichler Design Guidelines*, also recommend avoiding additions that "look like boxes on top of the house," but rather advocates for additions that "appear as though they were part of the original Eichler design construction."[67] Designing an addition to match the original materials and construction, as if it was an original part of the house, is one way to approach designing an addition; however, this strategy runs

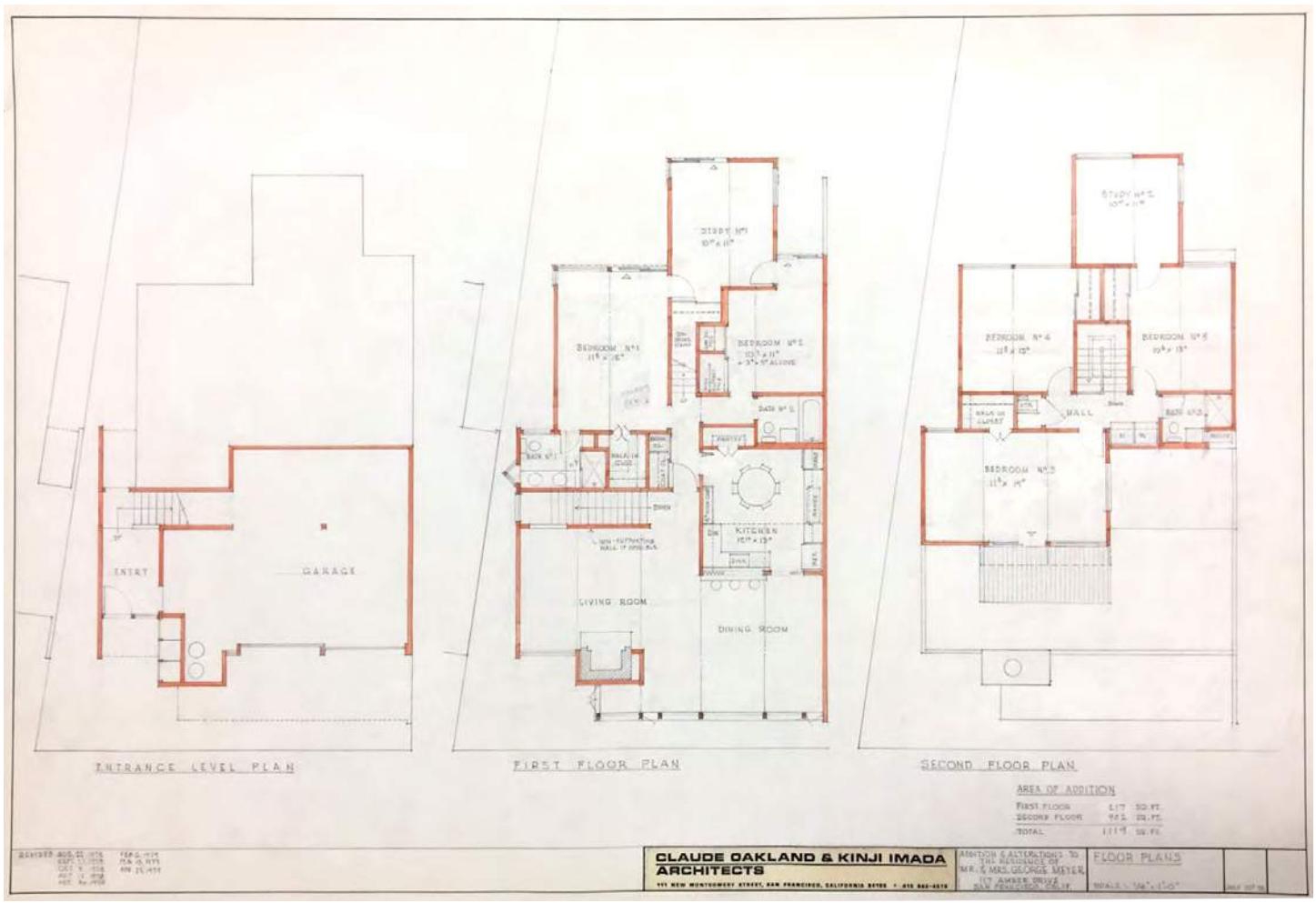
65 Ibid., 15.

66 Victoria Kezra, "Two more Sunnyvale Eichler neighborhoods become single story," *Mercury News,* February 22, 2017, http://www.mercurynews.com/2017/02/22/two-more-sunnyvale-eichler-neighborhoods-become-single-story/

67 City of Sunnyvale, *Eichler Design Guidelines,* 15-16.



[7-2]
Redevelopment Plan for Diamond Heights indicating zoning and setbacks, July 13, 1955.
[Courtesy of the Successor Agency to the San Francisco Redevelopment Agency.]



[7-3]
Plan for vertical addition to the Mr. & Mr. George Meyer Residence, 117 Amber Drive, by Claude Oakland, dated July 20, 1978. [Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

[7-4] (top)
101 and 109 Amber Drive, Claude Oakland for Eichler Homes, Inc., 1965. [Hannah Simonson]

[7-5] (bottom)
117 (l) and 123 (r) Amber Drive, Claude Oakland for Eichler Homes, Inc., 1965. [Hannah Simonson]

the risk of violating the SOI Standard which states that additions should not create a false sense of history, but should rather be differentiated from the original building. Another approach is to use materiality, massing, and form to inform a distinctly contemporary addition, which creates a palimpsest—a building whose history can be read, visually, through layers. Additionally, documentation, including textual descriptions, design drawings, and photographs, of additions and alterations can provide context for public record.

A Tale of Two Eichlers

Eichler | Red Rock Hill, Plan U-3

101 and 109 Amber Drive, designed by Claude Oakland for Eichler Homes, Inc. are an excellent example of a pair of U-3 Plan townhouses with high integrity (fig. 7-4). The U-3 plan features a large balcony cantilevered over a two-car garage with an L-beam frame. Floor-to-ceiling sliding glass doors allow for incredible views of Glen Canyon. Like the U-1 plan, the U-3 plan is designed as a pair of townhouses. 101 and 109 Amber Drive both have original garage and entry doors, siding, and windows. These two townhouses stand as a point of comparison to 117 and 123 Amber Drive, which are immediately adjacent (fig. 7-5). 123 Amber Drive has high integrity, with original garage doors, windows, and siding; however, the condition of the L-beams appears poor, as the leg of the middle beam is missing. 117 Amber Drive, or the George Meyer Residence, presents an interesting, singular case study as the only Eichler in Diamond Heights for which Claude Oakland designed an addition.

The George Meyer Residence appears to be in good condition and has high material integrity. The two garage doors are original, as are the entry door, the house numbers, and aluminum-framed sliding doors. The Saturn handle on the entry door also appears to be original. The L-beams are intact and the Peninsula Siding is original. The George Meyer Residence was originally constructed in 1965 and was one of the very last homes built by Eichler in Diamond Heights; by 1967, Eichler Homes, Inc. had filed for bankruptcy, due in large part to financial overextension in their multifamily housing projects in other areas of San Francisco. In 1978, George Meyer hired Claude Oakland to design an addition to his townhouse.[68] Since Oakland was the original architect, he was able to, arguably, design an addition that fit in seamlessly with the original design.

68 The addition was designed and constructed at the tail end of the San Francisco Redevelopment Agency's Diamond Heights project; design drawings are initially dated July 1978 with the last revisions dating April 1979, and the fiscal closeout of the Redevelopment Agency project was in September 1978, and construction on a few projects continued for a few years afterward.

[7-6] (top)
37 Cameo Way, Claude Oakland for Eichler Homes, Inc., 1962.
[Hannah Simonson]

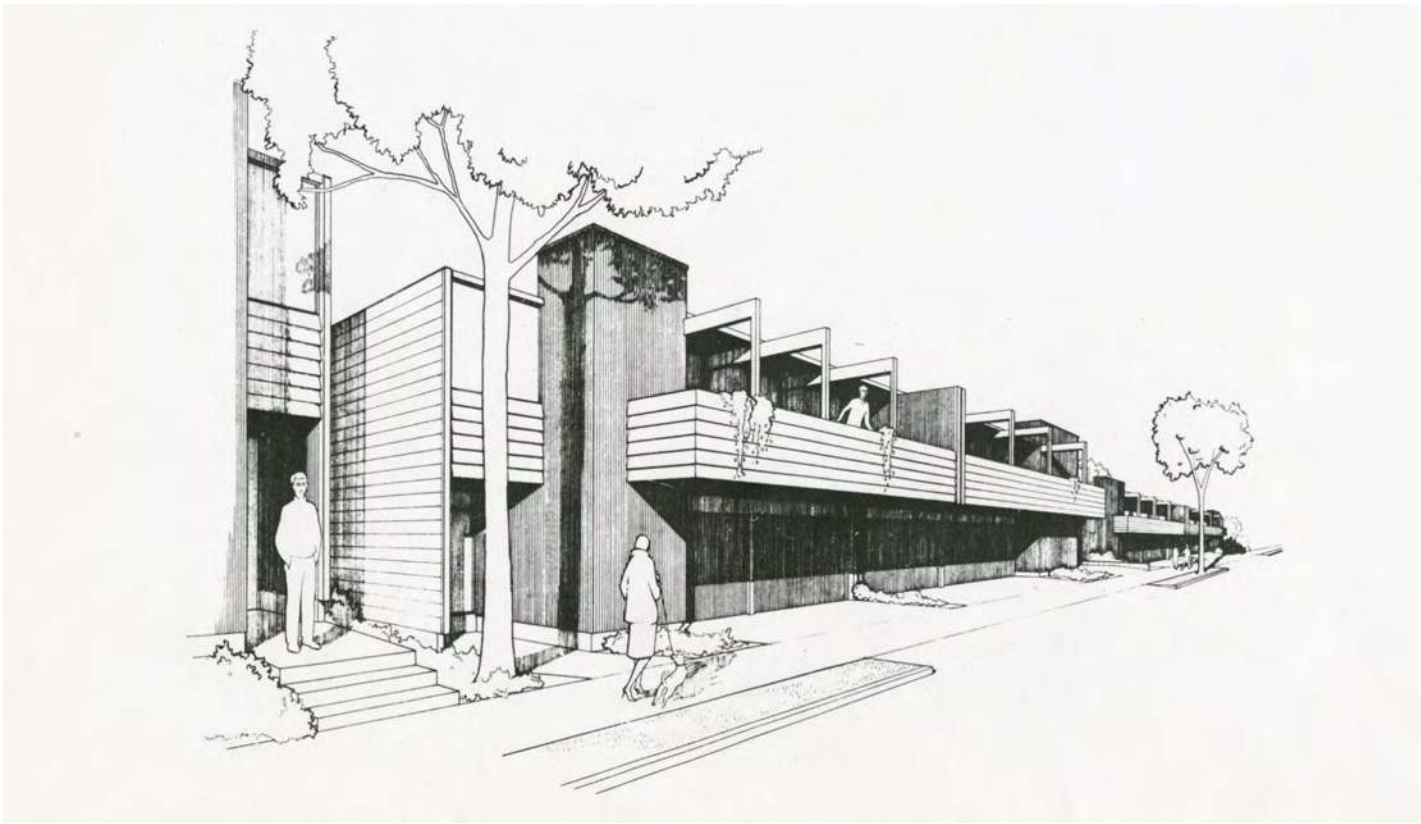
[7-7] (bottom)
43 Cameo Way, Claude Oakland for Eichler Homes, Inc., 1962.
[Hannah Simonson]

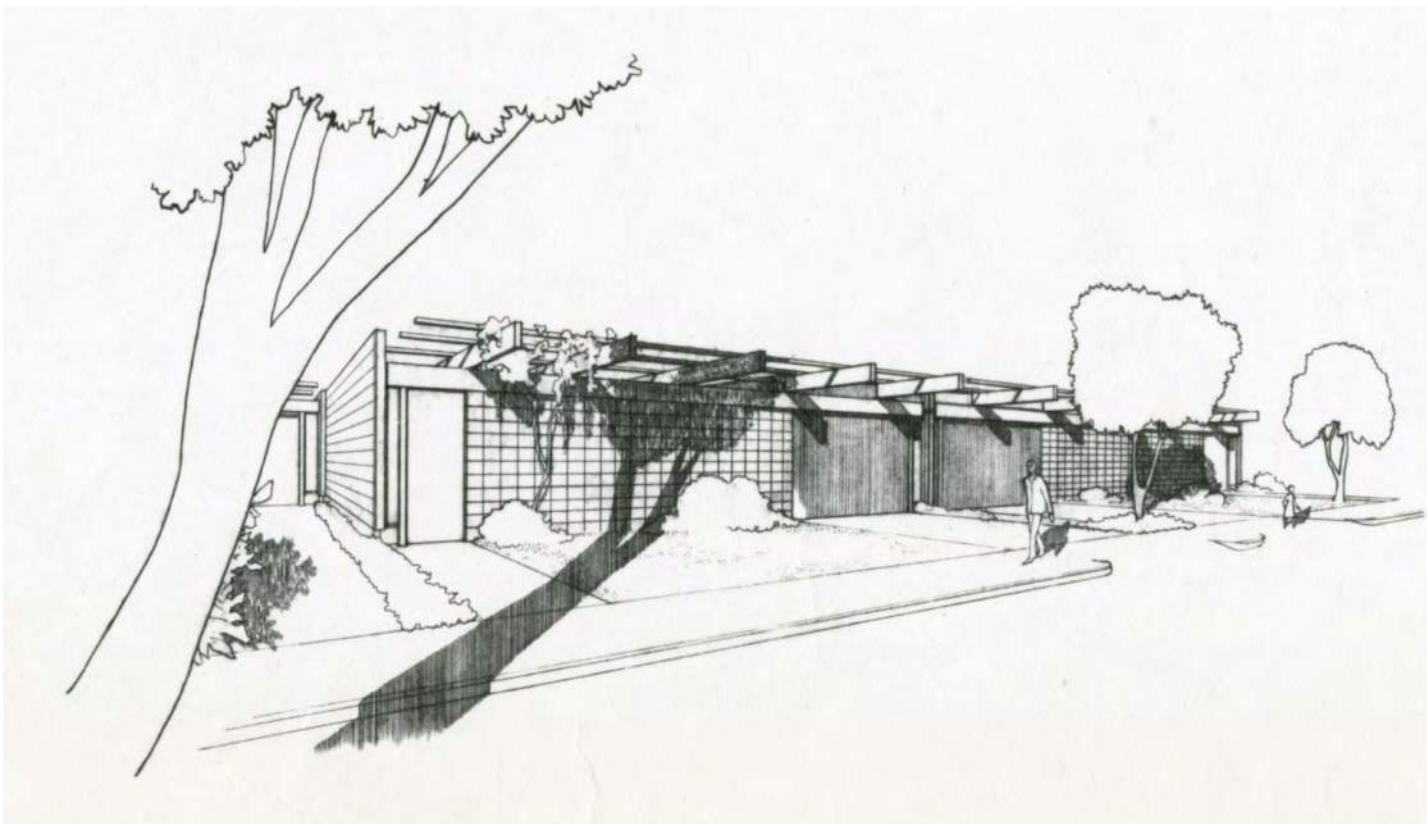
The addition is successful because it is stepped back, and is, therefore, minimally visible from the street and less disruptive to the general pattern of the massing along Amber Drive. It also expresses its post and beam construction, a key element of Eichlers; while the homes do not have applied decoration, exposed details like the rafter tails reveal the construction methods and are an aesthetic expression. The addition has a flat roof and Peninsula Siding, which is consistent with the original house. This addition meets all the requirements that are set forth in Eichler design guidelines, such as those from Sunnyvale and Balboa Highlands. It is rather obvious that the addition is not an original feature of the house, because all the other U-3 models look the same, but in terms of materiality it is not differentiated.

Eichler | Red Rock Hill, Plan L-1

If the George Meyer Residence is the quintessential example of an addition that seamlessly integrates with the original, 37 Cameo Way is at the opposite end of the spectrum (fig. 7-6). 37 Cameo Way is one of the L-1 models that was designed for the less sloped site in-between Duncan Street and Cameo Way; the L-1 design is a very low-lying, single story design with an entry courtyard behind a CMU wall. 43 Cameo Way is an example of the L-1 model in good condition, and with high integrity (fig. 7-7). 37 Cameo Way, which was once the residence of the important American figurative painter, Joan Brown, has a large, imposing vertical addition that rises high above all the houses around it, and comes flush to the front facade of the original building. The house underwent a remodel in 2015 (primarily interior alterations), but the vertical addition was likely added in the 1980s.[69] While the addition has few windows on the sides, presumably to preserve the privacy of the neighbors, the addition is a major disruption to the massing and character of the streetscape, and possibly diminishes the views of other houses in the neighborhood. Except for a flat roof, the addition does not take any cues from the original Eichler designs, but is instead a disproportionately large cube with a deeply recessed window and siding that only extends halfway up the facade, revealing a horizontal seam that appears accidental and careless.

69 This is based on permit history available through the Property Information Map portal online. The oldest permit recorded online is an expired permit for the installation of a passive solar system in 1989. http://propertymap.sfplanning.org/





[7-8] (top)
Model U-3 design, Claude Oakland for Eichler Homes, c. 1961. [Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

[7-9] (bottom)
Model L-1 design, Claude Oakland for Eichler Homes, c. 1961. [Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

Summary

117 Amber Drive and 37 Cameo Way offer extant case studies in additions to Modernist resources in Diamond Heights—one designed by the original architect, and one that exhibits a blatant disregard for the original design and surrounding streetscape. Many of the residences in Diamond Heights are significantly smaller than houses being constructed today, and offer different layouts and spatial priorities. As families grow and change, and as societal expectations evolve, additions can provide a means of adapting an older house to the contemporary market. However, additions present a number of design challenges, and it is easy to diminish the integrity of a house by dramatically altering its massing, relationship to the street and surrounding built environment, or material palette.

In the case of Diamond Heights, it is particularly important to consider how an addition can affect the building's relationship to the rest of the neighborhood, as building heights and orientation of windows were carefully thought-out during master planning to protect and emphasize the spectacular views offered by the site topography.

Chapter 8
Sustainability Upgrades

Sustainability and Historic Preservation

As discussed previously, demands and normative conceptions of quality of life change over time. In addition to the need for more space, current homeowners might be trying to meet contemporary standards of environmental controls, as well as sustainability goals. In house that is over 40 years old, certain systems may need to be updated, such as broken radiant heat systems. It may be the case that desired systems such as air-conditioning were not included in the original design of the house. Updating heating and cooling systems should be holistically planned with energy conservation and efficiency in mind. On the other hand, homeowners may be interested in interventions that improve the energy efficiency of their home by improving insulation or passive methods, or they may want to install solar panels to provide renewable energy. All of these energy and sustainability upgrades necessitate some intervention in the material fabric of a building, and thus are subject to careful consideration when applied to historic resources.

[8-1]
Although much of the original landscaping doesn't feature native plants, some of the ornamental plants favored in Diamond Heights are well adapted to the cool, foggy climate. [Hannah Simonson]

For example, in addition to the Secretary of the Interior's Standards for Rehabilitation, the National Park Service has developed a complimentary document: *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings.* Recognizing sustainability as a worthy goal, one that the National

Park Service has itself committed to, the guidelines address common challenges in adapting historic buildings to meet contemporary energy efficiency and sustainability goals, including planning, maintenance, windows, weatherization, HVAC systems, solar technology, water efficiency, and green roofs. In applying the SOI Standards for Rehabilitation to these interventions, the guidelines suggest strategies for meeting sustainability goals in ways that cause minimal adverse effects to historic resources and do not diminish integrity.

In terms of energy efficiency goals, Diamond Heights benefits from the temperate climate of San Francisco. The city's highest monthly average temperature is 70° and its lowest average monthly temperature is 46°.[70] Although the generous San Francisco climate does not necessitate much reliance on mechanical heating or cooling systems, some homeowners may still choose to install air-conditions systems. Additionally, some homes may include outdated or broken heating systems; the radiant heating systems that Eichler preferred require maintenance and are prone to failure as they reach the end of their lifespan.

Related to the efficiency of heating and cooling systems, windows are always a subject of concern amongst planners and preservationists. On the one hand, windows are a major point of solar gain or heat loss and contemporary advancements in glass technology and window production have resulted in much more energy efficient systems. On the other hand, window profiles and design are often key character-defining features of their architectural moment; thus, incompatible replacements can dramatically alter the appearance and historic integrity of an architectural resources. In addition to San Francisco's *Residential Design Guidelines,* the City has issued a guidance document on applying for windows replacement permits, *Standards for Window Replacement,* which details some considerations of cost, material, and design for homeowners. The National Trust for Historic Preservation's Preservation Green Lab has also published a study entitled *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement.* Using these resources and best practices, we can examine the resources in Diamond Heights to see what is working or not working in terms of sustainability upgrades, and make recommendations for future steps toward sustainable preservation interventions.

70 US Climate Data. http://www.usclimatedata.com/climate/san-francisco/california/united-states/usca0987

Sustainability and the Modern Movement

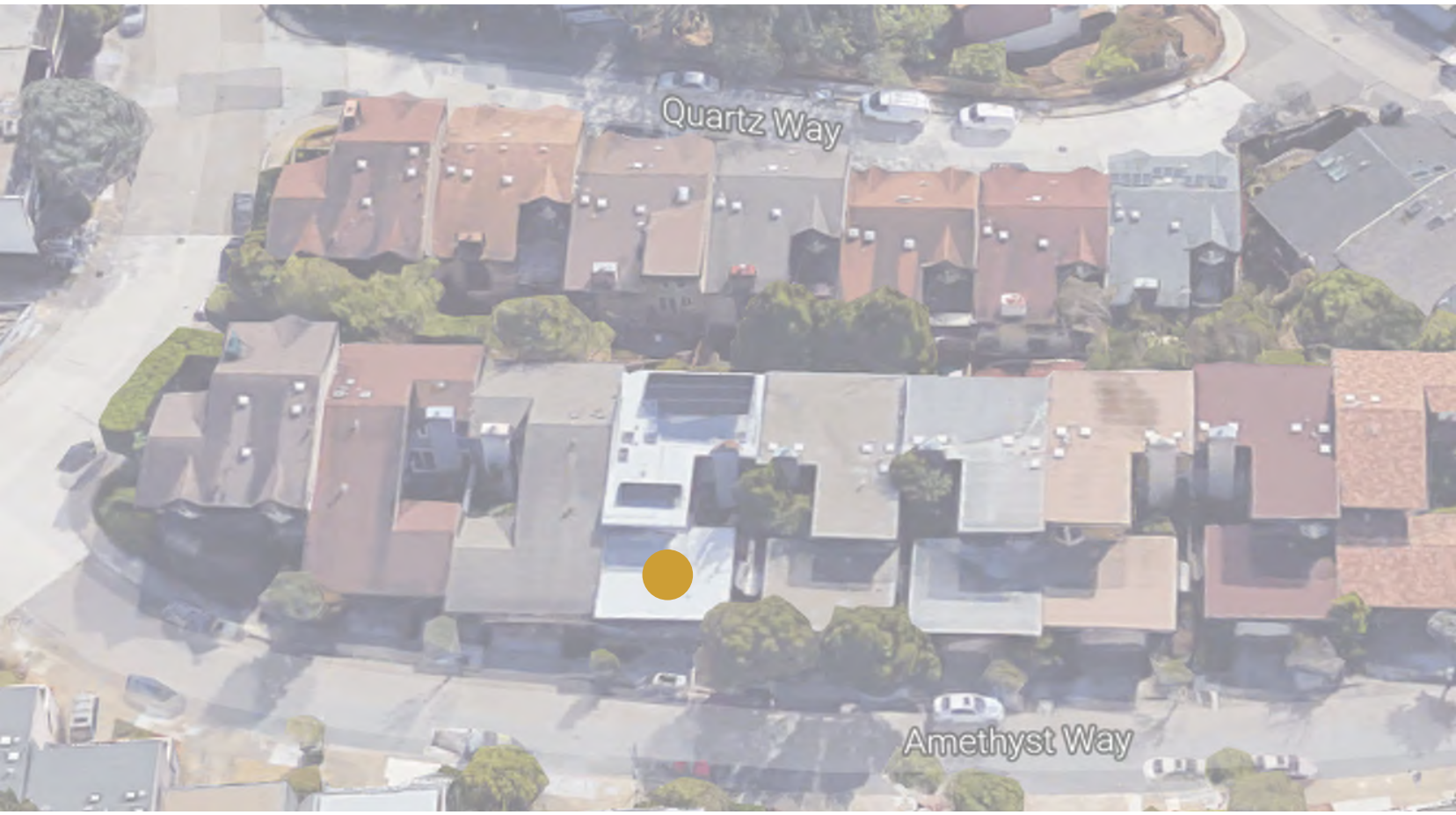
Large expanses of glass that allow for a fluid indoor/outdoor connection characterize California Modern Movement buildings. Additionally, many merchant-built houses, for instance the post and beam residences by Eichler, feature minimal insulation and sometimes experimental, mass-produced materials. The durability of such materials and the long term efficiency of the assemblies poses particular challenges for the sustainable preservation of Modern Movement buildings.

While the particular materials and assemblies of Modern Movement resources may be outdated, the ethos of the Modern Movement which emphasized rationalism, scientific inquiry, and machine efficiency to create architecture and design that improved the lives of residents, still resonates with our contemporary interest in sustainable design. In his seminal text, *Greening Modernism: Preservation, Sustainability, and the Modern Movement,* Carl Stein argues:

> Modernism provides the philosophical and analytic bases for architecture and planning in which design decisions are based on specific criteria. Recognition of the finiteness of resources, the global homogenization of place and culture, and the rise of virtual experience reinforce the primacy of authentic experience as one of these criteria. The adoption of this criterion leads to architecture and planning in which a more satisfying quality of life is achieved with less demand on the environment.[71]

The tenets of the Modern Movement which look to technological progress to advance society and design, can provide an alternate framework for evaluating sustainability upgrades in postwar resources such as those in Diamond Heights. The Secretary of the Interior's Standards advocates for the repair of materials over replacement, which is tied to the notion of material integrity conveying a building's significance. Without denying the importance of material integrity, we can shift away from the craft-minded ethos to a more nuanced evaluation of cultural, environmental, and fiscal costs when planning for sustainable rehabilitation interventions. In some cases, we might argue that a specific prefabricated or mass-produced material found in a postwar building is less important than its aesthetic function, newness value, or efficiency. In these cases, as Stein argues, the basic principles of Modernism can inform a decision to replace the material with a suitably contemporary and technologically advanced substitute; in other words, providing a way for balancing what Prudon termed material versus cultural authenticity.

71 Carl Stein, *Greening Modernism: Preservation, Sustainability, and the Modern Movement* (New York: W.W. Norton & Company, 2010), 76.



[8-2] (top)
25 Amethyst Way, Hayes & Smith for Galli Construction, 1963.
[Hannah Simonson]

[8-3] (bottom)
Aerial view of Amethyst Way.
[Google Maps; annotated by Hannah Simonson]

Stein further elaborates:

> The tenets of Modernism, applied to early twenty-first century conditions, will demand that preservation and adaptive reuse be a primary component in any comprehensive program to meet the needs of our built environment. Conceptual Modernism also offers a very specific framework for evaluating and executing preservation projects. ... A Modernist platform will inform the degree to which repair and restoration techniques should be historically based, but where nonhistoric restoration is appropriate, a Modern discipline will provide the analytic tools to support reconstruction that employs technological advances, from design tools to materials and fabrication.[72]

Sustainability is a collective goal for the City of San Francisco, and thus should be taken seriously at the level of individual homes and the neighborhood scale. At times, sustainability interventions will necessitate critical thinking and design with regard to historic integrity and material fabric.

Solar Panels

While solar panels are becoming more and more affordable for individual homeowners, they are still outside the budget of many residents and may not have a high return on investment depending on the location and orientation of a particular roof. Recognizing that photovoltaic technology is rapidly increasing in sophistication and dropping in price, it is reasonable to assume that more and more homeowners will be interested in exploring this renewable energy source. As a general rule, solar panels in the northern hemisphere need to be oriented south and subject to minimal shade. Roof size, roof orientation, and tree cover are all limitations that are considered when installing solar panels.

25 Amethyst Way is a single-family residence designed by Hayes & Smith for Galli Construction Co. (figs. 8-2 and 8-3). This house model was used for eight homes on Amethyst Way and featured flat roofs. The rear of 25 Amethyst is on the south side of the house, making it a more ideal location for solar panels. 25 Amethyst has two staggered roof lines, so the rear part of the roof is setback from the front facade. Although the solar panels are somewhat visible from the public right-of-way, they are relatively unobtrusive. 108 Turquoise Way is on a lot that was individually purchased and developed in 1962 (figs. 8-4 and 8-5). The home features flat roofs, like many houses in Diamond Heights. Solar panels often need to be installed at an angle to preform optimally. The solar panels on 108 Turquoise Way are somewhat visible from the street due to their angle on the flat roof, but most of

72 Ibid., 78-79.

[8-4] (top)
108 Turquoise Way, Volkman & Stockwell, 1962
[Hannah Simonson]

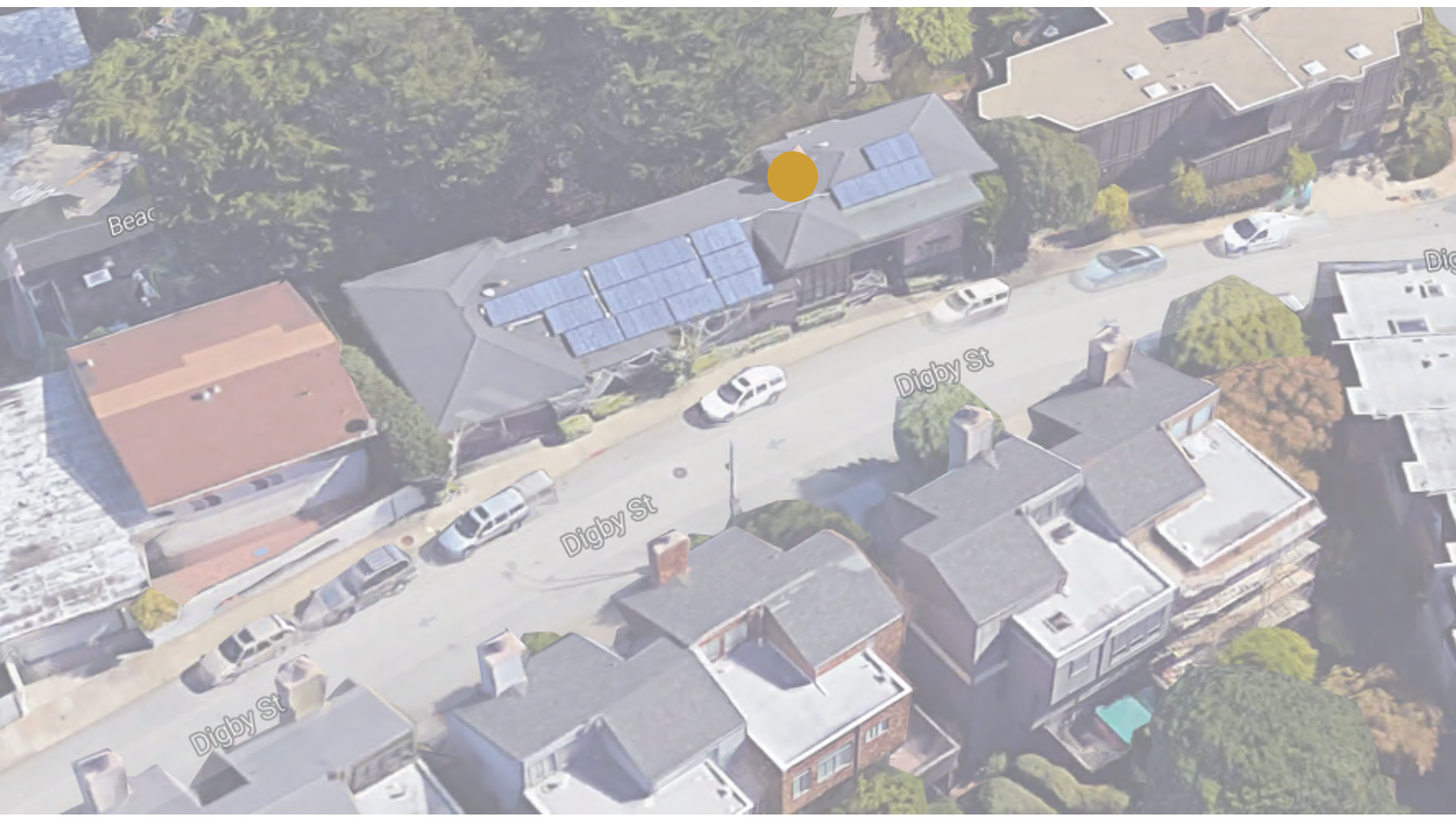
[8-5] (bottom)
Aerial perspective of Turquoise Way.
[Google Maps; annotated by Hannah Simonson.]

them are placed near the rear of the house and are visually unobtrusive. 5 Ora Way is a two-story town house on a sloped street on Gold Mine Hill (fig. 8-8). While the solar panels on this home can be seen from uphill on Ora Way, they are not visible from the street when directly in front of the house. In this case, although visible from certain angles, the panels are minimally obtrusive. Whether or not the owners were consciously thinking about visibility from the street, these three houses illustrate the best practice of locating solar panels where they will create minimal visual intrusions. This means that the panels are minimally distracting from the overall character of both the individual home and the larger streetscape.

4 Digby Street (1968) provides a case study in the opposite effect, where the solar panels are highly visible from the public right of way (figs. 8-6 and 8-7). 4 Digby was designed by architect Harold C. Dow, who also designed three homes on Amber Drive for the developer B. Rooz Improvements Ltd. 4 Digby is one of the larger single-family homes in Diamond Heights and features a number of Mid-Century Modern design characteristics, including a low-pitched roof, large expanses of glass, and simple brick detailing. 4 Digby has a low-pitched roofline, so the panels are able to lie flat on the roof. However, because the front facade of the house is oriented southwest and surrounded by tall trees, the placement of solar panels is only effective on the front facade of the house. The panels on the mid-section of the house, which has a lower roofline, are more visible than those that sit on the two-story portion of the house.

1005 Duncan Street is an Eichler with a very flat, and low-lying roof; this L-1 model house, which we have discussed in other sections, is very susceptible to incompatible alterations because the massing is so distinctive and visible (fig. 8-9). In this case, a solar panel is mounted on the flat roof and oriented at an angle perpendicular to the front facade, so the panels are seen in profile from the street right-of-way. Seen in profile, the panels are slim, but the protrusion above the flat, single-story house is quite noticeable.

Before installing solar panels, homeowners should seriously research the costs and return on investment, as well as the best location and orientation for photovoltaics on their property. Homeowners should additionally consider how the panels will appear from the street and from other houses in the neighborhood; where possible, solar panels should be located with minimal visibility from the public right-of-way. The National Park Service's *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* recommends the following actions:



[8-6] (top)
4 Digby Street, Howard C. Dow, 1968.
[Hannah Simonson]

[8-7] (bottom)
Aerial view of 4 Digby Street.
[Google Maps; annotated by Hannah Simonson]

[8-8]
5 Ora Way, Fisher-Friedman Associates for American Housing Guild, 1968. [Google Maps]

[8-9]
1005 Duncan Street, Claude Oakland for Eichler Homes, 1962. [Google Maps]

> Considering on-site, solar technology only after implementing all appropriate treatments to improve energy efficiency of the building with often have greater life-cycle cost benefit than on-site renewable energy.
>
> Analyzing whether solar technology can be used successfully and will benefit a historic building without compromising its character or the character of the site or the surrounding historic district.
>
> Installing a low-profile solar device on the historic building so that it is not visible or only minimally visible form the public right of way: for example, on a flat roof and set back to take advantage of a parapet or other roof feature to screen solar panels from view; or on a secondary slope of a roof, out of view from the public right of way. [73]

As photovoltaic technology advances, we hope to see systems with thinner profiles or that can better integrate into the building fabric.[74] In the meantime, other renewable energy options such as CleanPowerSF's "Green" and "SuperGreen" initiatives which allow residents to choose renewable sources for the energy that they receive from the grid; these alternatives are particularly good for renters or homeowners who aren't financially able to invest

73 Anne E. Grimmer and Jo Ellen Hensley, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* (Washington D.C.: U.S. Department of the Interior, 2011), 14-15.

74 For example, the recently unveiled Tesla Solar Roof; https://www.tesla.com/solar.

[8-10] (top)
1035 Duncan Street, Claude Oakland for Eichler Homes, 1962.
[Google Maps]

[8-11] (bottom)
Aerial view of 1035 Duncan Street.
[Google Maps; annotated by Hannah Simonson]

in solar panels at this time.[75] The City of San Francisco is generally very accommodating to solar permitting, and as per California regulation has a streamlined permitting process which "allows permits for systems 4 kW and under to be applied for, approved, paid for, and issued online or in person over-the-counter."[76] Thus, in the case of Diamond Heights, recommendations such as those given by the National Park Service should be understood as guidelines for best practices when planning for and installing solar photovoltaic systems.

HVAC Systems

Although the temperate climate of San Francisco puts minimal pressure on heating and cooling systems, homeowners may still be interested in installing or upgrading mechanical environmental control systems. As with solar panel installation, one of the best practices is to ensure that any new mechanical systems are minimally visible from the public right of way, and are minimally disruptive to the original material fabric of the building.

The Eichlers, and possibly other houses, in Diamond Heights were originally constructed with radiant heat floors made with cooper piping inlaid in concrete slabs. These systems can fail over time, especially if not properly maintained, either due to corrosion and leaking in the pipe system, or cracking of the concrete slab. Newer radiant heat systems tend to rely on more flexible polyethylene tubing. However, the original copper radiant floor systems can sometimes be fixed, and if properly serviced and regularly maintained, can last for many generations. The EichlerNetwork.com has many resources for owners of Mid-Century radiant heat floor systems, including recommendations for contractors who service, repair, or install radiant heat systems and strategies for installing hydronic baseboard systems.

Although central air-conditioning was widely available by the 1960s and 70s, when Diamond Heights was being constructed, central AC was not always installed by merchant builders who were conscious of keeping construction prices competitive, especially in the foggy, windy hills of San Francisco.[77] 1035 Duncan Street is a rare example of a phenomenon that is, unfortunately, more common in Eichler tracts around the Bay Area and Southern California, which experience warmer climates (figs. 8-10 and 8-11). A massive air-conditioning duct system has been installed on the roof of this L-1 model Eichler, which has a flat roof. The sloped street also means that the

75 San Francisco Water Power Sewer; http://sfwater.org/index.aspx?page=748.

76 SF Environment, "San Francisco's Streamlined Solar Permitting," (San Francisco: City and County of San Francisco, 2012), https://energy.gov/sites/prod/files/2015/08/f25/san_franciscos_streamlined_solar_permitting.pdf.

77 Gail Cooper, *Air-conditioning America: Engineers and the Controlled Environment, 1900-1960* (Baltimore and London: The Johns Hopkins University Press, 1998), 165-82.






[8-12 to 8-17]
(top to bottom, left to right) Historic photograph of the original condition of Galli homes on Turquoise Way; original windows currently extant and in pristine condition; original window-frames in great condition, with wood shutters; replacement windows appear to be metal frame and have similar divides to originals, but the first-story windows are upside down; replacement windows have thick, white vinyl frames; replacement windows with thick vinyl frames and false muntins.
[San Francisco History Center, San Francisco Public Library; Hannah Simonson]

air-conditioning ducts are highly visible from the street and other residences in the neighborhood. The ducts completely destroy the minimal, clean lines of the home's simple, low massing and distract from the details of the post and beam rafter tails and clerestory windows. The ductwork is additionally unsightly because it appears disordered and tangled; unfortunately, we also have to image that this system required extensive physical interventions into the roof assembly and interior spaces. Fortunately, this kind of duct system is a rare intervention in Diamond Heights, and now with relatively affordable mini-split air-conditioning systems, there are options of AC systems that are minimally visible and minimally invasive. In addition to being subtle interventions, mini-split AC systems are higher efficiency than older duct systems and provide the additional benefit of air purification.

Windows

Windows are often one of the first things that people think about upgrading when they talk about making their house more sustainable and energy efficient. Coincidentally, street-facing windows are often key elements of formal composition and architectural detailing, thus they are important conveyors of architectural style and historic significance. While the ornamented, wood-framed windows of San Francisco's famous Victorian-era homes are important expressions of the style and crafts of the time, so too are sleek, unornamented steel- or aluminum-framed windows an expression of the minimal, machine-driven aesthetic of the Modern Movement.

In San Francisco, all windows that are visible from a street or other public right-of-way require a permit and are thus subject to Planning Department review.[78] This permitting process is in accordance with the *San Francisco General Plan*, Planning Code's Priority Planning Policies, and *Residential Design Guidelines*, which are aimed at "protecting and enhancing neighborhood architectural character citywide."[79] The city has issued the *Standards for Window Replacement* document as further guidance to help homeowners navigate the permitting process with greater ease and transparency. The document emphasizes three principles: (1) windows visible from the public right of way are important to overall neighborhood character and individual architectural character; (2) proposed replacement windows for any type of building that are visible from the public right of way should be compatible in size, glazing, operation, finish, profile, and arrangement; and (3) historic and character-defining windows on architecturally significant structures should be retained and repair when possible.[80] While stricter scrutiny will

78 San Francisco Planning Department, *Standards for Window Replacement: A Guide to Applying for a Window Replacement Permit* (San Francisco: City and County of San Francisco, 2010), 3. http://default.sfplanning.org/publications_reports/Standards_for_Window_Replacement.pdf.

79 Ibid, 3.

80 Ibid, 3.

be applied to buildings that are deemed to be historic resources, the City will still consider compatibility of all replacement windows during the permitting process.

While most discussions of window replacements and compatibility focus on older wood-framed windows, the same principles of compatibility apply to postwar windows in Modern Movement resources. For instance, while a Simulated Divided Lite (SDL) window is generally not considered an appropriate replacement for an historic, wood True Divided Lite (TDL) window because the muntins because they have a dramatically different depth and profile, a SDL window is also an inappropriate replacement for a single-pane, aluminum-frame window. SDL windows are inappropriate on Modern Movement buildings because they simulate a historic window form that would have never been used in Modernist architecture. While many people are not accustomed to critically scrutinizing different window types, once you start looking at historic window types, it is easy to pick out economy-grade vinyl replacement windows and see how they radically transform the character of a building's facade.

As a case study, we can look at a tract of townhouses designed by Hayes & Smith for Galli Construction Co. on Turquoise Way between 1963-1964. The tract expresses the Second Bay Tradition, a regional idiom of modernism, and features wood shingle siding and painted, stucco bays. The original aluminum-frame windows feature two long, narrow, vertical panes over a single horizontal pane; one of the top panes is a casement window. These tripartite windows are used consistently throughout the tract on eight street-facing window openings of each townhouse. While there are many excellent examples of original, intact windows, we can see in the illustrated examples how various alterations and replacements have impacted the aesthetic of the homes (figs. 8-1 to 8-17). For example, the metal-framed replacements with similar tripartite arrangement have a Modernist quality that is compatible with the neighborhood and original design; however, in the example shows, four of the windows were installed upside down (fig. 8-15). As is typical of vinyl windows, the examples shown have very thick, white frames which have a very different appearance to the original, slender metal frames (figs. 8-16 and 8-17). Furthermore, the vinyl replacements tend not to be divided in the tripartite fashion that is original to the homes. Simulated Divided Lite vinyl replacements create an incompatible juxtaposition of styles that is not characteristic of modernist design (fig. 8-17).

While window replacement is a popular intervention in the pursuit of energy efficiency and sustainability, it is worth noting that old windows have an embodied energy and energy efficiency can be pursued through less invasive avenues such as resealing or weather-stripping window openings. Indeed, the National Trust's Preservation Green Lab did a study evaluating energy performance and costs of window retrofits and replacements and found

that retrofit measures can, in many cases, achieve the performance goals of replacement windows, and that the return on investment is generally better on retrofit options. While this doesn't mean that replacement windows don't achieve greater energy efficiency, because they certainly can, but it is worth considering alternative options and tackling other retrofit options first. It is additionally, important to research appropriate "in-kind" replacement options before applying for a window permit. As the San Francisco Planning Department notes:

> Windows don't always require replacement in order to see and feel big results in reducing energy usage ... Retaining and repairing existing windows also conserves embodied energy (i.e. the sum of the energy required to extract raw materials, manufacture, transport, and install building products). Replacement window materials - primarily aluminum, vinyl, and glass possess some the highest levels of embodied energy of all building materials. ... While the advantages of double-paned windows are well known, a prop-erly [sic] weather-stripped, single-glazed sash window can greatly reduce or eliminate air, noise, and air infiltration (where energy is most lost). The cost of weather stripping is nominal when compared to the price of replacement windows.[81]

The National Trust's Preservation Green Lab further notes that "improving window airtightness alone is not enough" to achieve energy efficiency performance goals; rather, drafts, water infiltration and wind preservation may all affect the overall performance of a building.[82] The Green Lab's report further notes that climate has a significant impact on the relative performance of window replacements and retrofits and that the impacts of these improvements is diminished if HVAC systems have already been updated or improved. Double and triple pane windows are designed to keep interior air temperatures 20-30° degrees different than outdoor air temperatures, which is rarely necessary in San Francisco.

Windows are important architectural features and, thus, should be maintained with care and replaced only after repair and other retrofit options have been explored. When choosing replacement windows, it is important to take into consideration the profile, material, rough opening, operation, finishing, glazing, and pattern; even simple modernist windows have specific aesthetic and functional considerations that inform their design.

81 Ibid., 7.

82 Preservation Green Lab, *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement* (Washington, D.C.: National Trust for Historic Preservation, 2012), 33. https://living-future.org/wp-content/uploads/2016/11/Saving_Windows_Saving_Money.pdf.

[8-18]
Unique glazing, porches, and trellises of Campbell & Wong's tract for Guy Associates mediate the relationship between indoor and outdoor spaces. [San Francisco History Center, San Francisco Public Library]

Summary

Sustainability upgrades are essential to improving energy efficiency, which is a cost-saving measure and reduces our consumption of fossil fuels and contribution to climate change, and for keeping homes up-to-date in terms of comfort and functionality. As homes age, it is vital that they adapt to changing normative standards for comfort, performance, and societal goals to ensure that their life-cycle is extended. If we allow buildings to fall behind on these metrics, they run the risk of being considered obsolete and replaceable.

Maintaining, repairing, and installing high-efficiency HVAC systems can dramatically improve energy efficiency, and thanks to advancing technology there are many systems that are minimally visible or invasive. Solar photovoltaic systems must go through a permitting process, but the San Francisco process is streamlined so as to encourage these systems. Solar photovoltaic systems can be bulky or visual obtrusive, so it is important to, as much as possible, install them such that they are minimally visible from the public right of way; this helps to maintain the individual character of a building and the overall neighborhood character. Solar photovoltaic systems continue to become more affordable and more advanced in their design, such that in the future there may be more accessible and less visually obtrusive systems for homeowners. In the meantime, other energy efficiency interventions and programs such as GreenChoiceSF are means by which homeowners and renters can pursue sustainability goals.

Windows are the most heavily regulated sustainability intervention that we have discussed, due to the fact that all windows replacements visible from the public right of way are subject to permit approval and design review. Windows are integral architectural design features, whose alteration can affect the character of a building and the larger neighborhood character. While high-efficiency double-pane windows have noted benefits, taking a holistic approach to a building's energy efficiency is essential. When original windows are replaced, it is important to consider the material and design even of seemingly simple windows when selecting a compatible or in-kind replacement.

PART FIVE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Chapter 9
Recommendations

Diamond Heights is an incredible Modernist, 20th century neighborhood with an interesting history of development and many unique examples of regional architectural and landscape design. In order to ensure that this neighborhood exists for future generations to tell the story of postwar urban redevelopment in San Francisco and to express the Bay Area regional idioms of Modernism, planners, designers, residents, and homeowners alike can participate in the preservation of Diamond Heights. Preservation does not have to mean that a building or neighborhood is frozen in time. Rather, the concept of rehabilitation incorporates best practices for repairing and maintaining character-defining features and materials, while still accommodating additions and infill development. Rehabilitation allows for the growth and adaptation of a building or neighborhood to changing climates, sociocultural norms, and needs of the city and its residents.

Preservation and rehabilitation can occur as top-down mandates in the form of landmark ordinances, permitting regulation, and design review, or it can occur from the bottom-up in the form of homeowner advocacy, DIY rehabilitations, and grassroots organization. Additionally, non-profit organizations such as SF Heritage or Docomomo NoCa may be able to provide support, technical assistance, or information to interested parties. Design professionals who are tasked with remodels, additions, or infill development too can participate in the active preservation and rehabilitation

[9-1] (previous spread)
Looking southwest on Gold Mine Drive at the American Housing Guild tract designed by Fisher-Friedman Associates, 1968. Rear facade of 1 & 3 Topaz Way are in the foreground. Photographer Joshua Freiwald, c. 1968.
[Courtesy of Bob Geering & Fisher-Friedman Associates.]

[9-2]
236 Amber Drive, Claude Oakland for Eichler Homes, Inc, 1962. High integrity of materials and features—wood shingles, house numbers, light fixture, glazing, door, and handle. Garage door is not original, but is compatible in material and style.
[Hannah Simonson]

of buildings and neighborhoods by contributing sensitive and compatible designs informed by nuanced knowledge of the culture and architecture of the Diamond Heights neighborhood.

Preservation Planning

As discussed in Chapter 4, San Francisco has more discretionary oversight in matters of historic and cultural resources than many cities due to the broad power of discretionary review. Thus, any permits proposing demolition or substantive alteration to a potential historic resource be subject to additional scrutiny during the CEQA process. Design review and investigations of historic resources (through HRE and HRERs) are only as effective as they are informed, so information distribution is key to the effective preservation of the Diamond Heights neighborhood. As a neighborhood with many recent past resources, this area has only recently become more closely investigated by preservation planners. Very little academic scholarship has been published on Diamond Heights or the architects, planners, and landscape designers who were active in the development of the neighborhood; even the well-known figures and firms like Joseph Eichler, Vernon DeMars, Robert Royston and Skidmore, Owings & Merrill, their involvement in Diamond Heights is less well-known or documented. The history of the Redevelopment Agency project, and the knowledge that many designers involved in the project warrant further investigation should inform Historic Resource Evaluations in determining whether a building is a potential resource or potential contributor to an historic district.

Diamond Heights as a Cultural Landscape

Diamond Heights is significant for its association with the San Francisco Redevelopment Agency whose project on the hills of Diamond Heights is part of a broad pattern of urban redevelopment and postwar housing production in San Francisco. From the 1950s, when the Diamond Heights master plan was developed, through the development of progressive anti-housing-discrimination legislation and social and racial turmoil of the 1960s, and to the energy crisis and awakening environmental consciousness of the 1970s, the neighborhood was shaped by these sociopolitical currents. Due to the nature of the Redevelopment Agency's involvement in the Diamond Heights project, the neighborhood is significantly tied to the Vernon DeMars master plan, which continued to inform patterns of development throughout the seventeen-year execution of the project. The master plan helped to establish the basic street pattern—curvilinear to create a suburban feel and to adapt to the steep topography of the site—as well as the network of parks and public spaces, down to the heights and mix of housing typologies throughout the neighborhood to accommodate a socioeconomically diverse residential population. Given the

macro-scale of planning and development that shaped the built and natural forms in Diamond Heights, it is essential to think about Diamond Heights at the scale of a cultural landscape. Individual tract houses are rarely significant on their own as individual buildings, but as part of a streetscape and larger pattern of development, they can be very significant. In everyday parlance, we might talk about the Diamond Heights "neighborhood" or "district," but the value of thinking about a "cultural landscape" in preservation planning is that the idea of cultural landscapes has a well-established theoretical and analytical framework that takes into account the dynamic systems that contribute to the shaping of built and natural environments.

The cultural landscapes framework looks at the overall interaction between humans and nature, or in other words how the built and natural environment are in a dialectic relationship. Diamond Heights can be understood as a cultural landscape in that the unique topography and natural resources directly informed the early uses of the site and the eventual built form of the neighborhood. Glen Canyon is a major defining feature of Diamond Heights—many residents are oriented toward a view of the canyon and public stairways and paths create networks that lead toward an escape into the natural environment of the canyon. Likewise, the scars of the quarried rocks have created a steep cliff bisecting what is now Douglass Playground. The soil conditions of the hills have, in some cases allowed for precarious-looking houses projecting out over the hills on concrete piers, and alternately in other locations entirely prohibited development. The massive regrading projected conducted by the San Francisco Redevelopment Agency in the 1950s flattened the peaks of the hills and infilled the saddle between Red Rock and Gold Mine Hills; the infilled soil is a well-known point of controversy since the Diamond Heights Elementary School, now the San Francisco Police Academy, has had to undergo serious stabilization interventions twice because it started sinking into Glen Canyon. The dialectic between natural conditions and human interventions and the resulting built environment is described and analyzed under the framework of cultural landscapes using the following "landscape characteristics":

- natural systems and features
- spatial organization
- land use
- cultural traditions
- cluster arrangement
- circulation
- topography
- vegetation

- buildings and structures
- views and vistas
- constructed water features
- small scale features
- archaeological sites[83]

In using the framework of cultural landscapes, it is easier to draw connections between resources and between built forms and the surrounding landscape. In the case of Diamond Heights, it is impossible to separate any one of the buildings from the network of streets, relationship to parks and public resources, or least of all the topography and views. While most permits that come through the Planning Department will be initiated by an individual homeowner, when evaluating the impact of a project on a potential historic resource, the larger streetscape and neighborhood must be considered as well.

Public Information Map

One of easiest ways for the San Francisco Planning Department to make a huge impact in the stewardship and ongoing rehabilitation of Diamond Heights would be to invest in updating and expanding the available information on the city's online San Francisco Public Information Map (PIM).[84] PIM is publicly accessible (although some more sensitive information is only viewable by authorized city employees) online and is a font of information on everything from Assessor's Office data to permit history to zoning regulations applicable to individual parcels to historic survey data. Powered by Esri's geographic information system (GIS), PIM is an extremely powerful mapping and information dispersal tool. PIM is always the first place that planners go when they receive a new permit, and planners will commonly recommend that applicants and homeowners take advantage of this resource.

San Francisco's historic surveys such as the 1976 Department of City Planning Architectural Survey and the Junior League's *Here Today* survey from the 1960s are mapped in PIM; additionally, survey data from more recent adopted historic resource surveys and historic context statements have been mapped. When data from such a survey is mapped, if someone looks up a specific address or parcel on PIM, there will be a section that includes

83 Robert R. Page, Cathy A. Gilbert and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents Process, and Techniques,* (Washington D.C.: U.S. Department of the Interior, 1998): 53.

84 San Francisco Property Information Map, http://propertymap.sfplanning.org/.

relevant historical and architectural data, such as when the building was constructed, the name of the architect, the style, original use and owner, and other information. While it is standard practice to add information from adopted surveys to PIM, the Planning Department could expand the amount of information publicly available through PIM by including information even on buildings that have not been evaluated as historic resources. For example, based on recent research, we now know the builders and original owners of many of the resources in Diamond Heights—information that was previously largely unknown, or undocumented—that could be added to PIM. Although, for example, an Eichler in Diamond Heights has not been formally evaluated for historic significance, the fact that a building was built by Eichler may be of interest to planners and the public. Making basic information such as the architect or developer known through geolocation on PIM may inspire residents, advocates, and planners alike to pay attention to previously under-researched local architects and designers. Additionally, this basic amount of information can save time during the permitting process as it can point planners, homeowners, or consultants more quickly to relevant resources.

PIM is a democratic form of information dispersal as it is public and easily accessible. It is widely accepted tenant of preservation that information and education are the best way to promote stewardship of historic resources. The more publicly accessible information that is available, the more that people will be inspired to learn more about these Modernist resources and to be interested in grassroots rehabilitation and stewardship. Uploading basic information, such as the name of the architect or developer and, where available the landscape architect, should be a short-term goal for the planning department since most of this information is already consolidated in an Excel spreadsheet, and the data needs only to be reviewed and normalized.

Intensive Survey

The San Francisco Planning Department recognizes two levels of historic resource surveys: "reconnaissance" and "intensive" surveys.[85] Reconnaissance surveys, sometimes referred to as "windshield surveys," are designed to document basic descriptive information in which "buildings, structures, sites or objects are analyzed primarily through architecture and date of construction."[86] Intensive surveys, on the other hand, involve more in-depth research and thorough documentation, and importantly make an assessment "as to the potential eligibility of the

85 San Francisco Planning Department, "San Francisco Preservation Bulletin No.11: Historic Resource Surveys" (San Francisco: City and County of San Francisco, 2003), 2. http://sf-planning.org/sites/default/files/FileCenter/Documents/5085-PresBulletin11SURVEYS.PDF.

86 Ibid, 2.

[9-3] (top)
Turquoise Way streetscape. [Hannah Simonson]

[9-4 & 9-5] (bottom)
View to Glen Canyon; and public stairway leading toward Glen Canyon. [Hannah Simonson]

resource to be listed in the National Register of Historic Places."[87] Currently, Diamond Heights has only been surveyed at the reconnaissance level. While the reconnaissance survey has provided invaluable information about the architecture of Diamond Heights, as well as the patterns of development and spatial relationships between built resources and green networks, an intensive resource survey is recommended as a longer-term goal for the Planning Department.

One of the great values of an intensive survey is that all resources are evaluated for eligibility for historic designation—as an individual resource or as part of a district. Determinations of eligibility are valuable for planners and homeowners alike because it helps to clarify a resource's status, whereas all Category B resources have a somewhat ambiguous status that can lead to confusion, especially as homeowners try to determine what kind of permit process they face. Eligibility determinations from intensive surveys are additionally beneficial to planners, as they provide a wealth of information that allows planners to more efficiently process permit applications. Public outreach, engagement, and collaboration are recommended when conducting an intensive survey; public outreach enhances transparency and inspires public buy-in to the planning process, and can help avoid surprises or public resistance further down the road.

Advocacy & Interpretation

Information interventions can be extremely effective means of preservation. Rather than top-down regulation which can dictate or prohibit certain actions, information interventions do not prescribe any type of behavior, but can still inspire residents and stakeholders to engage with historic resources. It is difficult to convince people to care about or take care of resources if they do not have any context through which to understand their significance. An additional benefit of information interventions, is that they can provide the linguistic and visual vocabulary to empower residents to articulate their own stories and conceptions of significance within their neighborhood. Historic photographs and stories are powerful reminders of how our present lives and built environment are tied to the past, which might not be something that people consider in their day to day business. San Francisco in general tends to have strong neighborhood identities, and residents are often proud of the particular nuances of their neighborhood culture; Diamond Heights is no exception.

87 Ibid, 2.

Oral History

Although recent past resources present a number of challenges—including convincing people that things built within their lifetime are in fact "historic"—the benefit of engaging with aspects of the recent past is that the primary sources are often much richer and easier to access. While it might be hard to find historic photographs or information about a home built before the 1906 Earthquake and Fire, in some cases we can still talk to a living architect of a Diamond Heights home. A number of architects and designers who were involved in the Diamond Heights project are still alive, and some are still living in Diamond Heights or the San Francisco area. Oral histories can provide a unique human perspective to a project such as the Diamond Heights Redevelopment Area Project, which is otherwise often only understood through the filter of architectural drawings or technical government documents. Oral history can also shed light on the nuances of compromise and debate surrounding a project; the give-and-take of the design and planning process are not always clearly documented, leaving only the final built product as a testament to a process that surely had more complicated human dimensions.

In addition to architects and designers, Diamond Heights has a significant number of original homeowners. Original homeowners can provide stories about the early neighborhood dynamics, the relationship between homeowners and the Redevelopment Agency during the almost two-decade project. For example, consultants working on the *African American Citywide Historic Context Statement,* conducted a number of oral histories, including one with Annie Shynebaugh who has been a resident of Diamond Heights for over forty years and managed the Diamond View Apartments on Addison Street.[88] Oral histories could be a great way to also engage residents and community organizations such as the Diamond Heights Community Association and local schools and religious institutions; the communal aspect of this kind of participation has the potential to fuel interest in the social and cultural history of Diamond Heights and the stewardship of that history. From traditional oral history methods to more casual examples like the methods employed by StoryCorps, oral history is an important means of preserving cultural history.

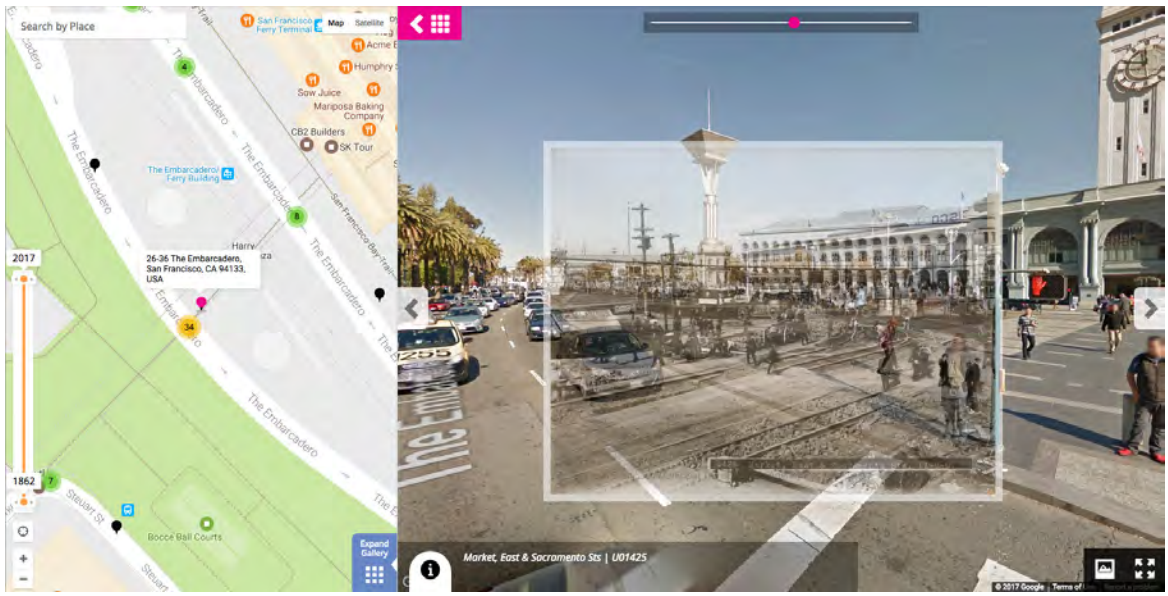
Information Interventions

I am aware, anecdotally, that the Diamond Heights Community Association and others are interested in installing an exhibit about the history of Diamond Heights at the Neighborhood Center. This is a fantastic idea, and should

88 Tim Kelley Consulting, Alfred Williams Consultancy, VerPlank Historic Preservation Consulting, and the San Francisco Planning Department. *African American Citywide Historic Context Statement (draft)* (San Francisco: City and County of San Francisco Planning Department, January 2016), 263-74.

be further pursued and supported. This type of information intervention is a relatively small investment for the benefit of the larger community. The Neighborhood Center was designed to be the communal heart of Diamond Heights, and still functions as such today. One benefit of installing this kind of exhibition in an outdoor communal area, is that is highly accessible; there are no financial barriers to access if it is in the window or on an exterior wall, and it is a central location that many people travel to on a regular basis to go to Safeway, the bank, to get coffee, or to go to Christopher Playground.

Another information intervention that could help to inspire awareness about the architectural history of Diamond Heights would be a publicly accessible map that has geolocated historic photographs of the neighborhood. Historypin is one website that uses a Google Maps platform to geolocate historic photographs, so that visitors can browse photos by collection or on the map, or by searching a specific address. Historic photographs from the San Francisco Municipal Transit Authority (SFMTA), the San Francisco Public Library (SFPL), and the *San Francisco Chronicle* have been added to San Francisco's Historypin map; other themes like Jewish History, the1906 Earthquake and Fire, and the 1915 Panama-Pacific International Exposition also have large collections, totaling well over 7,000 geolocated photographs of San Francisco.[89]



[9-6]
User interface on historypin.com allowing users to search by address and view historic photos overlaid on Google Street View. [historypin.com]

89 Historypin. https://www.Historypin.org.

[9-7] (top)
Safety Wall by Stephen Alexander Novak, 1968.
[San Francisco History Center, San Francisco Public Library]

[9-8] (bottom)
Also known as *Redwood Sculpture*, located at intersection of Clipper St. and Diamond Heights Blvd. [Hannah Simonson]

The San Francisco Public Library somewhat recently acquired boxes of photographs, negatives, and slides from the San Francisco Redevelopment Agency; a box from the Diamond Heights project has hundreds of color slides, aerial photographs, construction photographs, and more. Although these images can be viewed in physical form at the San Francisco Public Library History Center, they have yet to be digitized. There is an incredible amount of information in these photographs as many of them are color slides, which provides a rare opportunity to see the original materials and finishes of the buildings in Diamond Heights just months or a few years after they were constructed. Through these photographs we determine what original materials and features are extant on buildings in Diamond Heights and more accurately make recommendations for appropriate repairs or replacements. Although the interface could be improved, Historypin allows you view historic photos overlaid on Google Street View and adjust the opacity of the historic photograph to see what is in the location today. While city agencies have amazing collections of photographs, these archives are not always easy to access or intuitive to navigate; platforms like Historypin are much more user-friendly and universally accessible.

Design Interventions

In addition to information interventions, some smaller design interventions could spur interest in Diamond Heights and the preservation of the neighborhood's resources. For example, the Stephen Alexander Novak sculpture, or the "Safety Wall," at the intersection of Diamond Heights Boulevard, Portola Drive, and Clipper Street is the only piece of public art in Diamond Heights and stands rather neglected and weathered. The sculpture was conceived as having the dual function of preventing cars from potential running off the road into homes below on the sharp turn off of Portola Drive and of being an abstract sign marking the entrance in to Diamond Heights. Today, vegetation has grown in fully behind the sculpture; while the trees are wonderful, they block the light and sky from visually penetrating through the perforated sculpture. Some basic tree maintenance would greatly enhance the visual power of the sculpture, which right now is easy to miss in its shady corner. Additionally, the redwood is weathering and should be more regularly maintained with stain or other another protective coating. Diamond Heights can be very foggy and damp, so biological growth grows easily on structures like this one. Only a mid-20th century Modernist neighborhood would have such an abstracted geometric marker such as this for a "Welcome to..." type marker, and this unique feature should be celebrated. Until it was dissolved in 2014, the San Francisco Redevelopment Agency still had ownership of the sculpture. While it is suspected that the Office of Community Infrastructure and Investment, the successor agency, retains the asset now, the question is one of some ambiguity, and with any luck, the San Francisco Arts Commission will have the sculpture transferred to their management so that they can be more active stewards of the resource.

[9-9] (top)
Median on Diamond Heights Boulevard with boulders from the construction of home at 185 Beacon Street. [Hannah Simonson]

[9-10] (bottom left)
Eichler neighborhood in Concord with stenciled Eichler curb numbers. [redneckmodern.com]

[9-11] (middle right)
Close-up view of stenciled Eichler curb numbers. [redneckmodern.com]

[9-12] (bottom right)
Eichler neighborhood in Concord with stenciled Eichler curb numbers. [redneckmodern.com]

The median on Diamond Heights Boulevard is another area ripe for a potential design intervention. The Diamond Heights Community Association (DHCA) and other residents have been interested in updating the median to make the stretch of Diamond Heights Boulevard in front of the Neighborhood Center safer and more pedestrian-friendly. The large boulders in the median are original features of the neighborhood, donated by resident of 185 Beacon Street, Helen Bradley, when the Neighborhood Center was first built.[90] This land could be used to showcase sustainable, xeriscaped plantings and if pedestrian walkways and traffic calming measures were implemented, there might be room for some small interpretative markers telling these stories about the original construction of the Neighborhood Center and Diamond Heights Boulevard.

In one Bay Area Eichler Neighborhood, a resident created a laser-cut stencil for curb house numbers inspired by the classic Eichler house numbers and Eichler logo. This small intervention draws attention to the Eichler name, which although very well-known is not necessarily universally known, and indicates that there is something special about the particular house; the numbers are akin to historical markers. The sight of many of these throughout the neighborhood further indicates the development patterns and cohesive design of the neighborhood. A minor intervention like this could be a light-hearted and low-maintenance means of marking the various tracts, merchant builders and architects throughout the Diamond Heights neighborhood.

Whether or not Diamond Heights has landmark status or regulatory protections, there are many things that planners, advocates, and homeowners can do to stimulate interest and stewardship in Diamond Heights, ranging from information interventions to public outreach to design interventions. Celebrating the unique development and architectural history of Diamond Heights begins with education and making resources those interested in learning more about Diamond Heights and historic preservation more available and accessible.

90 "Mystery Boulders Identified," *The Diamond Heights Blvd. Median Project,* n.d. https://dhbmedian.wordpress.com/project-news-2/mystery-boulders-identified/

Chapter 10
Conclusion

The neighborhood of Diamond Heights is a unique resource in San Francisco. The Redevelopment Agency project is an essay in localized Modernist architecture, planning and landscape design. While, in postwar America, tract housing and suburban sprawl became dominant forms of development, the Diamond Heights project utilized many of the principles of suburban development and merchant building, but with an innovative emphasis on neighborhood unit planning, diverse housing typologies, and socioeconomic diversity. It is often difficult for people to conceptualize postwar tract housing as "historic" or "significant." Whether it is because the postwar period doesn't seem old enough, or because they don't like or appreciate the Modern Movement aesthetic, or because they don't believe that architecture or design that is mass-produced is special enough to be considered significant.

In understanding the significance of Diamond Heights, it is crucial to understand a variety of thematic contexts: the Modern Movement in architecture and design (both nationally and regionally in California and the Bay Area), building culture of mass-production, housing and suburbanization trends, urban renewal, and redevelopment. While some of the resources (buildings, structures, sites, or objects) in Diamond Heights are potentially individually significant as defined by the National Register of Historic Places and San Francisco landmark legislation, Diamond Heights is best understood as district or cultural landscape due to the importance

[10-1]
Intact original landscaping and play features at the Christopher Playground at the Diamond Heights Neighborhood Center; looking south at houses on Gold Mine Hill.
[Hannah Simonson]

of master-planning, site design, topography, and the natural environment as they relate to individual buildings. In Diamond Heights, buildings do not just relate to each other as primary facades lined up on a street; the relationship between buildings and the site is dynamic. Rooflines, view sheds, and access to open spaces are all planned elements. Rather than being understood in two-dimensional space, like a land use or zoning map where size and adjacency are the primary considerations, Diamond Heights can be understood as a plan organized in three-dimensional space where height and vertical relationships are as important as horizontal relationships.

While the Modern Movement resources of Diamond Heights, often built by merchant builders and using pre-fabricated materials and assembly methods, are not built with the same "craft" or hand-wrought methods that are associated with other periods of architecture, the material choices and construction of these buildings are tied to their Modernist project and aesthetic. The Modernist architecture and design of Diamond Heights articulates a simplified geometry and reduction of decorative or applied detailing, use of regional materials, site- and region-specific spatial relationships, as well as an interest in creating affordable housing for a socioeconomically diverse neighborhood. It is an understood dimension of the building life-cycle that certain material aspects will change, which Stewart Brand describes as "how buildings learn." Humans will find ways to maintain, adapt, and grow their buildings according to changing needs and normative understandings of quality of life. Repainting, updating kitchen appliances, fixing a door—these are all expected changes over time. Additions or alterations can add a nuanced temporal dimension to the palimpsest of a building. Additions and alterations, on the other hand, can also have adverse effects on the architectural or historic character of a building or neighborhood.

In the case of Diamond Heights, we have seen that such changes include but are not limited to, *dwell*-ification, additions, and sustainability upgrades. Additions and sustainability upgrades are often vital to the extension of the useful life of a building (as opposed to demolition), and address important sociocultural values. However, these interventions should be executed with care so as to protect and enhance the neighborhood character of Diamond Heights. Intense development pressures in San Francisco have created a speculative real estate market, where houses can be "flipped," or demolished and replaced to be sold for extraordinary amounts of money. Eichlers that would have sold for $34,950-$46,500 in 1964, are asking for over $1-2 million today, even when in poor condition.[91] While the popular interest in Mid-Century Modern design and its revival in contemporary architecture is not inherently bad, the phenomenon of *dwell*-ification, especially as perpetuated by real estate

91 See, Robert J. Keely, "Diamond Heights homes: Eichler comes to the City," *San Francisco Sunday Chronicle,* March 25, 1962; Lamar Anderson, "WTF: Abused Eichler sells for nearly as much as nice Eichler," *Curbed*, August 4, 2014, http://sf.curbed.com/2014/8/4/10064716/wtf-abused-eichler-sells-for-nearly-as-much-as-nice-eichler; and Brock Keeling, "Rare Diamond Heights Eichler hits market, asks $2.1 million," *Curbed,* April 6, 2017, http://sf.curbed.com/2017/4/6/15213362/san-francisco-eichler-diamond-heights.

markets as a commodification of Modernism, is threatening the integrity of Diamond Heights as a cohesive postwar Bay Area Modernist redevelopment neighborhood. Contemporary materials and off-the-shelf replacements for windows, doors, and garages may be appropriate for replacing features that have already been lost. In order to produce affordable housing for the lower and middle classes, builders took advantage of prefabricated and mass-produced elements, including experimenting with new materials and assemblies, so it is in-keeping with the spirit of the project to look for contemporary materials that achieve the same goal. In order to preserve the cultural and architectural dimensions of the neighborhood, it would be unproductive to insist on custom reproductions of materials and features that were originally factory produced, but are no longer available. However, complete recladding, alterations to window rough openings and configuration, and the addition of other contemporary features can cumulatively result in the loss of integrity of a resource. Where original materials and features still exist, they should be maintained and repaired. When replacement is necessary, critical attention to should be paid to the relationship between materials and spaces—particularly joints and edge conditions. We see a trend in contemporary remodels where a large, seemingly haphazard, palette of colors and materials are used. Additionally, when choosing contemporary replacement features, thought should be given to a regionalized design and harmony with the surrounding natural and built environment.

The protection and enhancement of a neighborhoods cultural, historic, and architectural heritage can be supported and executed from a number of different realms—governmental, non-profit, and private. Education is at the core of preservation work and information interventions can go a long way to inspiring stewardship in a community and sparking interest in the wider public. This thesis has aimed to provide historical background for understanding the thematic contexts that make Diamond Heights unique and significant, and has explored three preservation challenges that reveal the complexities of preservation theory in practice. In addition to providing a vocabulary for understanding and talking about these challenges, this thesis has provided a number of recommendations for policy, advocacy, and homeowner rehabilitation interventions with the hopes that stewardship of Diamond Heights will come from all these different realms. My archival research has yielded a wealth of information about the original planning, design, and architectural details of Diamond Heights, and indicates that there is much more to discover, especially about the lesser-known regional architects and builders who were involved in the project. For example, historic photographs and architect records, such as Claude Oakland's schedule of exterior cladding, paints, and coatings for Eichlers, can serve as both inspiration and documentation for future stewardship. While glossy contemporary magazines often have wonderful architecture, people might also be surprised to see the beauty and nuance of Diamond Height's regional Modernism through historic images.

[10-2 to 10-5]
Postwar tract development, Paradise Gardens in Phoenix, AZ. Challenges similar to those in Diamond Heights, including *dwell*-ification, sustainability upgrades, and additions, are evident in this neighborhood. [Hannah Simonson]

Although we have examined the particular nature of addressing the preservation challenges facing Diamond Heights, these challenges exist for other Modernist, postwar housing tracts. *Dwell*-ification, as well as insensitive additions and sustainability upgrades can be seen throughout the country in Modernist neighborhoods. Recently, on a short walk through Paradise Gardens in Phoenix, Arizona, I identified examples of all three of these physical interventions on various residences. While specific interventions and recommendations have been given to Diamond Heights with a nuanced understanding of the specific conditions of the site and local regulations, larger lessons can be taken and applied to other postwar Modernist and redevelopment-era resources throughout the country. These neighborhoods are quickly passing the 50-year mark that is usually used as a benchmark for consideration for landmark status, and preservation planning and advocacy are required to bring awareness to the significance of these resources before they are completely lost.


SCHOOL BUS

APPENDIX

APPENDIX

A-1	[Draft] Resources for Homeowners	184
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[A-1] (previous spread)
View of Downtown San Francisco from the top of Diamond Heights; looking northeast on Portola Drive. [Hannah Simonson]

[A-2] (left)
35 Amber Drive, designed by Gaylord "Gregory" M. Mull, built in 1964.
[Hannah Simonson]

A-1

RESOURCES FOR HOMEOWNERS

DRAFT

Due to the prevalence and popularity of Eichler homes, an online community of Eichler homeowners and enthusiasts has developed. The Eichler Network, in particular, is a notable resource for homeowners who are interested in learning more about original design features and materials, where to find replacements, or how to maintain certain features. Although this kind of resource doesn't exist for non-Eichlers, since many of the merchant built tract homes in Diamond Heights feature Modernist design, many of the more prefabricated or mass-produced elements such as garage doors and hardware, are likely to be quite similar.

What follows is a selection of resources ranging from advocacy groups, to policy guidelines, to historical repositories, to advice on replacing house numbers. These resources are meant to aid residents in particular in maintaining their Modernist home and remodeling with compatible design interventions.

Organizations

- SF Heritage
- Docomomo NoCa
- National Trust for Historic Preservation
- California Preservation Foundation

Government Resources

- SF Property Information Map (PIM)
- SF Department of Building Inspection (DBI)
- SF Public Information Counter (PIC)

- San Francisco Planning Department Preservation Bulletins
- *San Francisco Modern Architecture and Landscape Design, 1935-1970: Historic Context Statement*
- *Diamond Heights Historic Context Statement*
- San Francisco *Residential Design Guidelines*
- San Francisco *Standards for Window Replacement: A Guide to Applying for a Window Replacement Permit*
- *Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*

Websites

- Eichler Network: *www.eichlernetwork.com*
- The Glass Box: *www.theglassbox.typepad.com*
- Redneck Modern: *www.redneckmodern.com*
- Eichler For Sale: *www.eichlerforsale.com/directory*

Archival Repositories

- San Francisco Redevelopment Agency Archives
- College of Environmental Design Archives, University of California, Berkeley
- San Francisco Public Library History Center
- San Francisco Recreation and Park Department

Note: If viewing as a PDF, all resources are hyperlinks.

A NOTE

This appendix, "Resources for Homeowners," is designed as a mock-up of a document that I believe would be invaluable for both planners and Diamond Heights residents. Although somewhat similar to "design guidelines," this document is based on the premise that whether or not Diamond Heights is a landmarked historic district these best practices can help homeowners in the stewardship of their own neighborhood.

This document should be understood as a *DRAFT* of what such a document might look like. Further time, research, and fieldwork could help bring a finer grained detail to the understanding of the many tracts in Diamond Heights.

A word about organization and terminology—the document is organized by theme to provide clear and concise information. Based on the discussion in this thesis, the "Resources for Homeowners" document lays out various solutions to alternative scenarios. While always emphasizing maintenance and repair of original features, this document would—through images and description—provide assistance to homeowners in identifying original features on their home. In cases where original features have been lost (garage doors, house numbers, light fixtures, etc.), this document provides resources for homeowners to find "in-kind" replacements (many exist for Eichlers, especially) or appropriate, or "compatible," Mid-Century Modern revival or contemporary replacements. For illustrative purposes, the document also shows examples of "incompatible" replacements as a counterpoint.

"In-Kind" Replica of Historic Feature

Highest level of rehabilitation if original feature is lost. Most Diamond Heights resources featured mass-fabricated materials, so custom replacements are not necessarily reasonable, or financially feasible. However, some "in-kind" replicas are available through local and online retailers.

Possible Compatible Contemporary Replacement

When an exact "in-kind" replacement of lost historic materials or features is not possible or reasonable, many compatible replacement options are available. Some of these options are Mid-Century Modern-revival (based closely on MCM precedents). Contemporary options can also be appropriate when they respond to the materiality, proportions, and aesthetic of the resource.

Incompatible Contemporary Replacement

These examples are included as an illustration of incompatible replacement features. This can help residents identify non-original fabric and choose replacement features that fit their Modern home.

SIDING

The homes and tracts in Diamond Heights feature a variety of siding types. Often within a developer's tract, multiple siding types would add variety between homes. Thus, it can be challenging to determine what siding might have been original in a tract. Historic photographs, plans, and drawings can provide insight into these questions.

Typical siding throughout Diamond Heights includes grooved wood siding, Peninsula Siding, wood shingles, stucco, and board and batten. Exposed poured-in-place concrete and Concrete Masonry Units (CMU) are also found in Diamond Heights. Vinyl and wood-lap siding are *not* typical.

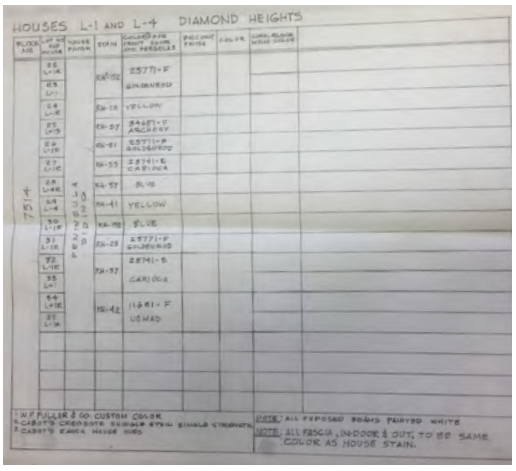
BEST PRACTICES

- When replacing siding, even if using a contemporary material, pay attention to the edge conditions and variations in siding; for example, if the balcony originally had a different siding than the facade, it is not recommended to re-clad the entire building in one siding type.
- Remember that material variation and patterning are part of the design aesthetic.

RESOURCES

- Eichler Siding - eichlersiding.com
- UC Berkeley College of Environmental Design Archives (see image below)
- San Francisco Public Library (SFPL) Historic Photo Collection: SFH 371 - San Francisco Redevelopment Agency Diamond Heights

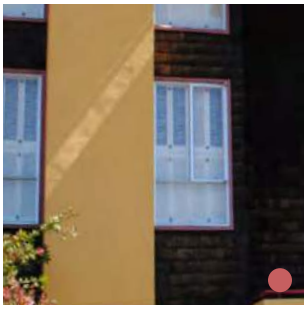
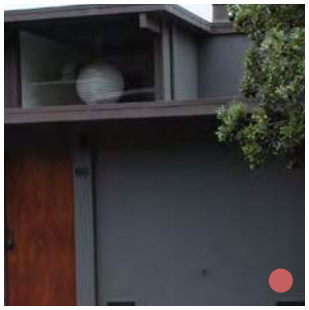
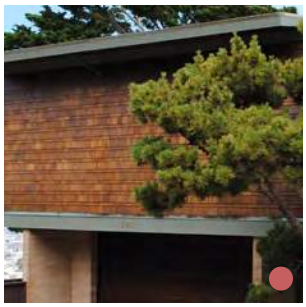
A variety of siding types are found on this tract of houses by Hayes & Smith for Galli Construction Co. on Amber Drive. Wood shingles, horizontal grooved wood, and stucco are used interchangeably.
[San Francisco History Center, San Francisco Public Library.]



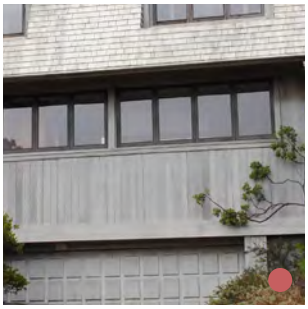
Notes on the siding and paint or stain colors for each model in the Eichler tract at Diamond Heights.
[Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]

Original Siding Materials (selected)






current photo ●
historic photo ●

PAINTS & COATINGS

It is challenging to determine the original paint color of many of the houses in Diamond Heights because often paint colors change over time with changing tastes and styles. Although paint sample analysis can determine the original paint color of a house, this is a rather tedious task with more technical investigation than most homeowners are interested in. Although colors can be somewhat distorted in color slides, historic slides and color photographs or historic advertising brochures are a good way to get a general sense of the original color schemes of the neighborhood.

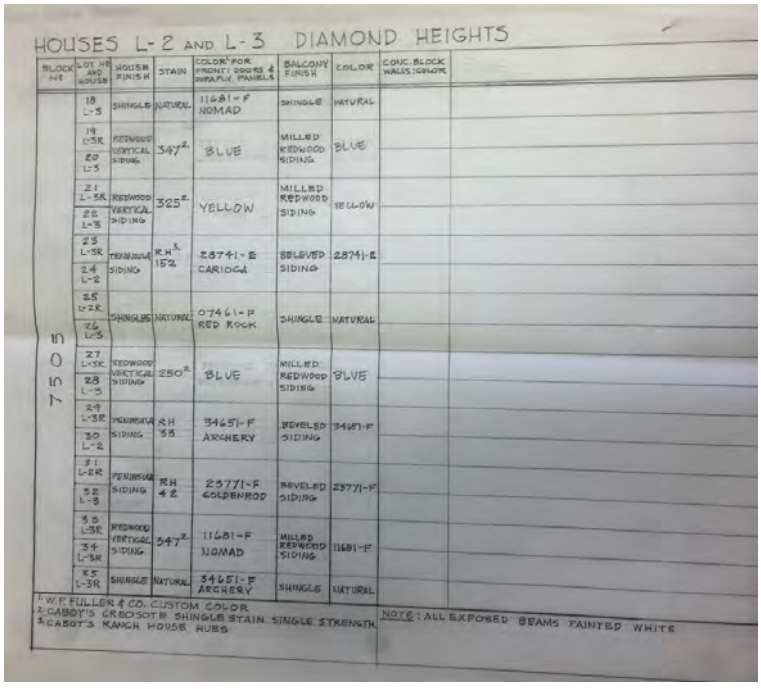
Shingles would have originally been left uncoated or stained, rather than painted. Eichler also tended to use stains on exterior siding, but paint for doors. Stains are durable, can allow some of the wood to show through, and, importantly, they maintain strong lines in the grooved or lapped wood sidings; whereas, thicker paints tend to fill in these nooks and crannies. Further research is needed to learn more about paints and coatings original to other developer tracts and individual resources.

BEST PRACTICES

- Note: The San Francisco Planning Department does not regulate paint color, even for landmarked buildings.
- More important than color, is that paints and coatings are maintained over time.
- If materials, such as wood shingles, are stained or uncoated, it is best practice to maintain this look.
- Be cognizant that accumulated layers of paint, over time, might diminish grooves in the material that portray a distinctive pattern.

RESOURCES

- Eichler Network - http://www.eichlernetwork.com/article/hues-say-you
- San Francisco Public Library (SFPL) Historic Photo Collection: SFH 371 - San Francisco Redevelopment Agency Diamond Heights
- Oakland & Imada Collection, CED Archives (see image below)

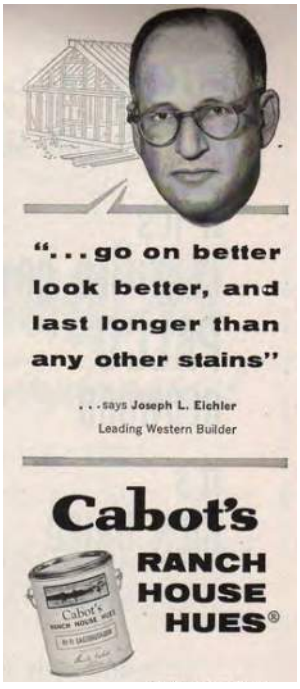


HOUSES L-2 AND L-3 DIAMOND HEIGHTS

BLOCK NO	LOT NO AND HOUSE	HOUSE FINISH	STAIN	COLOR FOR FRONT DOORS & OVERALL PANELS	BALCONY FINISH	COLOR	CONC. BLOCK WALLS: COLOR
7505	18 L-3	SHINGLE	NATURAL	11681-F NOMAD	SHINGLE	NATURAL	
	19 L-3R	REDWOOD VERTICAL SIDING	347	BLUE	MILLED REDWOOD SIDING	BLUE	
	20 L-3						
	21 L-3R	REDWOOD VERTICAL SIDING	325	YELLOW	MILLED REDWOOD SIDING	YELLOW	
	22 L-3						
	23 L-3R	PENINSULA SIDING	RH 152	28741-B CARIOCA	BEVELED SIDING	28741-B	
	24 L-2						
	25 L-2R	SHINGLES	NATURAL	07461-P RED ROCK	SHINGLE	NATURAL	
	26 L-3						
	27 L-3R	REDWOOD VERTICAL SIDING	250	BLUE	MILLED REDWOOD SIDING	BLUE	
	28 L-3						
	29 L-3R	PENINSULA SIDING	RH 35	34651-F ARCHERY	BEVELED SIDING	34651-F	
	30 L-2						
	31 L-2R	PENINSULA SIDING	RH 42	23771-F GOLDENROD	BEVELED SIDING	23771-F	
	32 L-3						
	33 L-3R	REDWOOD VERTICAL SIDING	347	11681-F NOMAD	MILLED REDWOOD SIDING	11681-F	
	34 L-3R						
	35 L-3R	SHINGLE	NATURAL	34651-F ARCHERY	SHINGLE	NATURAL	

1. W.P. FULLER & CO. CUSTOM COLOR
2. CABOT'S CREOSOTE SHINGLE STAIN SINGLE STRENGTH
3. CABOT'S RANCH HOUSE HUES

NOTE: ALL EXPOSED BEAMS PAINTED WHITE



above
Courtesy of Tanja Kern, "Hues That Say You," *Eichler Network*. http://www.eichlernetwork.com/article/hues-say-you?page=0,0.

previous page
(left) Notes on the siding and paint or stain colors for each model in the Eichler tract at Diamond Heights.[Oakland & Imada Collection, Environmental Design Archives, University of California, Berkeley.]
(right) Ad for Cabot Ranch House Hues featuring Joseph Eichler. http://www.flickriver.com/photos/atomicpear/sets/72157621914235795/

HOUSE NUMBERS

Many homes in Diamond Heights have original house numbers, but these small features can easily be lost. Eichler house numbers are easy to identify because Eichler used the same iconic numbers on all of his tracts. Each number is on a black rectangle background and features a white, raised number in Bertolt Akzidenz Grotesk Extended typeface. Fortunately there are so many Eichler fans and homeowners, that there is a company dedicated to reproduction house numbers. Although it is much preferred to retain original house numbers when possible, these small features are appropriate to replace "in-kind."

For other Modernist resources in Diamond Heights, appropriate replacement house numbers include simple individual numbers in modernist typefaces, such as the Neutra typeface. Ornate ceramic house numbers, metal plaque numbers, or individual numbers in typefaces in cursive or other stylized typefaces are likely to be inappropriate.

BEST PRACTICES

- Maintain original house numbers.
- If replacements are necessary, choose numbers that come individually and in Modern typefaces.
- Avoid overly decorative numbers.
- Ceramic or metal "plaque" style numbers are compatible replacements for Modern Movement resources.

RESOURCES

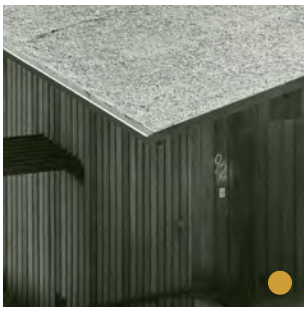
- Eichler Numbers - www.eichlernumbers.com
- Modern House Numbers - www.modernhousenumbers.com
- Design Within Reach - www.dwr.com/accessories-outdoor/neutra-modern-house-numbers/6209.html?lang=en_US
- Atlas Homeware - Modern Avalon - www.atlashomewares.com/house-numbers-more/collections/modern-avalon.html
- Atlas Homeware - Paragon - www.atlashomewares.com/house-numbers-more/collections/paragon.html

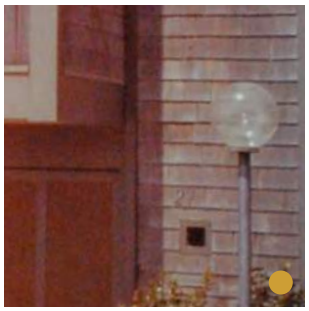
"In-Kind" Replica of Historic Feature

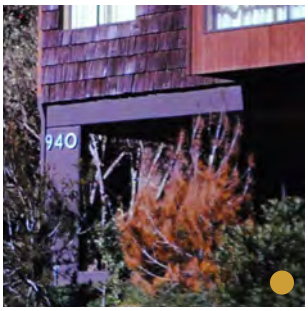
Possible Compatible Contemporary Replacement

Incompatible Contemporary Replacement

ORIGINAL HOUSE NUMBERS (selected)







current photo
historic photo

DOORS & HARDWARE

Most original doors in Diamond Heights are simple, unornamented solid slab doors. While the original stains and coatings on houses were in earthy, muted tones, the doors often add a splash of color with brighter colors. Plain slab doors are relatively easily to replace if a home has been remodeled with an inappropriate panelized or decorative door, because most home improvement stores will have some kind of plain slab door option. For interior doors, plain hollow-core "luan" doors are an inexpensive option.

Entry door hardware is often hard to replace for the Modernist resources in Diamond Heights because similar styles are not common anymore. Large round convex escutcheons (the plate behind the knob) are a classic Mid-Century modern design found on many Eichlers. Other geometric escutcheons and round knobs are also typical. Some relatively similar replacements can be found off-the-shelf, but where possible repairing at least the original escutcheons is preferable.

BEST PRACTICES

- Maintain original hardware whenever possible, especially originally escutcheons.
- Simple round handles with wide, geometric escutcheons are typical throughout Diamond Heights.
- Decorative handles, especially vertical handles with thumb levers are unlikely to be compatible with the Modernist resources in Diamond Heights.
- Simple lever handles are compatible replacements as a more accessible alternative to knob handles.
- Contemporary, simple, slender handles and pulls are appropriate when replacing non-original hardware.

RESOURCES

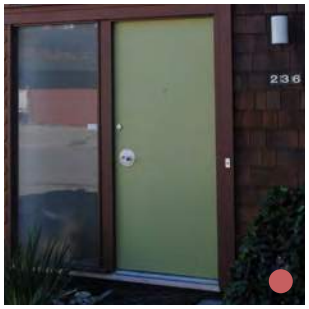
- Eichler for Sale - www.eichlerforsale.com/directory/screen-door-windows/eichler-escutcheon-eichler-door-kit.html
- Eichler Network - www.eichlernetwork.com/blog/mid-century-modern-doors-jon-jarretts-vintage-hardware
- Rejuvination - www.rejuvination.com
- Build.com - www.build.com/door-levers/c108545

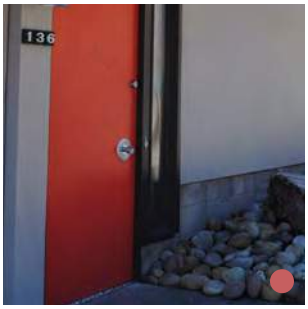
"In-Kind" Replica of Historic Feature

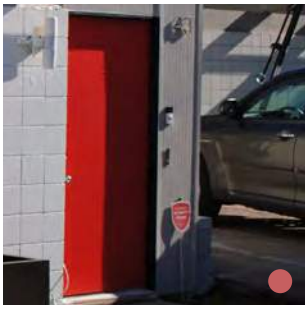
Possible Compatible Contemporary Replacement

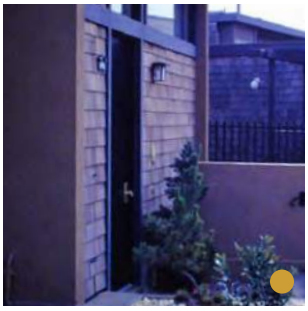
Incompatible Contemporary Replacement

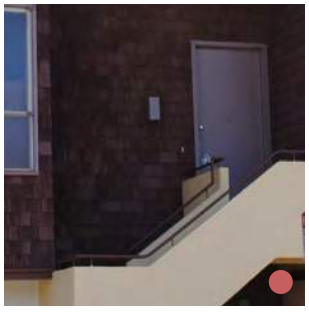
ORIGINAL DOORS & HARDWARE (selected)

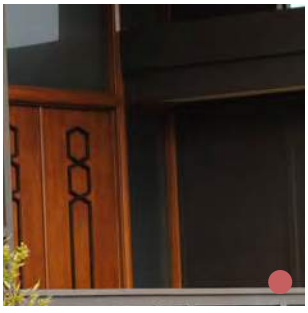









current photo
historic photo

EXTERIOR LIGHT FIXTURES

Globe lights—both translucent and opaque—were commonly installed on freestanding pole throughout the Diamond Heights neighborhood. There are a few of these extant, but most have been removed. Additionally, globe pendants and wall-mounted fixtures were original to some Eichler houses and a number of other homes in Diamond Heights. Other typical light fixture types were "bullet," "cone" or "torpedo" wall-mounted fixtures. Simple cylindrical semi-opaque glass wall-mounted fixtures were also typical and can be seen extant throughout the neighborhood.

Some residences such as the Red Rock Hill Condominiums by Cohen & Levorsen, and 2 Digby Street, designed by B. Clyde Cohen of Cohen & Levorsen, have distinguished lighting fixtures that are unique to the particular residences. The Galli Neo-Mansard tract may feature more "traditional" style wall-mounted fixtures.

BEST PRACTICES

- Maintain original lighting fixtures where possible.
- Look for replacement fixtures that are similar to original designs.
- Most light fixtures were in simple, geometric forms featuring glass, plastic and/or aluminum.
- Avoid overly decorative or rustic style fixtures.

RESOURCES

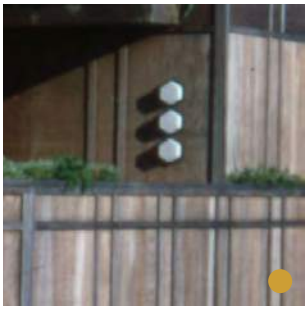
- Stardust - www.stardust.com/doublebulletsconce.html?gclid=CIfS7seQwdICFUq5wAodUekExg
- Progress Lighting - www.progresslighting.com
- Swivelier - www.swivelier.com
- Ultra Lights - 9131 - www.ultralightslighting.com

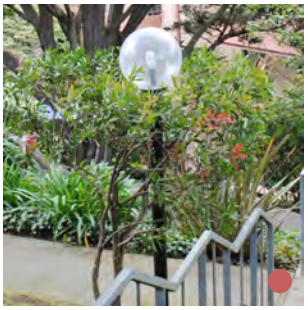
"In-Kind" Replica of Historic Feature

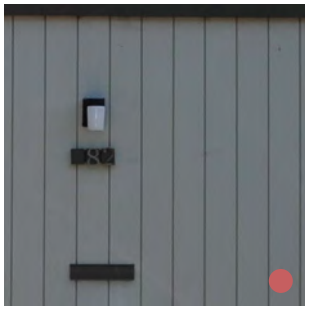
Possible Compatible Contemporary Replacement

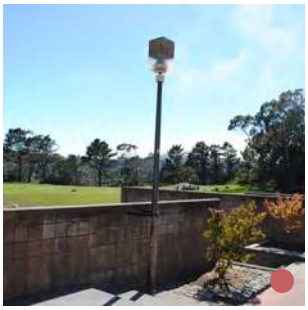
Incompatible Contemporary Replacement

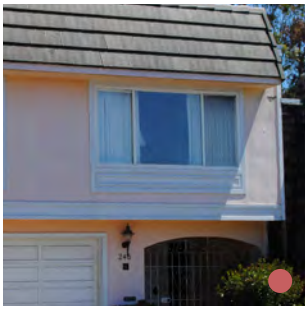
ORIGINAL LIGHT FIXTURES (selected)











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GARAGE DOORS

Original garage doors in Diamond Heights were typically canopy doors, which are made of a single slab and were typically operated by hand. Roll-up doors would have been unornamented and not panelized. These original doors can be retrofitted to be operated electrically. A common alteration to homes is the installation of an electrically operate roll-up door. Unfortunately most off-the-shelf roll-up garage doors are panelized, which is not compatible with the Modernist resources in Diamond Heights. It is possible to clad roll-up doors with siding that matches the original construction of the house, which helps make the replacement garage door more compatible. It should be noted that contemporary frosted glass garage doors are not authentic to mid-20th century design; however, if a homeowner is trying to replace a non-original garage door, then these contemporary garage doors can be an appropriate option because they are minimal and unornamented and are distinctly new. Garage doors are one of the primary visible features of homes in Diamond Heights, so maintenance and repair of original features is essential to preserving the overall aesthetic of the neighborhood; where garage doors have already been incompatibly replaced, more compatible replacements are highly encouraged. Galli's Neo-Mansard tract has rare example of ornamented garage doors in Diamond Heights. These doors came in six patterns, featuring geometric forms that correspond to the panels below the windows.

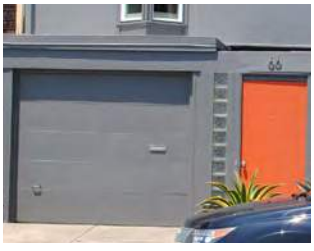
BEST PRACTICES

- Maintain original garage doors by upgrading them to be electrically operated, or replacing siding.
- Garage doors in Diamond Heights tend to be plain slab doors or have siding that matches the building.
- If replacement is necessary, select a replacement that has compatible design and material to that of the house.
- A garage door with very contemporary design may be appropriate to replace a non-original garage door - in these cases, a simple door that responds to the materiality of the house is preferred over panelized frosted glass doors or otherwise ornamented doors.

RESOURCES

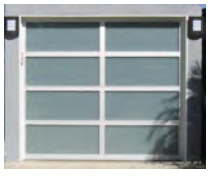
- Eichler Network - www.eichlernetwork.com/article/eichler-garage-doors
- Eichler Network - www.eichlernetwork.com/article/garage-doors-integrity?page=0,0
- Eichler Siding - www.eichlersiding.com
- Ziegler Doors - www.zieglerdoorsinc.com/garagedoors/wood/modern.html
- Dynamic Garage Door - www.dynamicgaragedoor.com/collection/mid-century-contemporary/

"In-Kind" Replica of Historic Feature

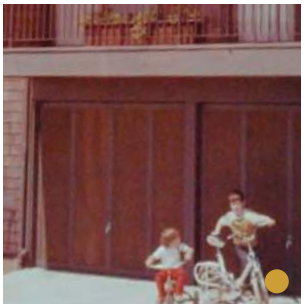


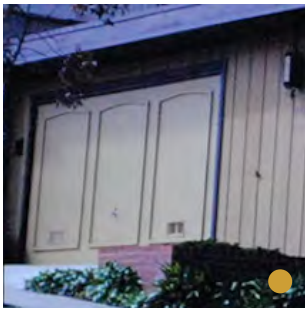
Possible Compatible Contemporary Replacement

Incompatible Contemporary Replacement



ORIGINAL GARAGE DOORS (selected)









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WINDOWS

In addition to garage doors, windows are some of the most prominent street-facing features of Diamond Heights homes. Modernist architecture has minimal ornamentation, expressing aesthetic through form, space, massing, and material choice instead. Even though Modernist windows are "simple," or ornamented, they still express a particular machine aesthetic. Windows must be maintained and repaired over their lifecycle. Residents may also want to replace windows to upgrade to high energy-efficient models. Sustainability and energy-efficiency are worthwhile normative goals that can be achieved through many strategies. Caulking and fixing original windows maintains a higher quality product than is generally available (at an affordable price) today. Homeowners should consider roof and wall insulation as part of a holistic approach to energy efficiency, as well as thinking about smaller intervention like HVAC upgrades, motion detectors, compact florescent bulbs, etc. If replacement of windows is still necessary, residents should take into consideration all aspects of original window design when selecting a compatible replacement.

BEST PRACTICES

- Maintain and repair original windows to lengthen their life-span and ensure energy efficiency.
- Pursue other efficiency and insulation methods (roof and wall insulation, for example), before replacing original windows.
- Consider window retrofits such as weather stripping before pursuing replacement.
- Take into consideration profile, material, rough opening, operation, finishing, glazing and pattern when choosing a replacement.

RESOURCES

- San Francisco *Residential Design Guidelines*
- San Francisco Planning Department's *Standards for Window Replacement: A Guide to Applying for a Window Replacement Permit*
- National Trust Preservation Green Lab's *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement*
- *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*

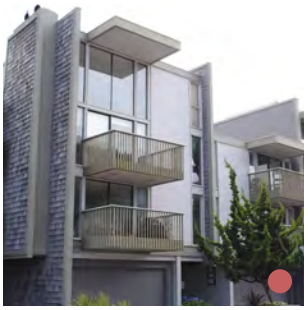
Repair & Maintain In Place

Possible Compatible Contemporary Replacement

Incompatible Contemporary Replacement

ORIGINAL WINDOWS (selected)









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ROOFS & SOLAR PANELS

Whether it is flat, low-pitched front gable, shed, or Neo-Mansard, the roof types in Diamond Heights are very distinctive. Indeed, the planners of the Redevelopment Agency project recognized that it was important to have attractive roofs because many of them would be visible from the streets or other residences due to the steep topography.

The addition of solar panels or HVAC systems on a roof can have an adverse affect on the integrity of a building. These systems should be as low-profile as possible, and be located and oriented to be minimally visible from the public right of way.

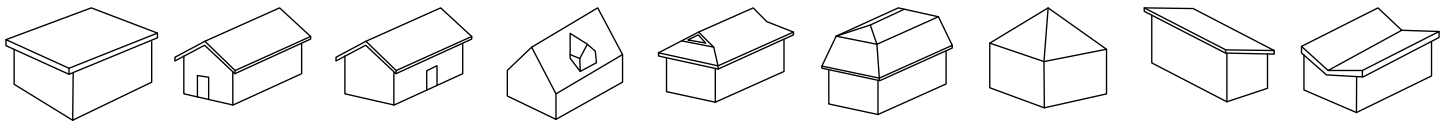
BEST PRACTICES

- Roof materials should be replaced with compatible or "in-kind" replacements.
- Maintain exposed beams and rafter tails.
- Analyze the effectiveness of a photovoltaic system on your property, before committing to installation.
- Take a holistic approach to sustainability by implementing appropriate treatments to address the energy efficiency of the building before pursuing on-site solar.
- Install low-profile systems located and oriented on the roof such that they are minimally visible from the public right of way.

RESOURCES

- Anne E. Grimmer and Jo Ellen Hensley, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* (Washington D.C.: U.S Department of the Interior, 2011)
- NPS Technical Preservation Services, "Installing Solar Panels and Meeting the Secretary of the Interior's Standards" - https://www.nps.gov/tps/sustainability/new-technology/solar-on-historic.htm
- Eichler for Sale - www.eichlerforsale.com/directory/

Roof Types found in Diamond Heights



Flat

Neo-Mansard

Drawings by author.

HVAC SYSTEMS

Well-maintained and up-to-date HVAC systems can greatly increase the energy efficiency of a building, which means cost savings for the owner and results in a more sustainable building. However, installing new HVAC systems can be major physical interventions, and should be planned with a mind to creating the smallest visual impact on the exterior of the building from the public right of way. Additionally, such interventions should, to the greatest extent possible, not damage or disturb original materials, features, or spatial relationships.

BEST PRACTICES

- Perform regular maintenance on HVAC systems to ensure long life-span and avoid material damage due to leaks, etc.
- Consider insulation as a means of increasing energy efficiency and thermal comfort.
- An experienced contractor can perform a "blower-door test" to evaluate the airtightness of a building and address air leakage.
- When installing new HVAC systems, consider ductless systems which require more minimal interventions.
- Do not install bulky duct work on roofs where the system is highly visible from the street and detracts from the building.

RESOURCES

- Anne E. Grimmer and Jo Ellen Hensley, T*he Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* (Washington D.C.: U.S Department of the Interior, 2011)
- NPS Technical Preservation Services, "Energy Efficiency" - www.nps.gov/tps/sustainability/energy-efficiency.htm
- Eichler for Sale - www.eichlerforsale.com/directory/
- Unico System - www.unicosystem.com

(above, left) Visually intrusive HVAC duct system installed on a roof in Diamond Heights. (above, right) Ductless mini-split AC system. (below, right) Mini-split AC systems are relatively small and can be installed in a variety of locations. The systems can be installed behind cabinetry and vents to minimize visual distractions.

ADDITIONS

Additions can be a way of extending the useful life of a building by adapting it to contemporary needs. However, additions present a number of challenges, as they have the potential to diminish the integrity of a resource. Ideally, additions should be designed at the rear of a house, minimally visible from the street. The terrain of Diamond Heights makes it challenging to accommodate rear additions. In the case of vertical additions, it is important to consider the impact on the pattern of the streetscape, especially since many houses in Diamond Heights are part of tract development. Additions should be distinguished from the original structure in order to avoid creating a false sense of history, but should still be compatible in form, mass, style, and material. Mid-Century Modern (MCM) revival and contemporary styles are appropriate for additions if they respond to the original structure; additions should not be arbitrary in design.

BEST PRACTICES

- When planning for a vertical addition, consider privacy, light and view intrusions on surrounding properties.
- When planning for a vertical addition, consider the streetscape as a whole and design the addition to be compatible in scale.
- A vertical addition should respect the original structure - not hide or overwhelm it.
- Vertical additions should not look like boxes on top of a house
- Vertical additions should be compatible in style, taking cues in form, mass, scale, and material from the original structure - MCM-revival or contemporary style designs may be appropriate if they respond directly to the original design.

RESOURCES

- San Francisco *Residential Design Guidelines*
- City of Sunnyvale *Eichler Design Guidelines*
- City of Los Angeles *Balboa Highlands HPOZ*
- City of Los Angeles *Georgy Ain Mar Vista Tract HPOZ*
- City of Miami Beach *Postwar Modern/MiMo Design Guidelines*
- Oakland & Imada Collection, CED Berkeley Archives

Vertical Additions on Eichlers

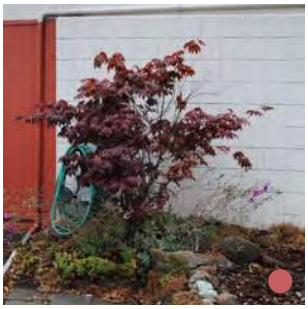
Design Drawings

Compatible

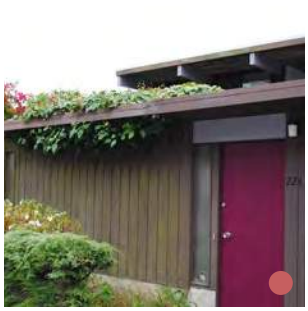
Incompatible

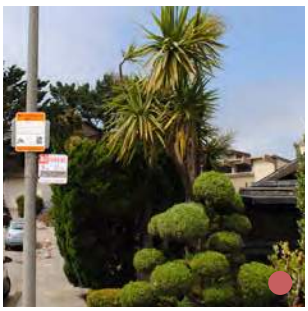
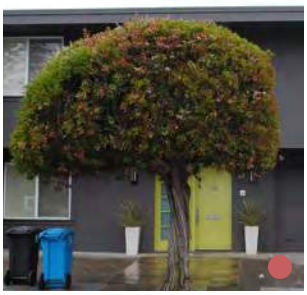
PLANT PALETTE (selected)







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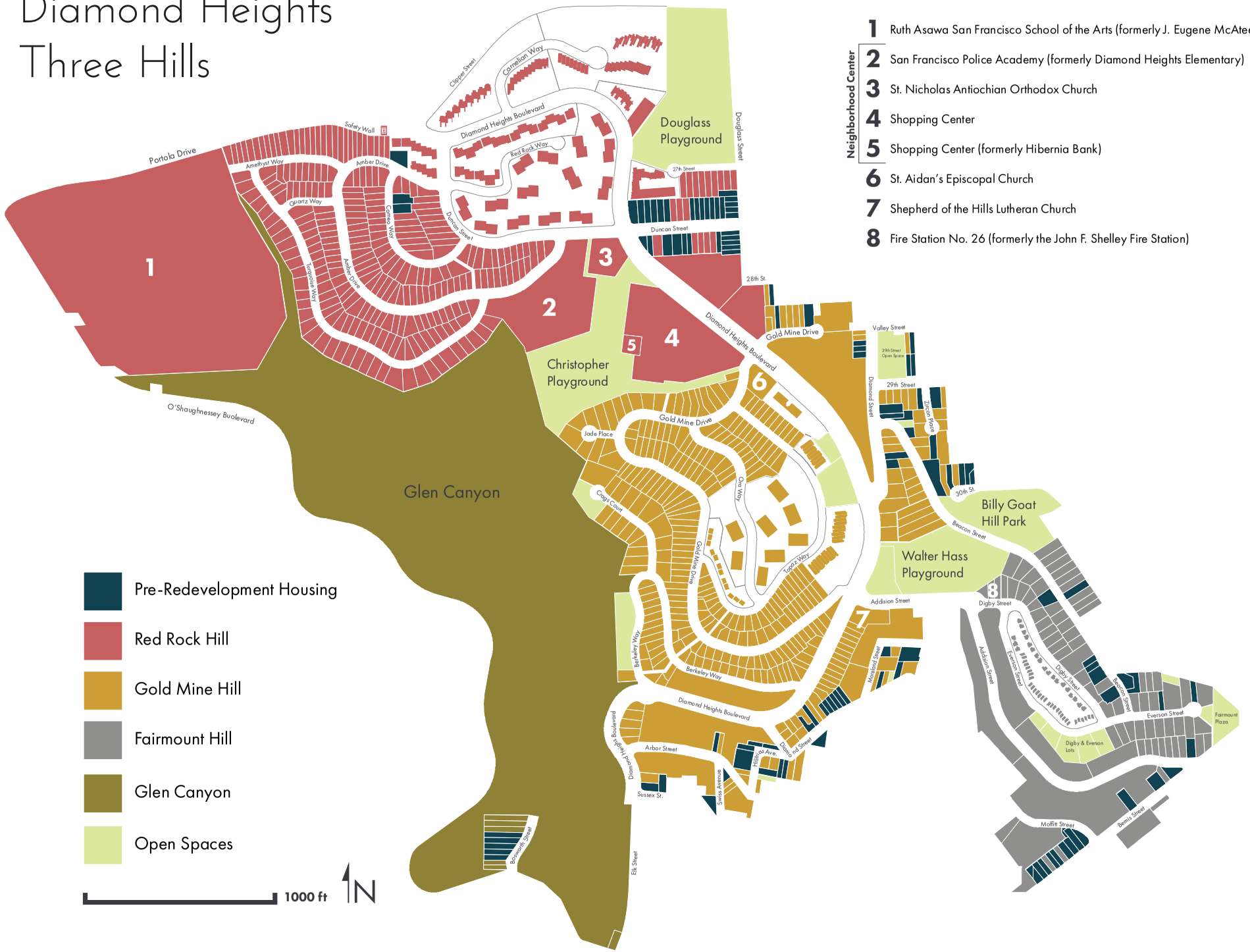
A-2 Maps

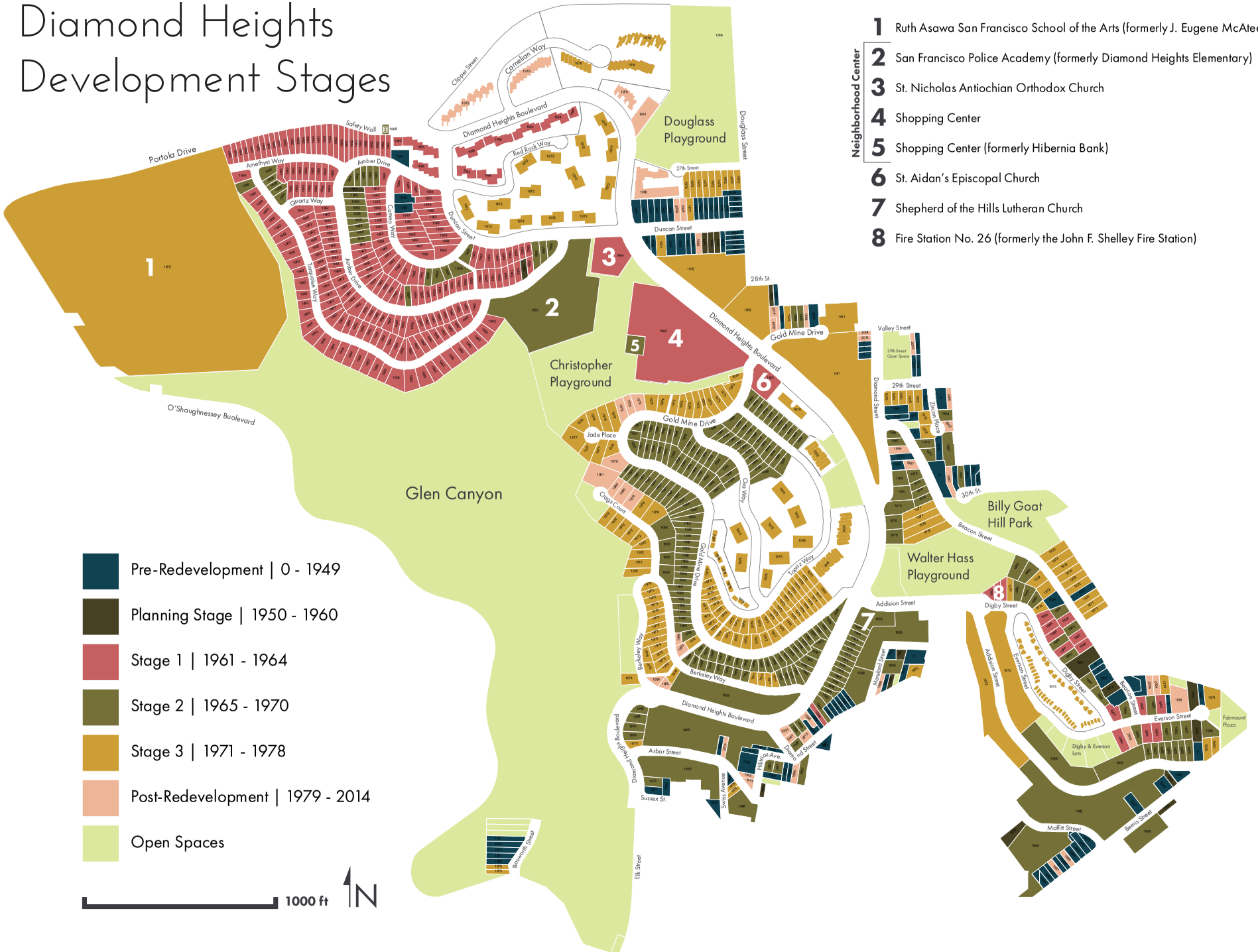
The following maps were created after extensive archival research and ground-truthing during field surveying. The maps aim to paint a picture of the development of Diamond Heights by the San Francisco Redevelopment Agency by illustrating the phases of development over time, the arrangement of building typologies, and the tracts of developers.

If viewing as a PDF, zoom in for greater detail.
All maps created by the author.
Parcel outlines and construction date data courtesy of the San Francisco Planning Department.

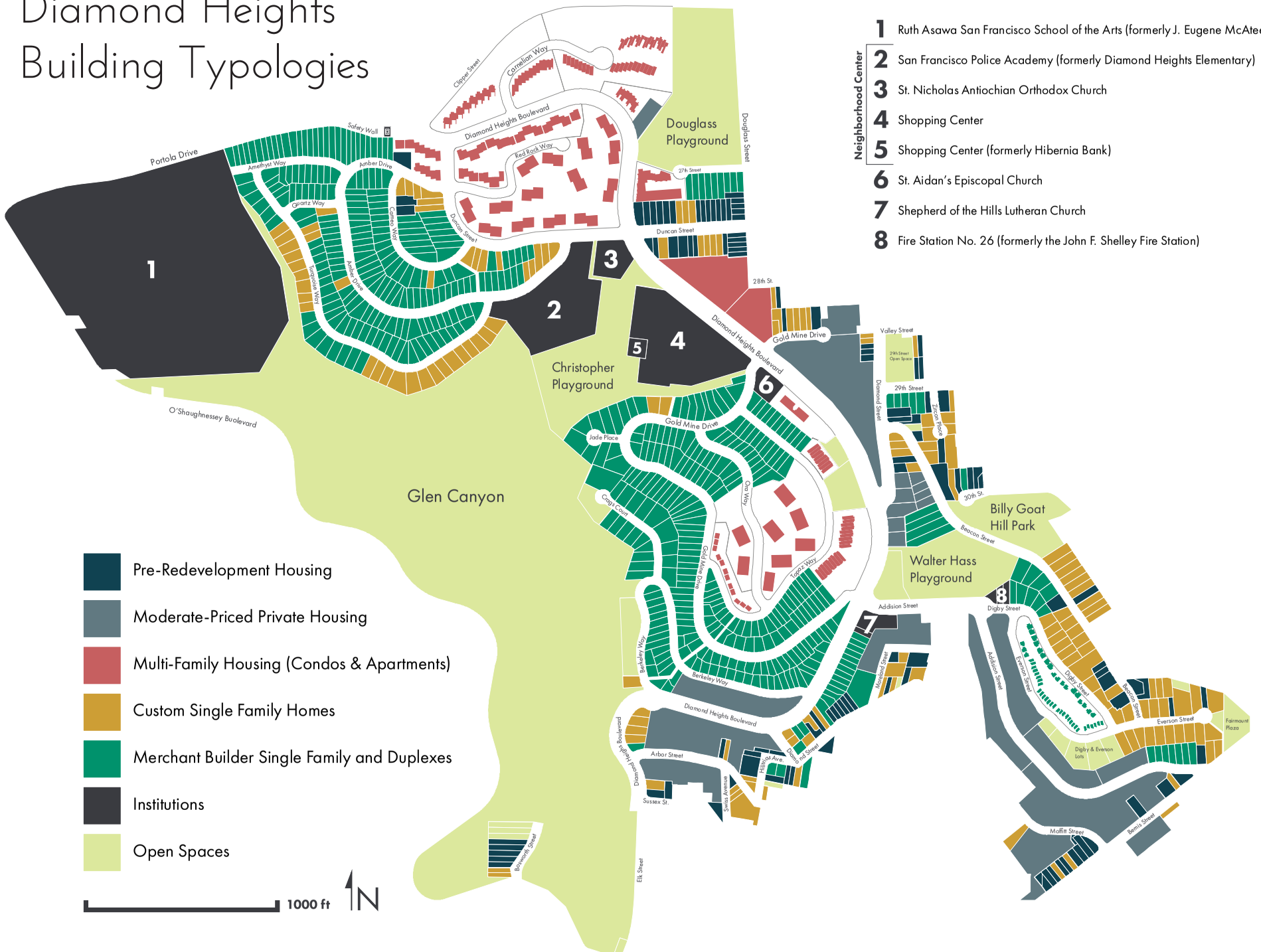
Diamond Heights
Three Hills



Diamond Heights Development Stages



Diamond Heights Building Typologies



A-3 Architects, Developers & Builders

The following appendix includes five tables that were adapted from the *Diamond Heights Historic Context Statement*.

Custom, Architect-Designed Single Family Homes
Merchant Builder Tract Developments
Multi-Family Residential Developments
Institutional Buildings & Structures
Public Environmental Design

These tables are meant to act as a reference for anyone who might quickly want to find out basic information about a building or tract as a starting point for further research. All tables are as complete and accurate as possible. The "Custom Architect-Designed, Single Family Home" table is not exhaustive, but conveys the information known by the author at this stage; further research is required to determine the architects of some other architect-designed, single family homes in Diamond Heights. All tables are adapted from tables created for the *Diamond Heights Historic Context Statement.*

[A-3]
Artist and architect, Stephen Alexander Novak designed the *Safety Wall* (background) at the intersection of Portola Drive, Diamond Heights Blvd., and Clipper Street.
[San Francisco History Center, San Francisco Public Library]

Custom Architect-Designed, Single Family Homes

Architect	Address	Year	Primary Style	Location	Notes	Photograph
Anderson, Roger	52 Turquoise Way	1962	Midcentury Modern	Red Rock Hill		
Callister, Charles Warren	66 Everson Street	1963	Second Bay Tradition	Fairmount Hill	Landscape architect, Casey Kawamoto. Mansard roof.	
Campbell & Wong	124 Turquoise Way	1962	Midcentury Modern	Red Rock Hill	Also designed a tract on Turquoise Way for Guy Associates.	
Cohen, B. Clyde	2 Digby Street	1963	Midcentury Modern	Fairmount Hill	B. Clyde Cohen, of the firm Cohen & Leverson which won the Red Rock Hill competition.	

Dawson, C.W.	70 Cameo Way	1968	Midcentury Modern	Red Rock Hill		
Dow, Harold C.	311 Amber Drive	1963	Midcentury Modern	Red Rock Hill	Developer B. Rooz Improvements, Ltd.	
Dow, Harold C.	315 Amber Drive	1963	Midcentury Modern	Red Rock Hill	Developer B. Rooz Improvements, Ltd.	
Dow, Harold C.	319 Amber Drive	1963	Midcentury Modern	Red Rock Hill	Developer B. Rooz Improvements, Ltd.	

Custom Architect-Designed, Single Family Homes

Architect	Address	Year	Primary Style	Location	Notes	Photograph
Dow, Harold C.	38 Digby Street	1966	Midcentury Modern	Fairmount Hill	Recently renovated.	
Dow, Harold C.	4 Digby Street	1968	Midcentury Modern	Fairmount Hill		
Garcia, Max R.	44 Turquoise Street	1962	Second Bay Tradition	Red Rock Hill		
Garcia, Max R.	120 Turquoise Street	1962	Second Bay Tradition	Red Rock Hill	First individually developed home to be completed in Diamond Heights. Owned by Allan & Jane Unger. Recently renovated.	

Garcia, Max R.	144 Turquoise Street	1962	Second Bay Tradition	Red Rock Hill	1988 and 1990 horizontal additions.	
Garcia, Max R.	100 Beacon Street	1963	Midcentury Modern	Fairmount Hill		
Garcia, Max R.	195 Beacon Street	1963	Midcentury Modern	Fairmount Hill		
Garcia, Max R.	50 Digby Street	1963	Midcentury Modern	Fairmount Hill	Rear view 	

Custom Architect-Designed, Single Family Homes

Architect	Address	Year	Primary Style	Location	Notes	Photograph
Gumbs, George A.	25 Everson Street	1951	Midcentury Modern	Fairmount Hill	Built prior to the Redevelopment Agency project. Owner-built.	
Howely & Peterson	34 Digby Street	1964	Midcentury Modern	Fairmount Hill		
Jew, Merrill	323 Amber Drive	1962	Second Bay Tradition	Red Rock Hill	Merrill Jew also designed a tract on Duncan Street for Elm Assoicates.	
Jew, Merrill	327 Amber Drive	1962	Second Bay Tradition	Red Rock Hill		
Jew, Merrill	21 Everson Street	1968	Second Bay Tradition	Fairmount Hill	HRER–Case # 2014.0913E. Reclassified as Category C. Undergoing remodel (summer 2016).	

Lee, Roger	30 Digby Street	1965	Midcentury Modern	Fairmount Hill		
Lee, Stephen P. S.	79 Everson Street	1964	Midcentury Modern	Fairmount Hill		
Lee, Stephen P. S	166 Amber Drive	1962	Midcentury Modern	Red Rock Hill		
Lorincz, Jeno	185 Beacon Street	1964	Midcentury Modern	Fairmount Hill	During site preparation, large boulders were removed and placed in the median on Diamond Heights Boulevard in front of the Neighborhood Center (Safeway).	

Custom Architect-Designed, Single Family Homes

Architect	Address	Year	Primary Style	Location	Notes	Photograph
Marshall, Leefe & Ehrenkrantz	96 Turquoise Way	1962	Midcentury Modern	Red Rock Hill		
M/L/T/W Turnbull Associates	250 Beacon Street	1978	Third Bay Tradition	Fairmount Hill	M/L/T/W is the firm of architects Charles Moore, Donylyn Lyndon, William Turnbull and Richard Whitacre	
Mull, Gaylord L. (Gregory)	7 Cameo Way	1964	Midcentury Modern	Red Rock Hill		
Mull, Gaylord L. (Gregory)	35 Amber Drive	1964	Midcentury Modern	Red Rock Hill		

Pinney, Neil	48 Turquoise Way	1962	Midcentury Modern	Red Rock Hill	Very difficult to see from street.	
Roake, Stephen Allen	50 Everson Street	1980	Post-Modern	Fairmount Hill	Built after the completion of the Redevelopment Agency project. Excellent example of Post-Modernism.	
Seyranian, Albert R.	70 Everson Street	1965	Midcentury Modern	Fairmount Hill	First owner was Mayor John Shelley (35th mayor of San Francisco; one term, 1964 to 1968)	
Seward, John C.	116 Turquoise Way	1962	Second Bay Tradition	Red Rock Hill		

Custom Architect-Designed, Single Family Homes

Architect	Address	Year	Primary Style	Location	Notes	Photograph
Volkmann & Stockwell	108 Turquoise Way	1962	Second Bay Tradition	Red Rock Hill		
Wong, Edward	92 Turquoise Way	1962	Midcentury Modern	Red Rock Hill		
Wong, Edward	104 Turquoise Way	1962	Midcentury Modern	Red Rock Hill		

Merchant Builder Tract Developments

(Single Family Homes, Townhouses & Duplexes)

Merchant Builder	Streets	Architect	Landscape Architect	# Lots	Year	Style	Notes
Eichler Homes, Inc. Red Rock Hill	Amethyst Way Amber Drive Cameo Way Duncan Street	Claude Oakland	Royston, Hanamoto, Mayes & Beck	104	1962 – 1965	Midcentury Modern	
Galli Construction Co. Red Rock Hill	Amethyst Way Amber Drive Quartz Way Turquoise Way	Hayes & Smith	Royston, Hanamoto, Mayes & Beck	117	1962 – 1965	Second Bay Tradition	
Gold Mine Hill	Gold Mine Drive Ora Way Crags Court			66	1966 – 1968	Neo-Mansard	
Gold Mine Hill	Crags Court			4	1968	Colonial Revival	
Gold Mine Hill	Crags Court			9	1972	Midcentury Modern (vernacular)	
Hayman Brothers (Alvin Corporation) Red Rock Hill	Cameo Way			16	1962	Midcentury Modern (vernacular)	
Gold Mine Hill	Topaz Way Gold Mine Drive Berkeley Way Diamond Heights Blvd.		Royston, Hanamoto, Mayes & Beck		1968 – 1975	Midcentury Modern (vernacular)	
Guy Associates Red Rock Hill	Turquoise Street	Campbell & Wong		8	1968	Second Bay Tradition	
Elm Associates Red Rock Hill	Duncan Street	Merrill Jew		6	1962 – 1963	Second Bay Tradition	
De Narde Construction Co. Red Rock Hill	Amber Drive Turquoise Way			8	1962 – 1964	Style to be determined.	Vernacular California ranch influences.
B. Rooz Improvements, Ltd. Red Rock Hill	Amber Drive	Harold C. Dow		3	1963	Midcentury Modern	

Red Rock Hill	Amber Drive Quartz Way		2	1962	Style to be determined.	293 Amber Drive and 1 Quartz Way by unknown architects. Possibly Contractor Modern.
B.R.B Homes Red Rock Hill	Duncan Street		3	1969	Contractor Modern	
Red Rock Hill	27th Street		9	1972	Midcentury Modern (vernacular)	
Gold Mine Hill	Gold Mine Drive		10	1973	Third Bay Tradition	Duplexes
Gold Mine Hill	Diamond Heights Blvd. Hiliritas Ave. Diamond Street		6	1966 – 1967	Style to be determined.	Six houses scattered around the southern end of Diamond Heights Blvd.
Fairmount Hill	53 Everson Street		1	1964	Midcentury Modern	Single house on Everson Street.
Peninsula Master Builders (American Housing Guild) Gold Mine Hill	Topaz Way Ora Way	Fisher-Friedman Associates	33	1968 – 1969	Third Bay Tradition	
Progressive Builder Gold Mine Hill	Jade Place Gold Mine Drive	John E. Baumann	12	1977 – 1979	Third Bay Tradition	Each house is unique. Some have postmodern influence.
Norman Impelman Fairmount Hill	Addison Street		7	1965	Contractor Modern	
Pacifica Land Development Co. Gold Mine Hill	Diamond Street (at 29th Street)	Jeno Lorincz	5	1975	Style to be determined.	Addresses are Diamond Street and entrances are from an alley off of Diamond. Most visible facades face 29th Street.

Multi-Family Residential Developments

Development	Developer/Sponsor	Architect	Landscape Architect	Contractor	Financing	Units	Year	Style	Notes
Glenridge 9 Berkeley Way	Kate Maremount Foundation	Clement Chen & Associates	Sasaki-Walker & Associates	Robert Chuckrow Construction Co.	FHA 221 (d)(3) BMIR	275	1968	Barrel vaulted and pyramid roofs.	Sites 1a, 1b, 2: Moderate-Priced Private Housing
Vista Del Monte 49 Gold Mine Drive	Mission Neighborhood Center	Smith, Barker & Hanssen	Royston, Hanamoto, Mayes & Beck	Congdon Construction Co.	FHA Sec. 236	104	1971	Style to be determined.	Site 4: Moderate-Priced Private Housing
Diamond View Apartments 296 Addison Street	Diamond View Apartments, Ltd. Partners	Jorge de Quesada		Trans-Pacific Industries	FHA Sec. 236	58	1972	Style to be determined.	Site 3: Moderate-Priced Private Housing
Casa de Vida 5157 Diamond Heights Blvd.	Casa de Vida Associates	Lanier/Sherrill/Morrison		Gustav Erpen	FHA 221 (d)(4) w/ Sec. 8	21	1961	Style to be determined.	
Cape Diamond Apartments 5407 Diamond Heights Blvd.	Pacific Land Development Co.	Jeno Lorincz		Pacifica Land Development Co.	FHA Sec. 220	30	1970	Barrel vaulted roofs.	
Diamond Heights Village 115 Red Rock Way	Ring Brothers	Joseph Esherick Arthur Gensler		Dalehurst, Inc.	Conventional	396	1972	Third Bay Tradition	Successor project to Red Rock Hill Condominiums
Gold Mine Hill Apartments 43 Ora Way	Ring Brothers	California Architects		Dalehurst, Inc.	Conventional	265	1975	Third Bay Tradition	
Red Rock Hill Condominiums Diamond Heights Blvd. & Duncan	San Francisco Redevelopers, Inc. & General Electric Co.	Cohen & Levorsen Jack Allen Charney	Eckbo, Dean, Austin, and Williams	San Francisco Redevelopers, Inc.	Conventional	104	1963	Midcentury Modern / Second Bay Tradition	Winner of Red Rock Hill competition
Village Square 5285 Diamond Heights Blvd.	L.B. Nelson	Morris & Lohrbach		Herman Christensen and Sons	Conventional	154	1972	Third Bay Tradition	
Fairmount Townhouses Digby & Everson Streets	Diamond Heights Associates	Beverly Willis & Associates		Alpha Land Co.	Conventional	51	1973	Third Bay Tradition	
Condominiums Carnelian Way	Ring Brothers	Fisher-Friedman Associates		Dalehurst, Inc.	Conventional	32	1976	Style to be determined.	

Condominiums Topaz Way & Ora Way	Ring Brothers	Fisher-Friedman Associates	Dalehurst, Inc.	Conventional	26	1968	Third Bay Tradition
Condominiums Carnelian & Diamond Heights Blvd.	Live Oak Development Co.	Fisher-Friedman Associates	Live Development Co.	Conventional	35	1979	Style to be determined.
Condominiums Diamond Heights Blvd.	B.R.B. Homes	John Baumann	B.R.B. Homes	Conventional	44	1980	Style to be determined.

Institutional Buildings & Structures

Name	Address	Use	Architect	Landscape Architect	Year	Style	Location	Notes	Photograph
Fire Station No. 26	80 Digby Street	Fire Station	Rockrise & Watson	Royston, Hanamoto, Mayes & Beck	1963	Brutalism	Fairmount Hill		
St. Aidan's Episcopal Church	5300 Diamond Heights Blvd.	Church	Skidmore, Owings & Merrill		1963	Midcentury Modern	Gold Mine Hill	Originally painted white and had an exterior mural by local artist Mark Adams. Horizontal addition.	
St. Nicholas Orthodox Church	5200 Diamond Heights Blvd.	Church	William F. Hempel		1964	Byzantine Modern	Neighborhood Center		
Neighborhood Center – Shopping Center	5214 Diamond Heights Blvd.	Commercial	Morris & Lohrbach	Royston, Hanamoto & Mayes, Lawrence Lackey	1965	Midcentury Modern	Between Red Rock and Gold Mine Hills		

Shepard of the Hills Lutheran Church	395 Addison Street	Church	John Lord King	1966	Midcentury Modern	Fairmount Hill		
Safety Wall	Intersection of Clipper Street and Diamond Heights Blvd.	Public Artwork and Safety Wall	Stefan Alexander Novak	1968	Public Art	Red Rock Hill	*Redwood Sculpture*	
Diamond Heights Elementary School	350 Amber Drive	Public School	Charles W. Griffith (city architect)	1968	Midcentury Modern	Neighborhood Center	Now the San Francisco Police Academy.	
Diamond Heights High School	555 Portola Drive	Public School	Reid & Tarics Associates	1972	Style to be determined.	Red Rock Hill	Now SOTA and The Academy.	

Public Environmental Design

Name	Location	Resources	Landscape Architect	Created during Diamond Heights Redevelopment?	Notes	Photograph
Glen Canyon Park	O'Shaughnessy Boulevard & Bosworth Street	Trails, Playground Baseball field Wilderness Glen Park Recreation Center Glenridge Nursery School		Yes. Existed before Redevelopment, but major site improvements occurred during Redevelopment	California Historical Landmark 1002 – site of first dynamite factory in the USA.	
Christopher Playground	Neighborhood Center (Diamond Heights Blvd.)	Playground Baseball field Tennis court Noe Valley Nursery School Public restrooms Paths connecting to elementary school/police academy, shopping center and Glen Canyon	Royston, Hanamoto & Mayes, Lawrence Lackey	yes	Contains original midcentury playground equipment, benches, amphitheater, and retaining walls. High integrity – possible resource.	  

Douglass Playground	Douglass Street (between Clipper and 27th Streets)	Dog park Playground Basketball court Public restrooms	yes	Some original Redevelopment-era playground equipment.  1938 recreation building. Site of a former rock quarry. 
29th & Diamond Open Space	29th Street & Diamond Street	Open space	yes	Originally intended for residential development.
Topaz Open Space	Topaz Way	Open space	yes	Originally intended for residential development.
Billy Goat Hill Park	Beacon Street	Trails Overlooks	yes	Originally intended for residential development.
Walter Hass Playground	Addison Street & Diamond Heights Blvd.	Dog park Playground Trails	yes	Site of a former rock quarry (infilled).
Fairmount Plaza	Everson Street	Open space	yes	
Digby & Everson Lots	Digby Street & Everson Street	Open space	yes	Originally intended for residential development.
Coralino Lane	Between Cameo Way & Amber Drive	Pubic Stairway	yes	

Public Environmental Design

Name	Location	Resources	Landscape Architect	Created during Diamond Heights Redevelopment?	Notes	Photograph
Safira Lane	Between Diamond Heights Blvd. & 27th Street	Pubic Stairway		yes		
Opalo Lane	Between Gold Mine Drive & Neighborhood Center	Pubic Stairway		yes		
Turquoise Way Stairs	Between Amber Drive, Turquoise Way & Glen Canyon	Pubic Stairway		yes		
Onique Lane	Between Topaz Way, Gold Mine Drive & Berkeley Way	Pubic Stairway		yes		
Amatista Lane	Between Everson Street & Bemis Street (next to Fairmount Plaza)	Pubic Stairway		yes		
Harry Street	Between Beacon Street & Laidley Street	Pubic Stairway		yes	Laidley Street is not part of Diamond Heights. Harry Street runs along the border of the project boundary.	
Crags Court Garden	Crags Court	Community garden plots		no	Originally intended for residential development.	
Little Red Hen Community Garden	Neighborhood Center (next to St. Nicholas)	Community garden *plots*		no		

A-4 Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.[92]

92 Quoted directly from: Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Places with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Building* (Washington, D.C.: U.S. Department of the Interior, 1995): 62.

A-5 National Trust 11 Steps to Home Energy Savings

Simple, no-cost strategies for energy savings:

1. Make sure the furnace blower isn't on all the time. It should be set to "auto," not "on."
2. Lower heating thermostat setting by 2°F, and turn off or set back thermostat 4 °F at night or when building is unoccupied. During summer months, set the air conditioner no lower than 76 °F and turn off or set back when building is unoccupied.
3. Remove second refrigerators and freezers.
4. Turn off all unused appliances including TVs, cable/satellite boxes, stereos and fans when not in use. Enable your computer's sleep feature versus leaving it on 24/7.
5. Set water heater temperature to 130 °F, if it is currently set higher.

Most cost-effective investments in energy savings:

6. Insulate attics and walls if they are un-insulated; add to existing insulation only after completing air sealing work between the ceiling and the attic and mitigating all potential moisture accumulation in the wall cavity.
7. Hire an experienced contractor to preform blower-door-directed air sealing work, ideally with the help o fan infrared camera.
8. Seal the seams of any ducts located outside of the conditions space of the home, such as garages, attics and crawl spaces.
9. Replace old appliances, water heaters and HVAC with high-efficiently equipment.
10. Enhance lighting efficiency by adding motion detectors to outdoor lights and replacing incandescent bulbs with compact fluorescent bulbs wherever feasible.
11. Enhance the energy performance of existing windows with cost-effective energy retrofit measures, including do-it-yourself weather stripping and/or cellular shades (with or without side tracks) in cooler climates, do-it-yourself interior surface film in warmer climates, interior window panels, exterior storm windows, or any combination of these as time and budget allows.[93]

93 Quoted directly from: Preservation Green Lab, *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement* (Washington, D.C.: National Trust for Historic Preservation, 2012): 57.

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[B-1] (previous spread)
Rear facades of Galli tract on Turquoise Way; looking southeast at Red Rock Hill from High School. [Hannah Simonson]

Abbreviations

AIA	American Institute of Architects
CED	College of Environmental Design Archives, University of California, Berkeley
DBI	Department of Building Inspection
SFPL	San Francisco Public Library
SFRA	San Francisco Redevelopment Agency

Archival Repositories

College of Environmental Design Archives, University of California, Berkeley.

- Vernon DeMars Collection
- Oakland & Imada Collection
- William Turnbull Collection
- Robert Royston Collection
- Casey Kawamoto Collection

San Francisco History Center, San Francisco Public Library.

San Francisco Redevelopment Agency Archives, Central Records Division.

San Francisco Department of Building Inspection, Records Management Division.

American Institute of Architects, digital archive.

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Vita

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Manuscript designed, formatted, and typed by the author.

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