

# HISTORICAL STRUCTURE REPORT

1338 Filbert LLC

- Landmark Designation Report; Dated 7/12/2001
- Historic Fabric Assessment, Carey & Co, 8/21/2006
- Door and Window Survey, Architectural Resources Group, 2/15/2008
- Significance Diagram, Page & Turnbull, 2/4/2008
- Roof and Chimney Rehabilitation, Page & Turnbull, 1/14/2009
- Brick and Paving, Page & Turnbull, 4/28/2009
- HRER, Page & Turnbull, 7/22/2009
- Architectural Drawings , Buttrick Wong, 2009
- Landscape Drawings, MFLA, 2009
- Historic Buildings Survey, Mark Hulbert, August 2010

LANDMARK DESIGNATION REPORT  
DATE: JULY 12, 2001  
CASE NO.: 2001.0232L

LANDMARKS BOARD VOTE: NO ACTION  
APPROVED: N/A  
PLANNING COMMISSION VOTE:  
APPROVED:  
PROPOSED LANDMARK NO.: 232

PAGE 1

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**HISTORIC NAME:** Bush Cottages (1907-1946)  
School of Basic Design and Color (1940's)

**POPULAR NAME:** 1338 Filbert Cottages

**ADDRESS:** 1338 Filbert Street, San Francisco

**BLOCK/LOTS:** 524/31,32,33,34  
Location and Siting maps, Exhibit C.

**OWNER:** John P. Willis, 1338 Filbert Street

**ORIGINAL USE:** Residential/Rental/ Non-Owner Occupied

**INTERIM USE:** 1943-c. 1951: Institutional (Studio Addition); Residential/Rental  
(Cottages B, C, D, students and others); Owner occupied  
(Cottage A, from 1946)  
1951-1972: Residential/Rental/ Owner occupied  
1972-1990: Residential/Rental/non-owner occupied  
1990- 2000: Residential/Rental/Owner occupied

**CURRENT USE:** Residential/home office, owner occupied (Building A).  
Month-to-month use (Buildings B, C, D) by acquaintances of the  
owner

**ZONING:** RH-2 (Residential, House, Two-Family) District and 40-X Height &  
Bulk District

**NATIONAL REGISTER CRITERIA:**

(A)  X  Association with events that have made a significant contribution to  
the broad patterns of our history.

(B)  X  Association with the lives of persons significant in our past.

(C)  X  Embody distinctive characteristics of a type, period, or method of  
construction, or that represent the works of a master, or that possess  
high artistic values, or that represent a significant and distinguishable  
entity whose components may lack individual distinction.

(D)      Has yielded, or may be likely to yield information important in history  
or prehistory.

- **Period(s) of Significance:** 1907, 1930's-1972
- **Integrity**

The 1907 structure maintains integrity of location, setting, materials, workmanship, feeling and association. The four cottages remain parallel to each other in their original location. The 1943 studio addition perpendicular to and a part of Cottage A and the vertical additions made to the cottages in 1951 to accommodate additional tenants retain the original character of the 1907 buildings, and are included in the features to be preserved (page 3 and Exhibit C.4). The additions made to the rear of Cottages B, C, and D (probably 1953) are not visible to the street or to the walkway frontage of the cottages, and are excluded from the list of features to be preserved.

**ARTICLE 10 REQUIREMENTS – SECTION 1004 (b):**

- **Boundaries of the Landmark Site**

Encompassing all of and limited to Lots 31-34 in Assessor's Block 524. Exhibits C.2, Assessor's Map Revised 1991, and C.3, Resubdivision Map 1979.

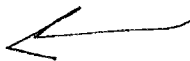
- **Characteristics of the landmark which justify its designation: National Register Criteria A, B, and C (events, persons, building) as follows:**

- (A) Associated with the aftermath of the 1906 earthquake and fire and the post-emergency housing needs of that time.

Associated with important periods of San Francisco's art history.

- (B) Associated with the life of Marian Hartwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute). Hartwell taught subject areas of the California Decorative Arts for fourteen years and was a colleague of the great muralists and sculptors on the CSFA staff who created the distinguished public art of the 1930's and 1940's in the Bay Area. Hartwell left the CSFA in 1940 and opened the School of Basic Design and Color in the cottages at 1338 Filbert Street in the 1940's.

- (C) Embodies distinctive characteristics of vernacular post-earthquake period architecture (wood frame, rusticity, simplicity, informality); provides a unique example of siting, court plan, craftsman-period references. The buildings and ambiance of the landscaped and designed setting (planting, fencing, brickwork) together represent a distinguishable entity.



- Description of the particular features that should be preserved

**Structures** (Exhibit C.4):

1907 Cottages: the exterior of the four original footprint cottages, including the 1951 22" additions to the height, and excluding the rear additions (probably in 1953) to Cottages B, C, and D.

1943 studio addition to Cottage A with entry patio.

**Landscaping features** (Exhibit C.4):

The landscape is an integral part of the site's visual and historic presence, and connects with the professional design interests of the woman who installed it. The primary features to be preserved are:

- The grapestake gated-fence and the stepped brick wall under it
- Brick pathways and stairways
- Brick patios
- Boxwood hedges throughout
- Two plum trees, southern property line
- Three leptospermum (Australian tea) trees, trimmed as a hedge over the fence
- Japanese Maple tree, Cottage A courtyard
- Mature magnolia, east property line
- Flowering shrubs west of the walkway

## DESCRIPTION

### 1. BACKGROUND

- **The Location.** The complex is located on the north side of Filbert Street between Polk and Larkin Streets, on a rectangular parcel with a frontage of 62.5 feet, and a depth of 137.5 feet north/south between Filbert and Greenwich. The parcel begins 100 feet west of Larkin Street (Exhibit C, Maps).
- **The Block.** The 1300 block of Filbert Street has seven multiple-unit brick or stucco apartment buildings (three with Filbert Street addresses, four others on the Polk and Larkin corners). The majority of the block's buildings are three or four-story Victorian-style apartment buildings. A single building moved to 1364 Filbert after the earthquake was placed at the back of its lot. Another post-earthquake building was moved behind 1346-1350, a four-story Victorian, and is not visible from the street. The 1338 Filbert configuration of parallel buildings in a landscaped setting provides a unique visual presence on this block, and adds to its diversity.
- **The Neighborhood Surroundings.** The block of Larkin Street uphill from the complex on the east has been rated by the Junior League in their 1963-1968 Survey (38) as an "architecturally strong neighborhood (both sides of the block)." The Greenwich Street buildings that adjoin and overlook the cottages on the north include a mix of two and three-story buildings similar to those on Filbert; a nine-



story high rise on Larkin between Greenwich and Lombard (circa 1920's) can be seen from the property.

Pictures taken from the Larkin Street apartment building on the south side of Filbert and from a Greenwich Street apartment show the cottages as a cluster of small buildings surrounded by greenery, and because the complex is downhill from them and built partially below grade, surrounding structures have visual access to the property (Exhibit B, Photographs).

- **Description of the 1907 Cottages, the 1943 Studio Addition and the Landscape at 1338 Filbert Street (site maps are in Exhibit C)**. 1338 Filbert Street consists of four two-story 1907 frame buildings (referred to in the permits as A, B, C, D, running from Filbert Street at the south of the property to the north of the property), originally 20' x 30,' and a studio addition to Cottage A built in 1943. The cottages are wood, parallel to each other, and oriented with their long dimension parallel to the street property line. A brick walkway extends the full length of the property, and at night is illuminated by craftsman-style lantern lighting at the corner of each building. The complex is surrounded by mature shrubs and trees. The studio addition to Cottage A creates an L-shaped space on two sides of a patio, and is visible from the front gate.

The complex is built on a steep portion of Filbert Street. It is separated from the sidewalk by a 62-foot long grapestake fence, which supports a continuous hedge formed by three 60-year old Australian tea trees. Dark red foliage from plum trees planted next to the fence in a below-grade garden area shows above the fence and the hedges. At the end of the eastern frontage of the property, one can see only glimpses of Cottage A's roof and red pipes; otherwise, only foliage is visible until one reaches the gate near the western edge of the fence. The gate opens onto five brick stairs leading down to the ground level of the buildings, the walkway, and a six-foot wide garden area that continues the full length of the property.

The central door of each cottage and doors added for one-room units open directly onto the brick walkway so that each has access to a small patio area defined by its front door, the walkway, and plantings. The windows vary from building to building, and include two-by-three-light windows on either side of the doors in Cottages A and B, four-by-five-light doors used as windows (the door hardware visible) on the second floors of B and C, a similar door-sized window, three-by-four-light in D, and a door-sized single pane on the second floor of C (Photographs, Exhibit B.3,4,5). The wooden frames are painted dark green. Because the walkway and plantings are close to the cottages, a pedestrian experiences the complex as a mews.

The buildings are separated by six-foot walkways, some of which have stairways or doors leading to apartment units. Additions have been made in the rear of cottages B, C and D. Building B has an apartment accessible from the rear, not visible from the front.

In addition, Cottage A has a brick stairway leading to its private front patio and a closely-planted garden area visible from the gate. One wall of the 1943 studio addition bordering this outdoor space includes six floor-to-ceiling panels of two-by-nine glass lights with two-foot ironwork filigree across the bottom that give the appearance of French doors. The adjoining wall has three two-by-five-light panels that together appear to be a horizontal window facing south (Photographs, Exhibit B). At the rear of Cottage A, not visible from the entry gate, is a patio adjoining a Larkin Street neighbor's brick wall (approximately 20 feet high) and facing clerestory windows on the studio's north-facing wall.

Cottage D uses the western extension at the end of the walkway as a patio and entry area. It has a first floor doorway leading to a studio apartment and a stairway at the north end of the building leading to the second floor units. Cottage D extends to the east boundary of the property and has a small rear patio.

## 2. ALTERATIONS

- **Summary of Alterations.** Appendix 3 provides a list of available permits and copies. Permits are not available for certain additions referred to in other documents (see Appendix 3.10 – 11.a).

1943 Addition of a 600-square-foot art studio (1943, to Building A).

1951 Addition of 22" height and interior reconfiguration to create second story living quarters (1951, probably Cottage C). Second story windows may have been added in C at this time. B and D may also have been altered at this time; 1979 permit requests describe them as buildings of 1000 square feet.

1953 Addition of a 323-square-foot room and bath, window at the rear of B.

1954 Window enlarged, Cottage A.

- **The First Alterations: Permit for Marian Hartwell's Studio (1943).** There is no record that the buildings were altered between 1907 and 1943. A permit to build a studio addition to the residence (Cottage A) of Marian Hartwell, a renter who was a craftsman and painter teaching at the California School of Fine Arts, was approved June 23, 1943 (Appendix 3.B. 4.). Hartwell indicated on the "Description of the Work to be Done" section of the Permit Request, "... work room, studio for teaching... Room to be used for professional work in designing-collaborating with students... Second-hand material used."
- **The Second Alterations (1947-1955): Marian Hartwell, Owner.** In 1946, Hartwell purchased the buildings. Permit requests between 1947 and 1955 signed by Hartwell outline changes she made to convert the cottages from four to ten units of

rental housing. The exterior changes conformed with the building styles of the original buildings, and are visible today.<sup>1</sup>

## STATEMENT OF SIGNIFICANCE

### CRITERIA A: ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO OUR HISTORY

#### 1. Relationship to the immediate Post-Earthquake Period

Before the 1906 earthquake and fire, the property at what was later numbered 1338 Filbert Street consisted of two lots owned by a Peter Mathews, each with a house. Mr. Mathews' daughter was married to William Bush, who also lived on the site. After the fire that burned the north side of the 1300 block of Filbert Street in 1906 (Burn Map, Appendix 2.B.5), and the death of Peter Mathews in December, 1906, William Bush requested permits to build the Filbert Street cottages as rental housing. In the post-earthquake disruptions, it was not always possible for burned-out families to rebuild on the same property, but Bush's decision to rebuild there eventually resulted in the property being owned by the same family from 1885 until 1946.

The architecture itself represents the post-earthquake period when the demand for housing was met by anonymous craftsman-builders rather than known architects. As noted by Sally Woodbridge (19, p.10), "... the 1906 earthquake created the kind of egalitarian social situation[s] that made living in minimal spaces seem appropriate." The cottages demonstrated the effectiveness of quickly-built, closely-spaced construction as an innovative housing solution in a period of crisis when so many people who had lost their homes were looking for housing.

#### 2. Relationship to the History of Art in San Francisco

Marian Hartwell, instructor and then head of the Design Department of the California School of Fine Arts (CSFA) from 1926-1940, was associated with the cottages during 35 years of its 94-year history, first as a renter (1937-1946) and then as the owner (1946-1972). The story of her life and work provides significant connections between the cottages, important periods of San Francisco art history, and San Francisco's most distinguished art institution.

- The California Decorative Style of the Early 20<sup>th</sup> Century

Hartwell's activities in the art world of the 1920's, including her teaching at the CSFA, occurred when the "California Decorative Style," popular in the early years of the century, was still included in the curriculum. A catalog from a 1972 Oakland Museum exhibit on the work of Arthur Mathews, Director of the California School of Fine Arts

<sup>1</sup> Margot Patterson Doss, author of *San Francisco at Your Feet* (32) lived on Greenwich and confirms that Hartwell also replanted shrubbery and laid bricks on the pathways, but cannot confirm the date. The work may have been part of the remodeling that took place in the 1950's.

from 1900-1906, describes the California Decorative Style as "elegantly styled and finely crafted work ranging from murals to easel paintings, frames, furniture, decorative objects, and publications" (11.f.).

Hartwell's description of the Design Department in the 1929-1930 CSFA Catalog describes the importance of the principles of the California Decorative Style in her teachings.

"The Design Department of the California School of Fine Arts is planned as an integral part of the study of fine arts. Its particular field is color, form, and line as related to pure Design and the applied arts. Its objective is the enlargement of the understanding of the Fine Arts in their application to Interior Decoration and the Industrial Arts, and the preparation of instructors" (Appendix 5.B.p.3).<sup>2</sup>

**The School of Basic Design and Color.** When Hartwell left the CSFA, she opened a school in her studio at the 1338 Filbert cottages, the School of Basic Design and Color (Brochure, Exhibit D-1) and continued to teach the principles of the California Decorative style.<sup>3</sup>

- **Hartwell and the WPA Art of the 1930's**

The 1930's, when Hartwell was on the CSFA faculty, was the period of great WPA art, both nationally and in San Francisco, where "the murals at Coit Tower... were a pioneer federal arts project" (16, Tom Malloy, Foreword).

The Coit Tower, Rincon Annex and Beach Chalet murals were created by many of Hartwell's colleagues and students at the CSFA. Faculty rosters (Appendix 5) and the Landmarks Preservation Advisory Board's 1975 history of the San Francisco Art Institute (39) include, with Hartwell, the names of the major defining artists of the 1930's (Piazzoni, Cravath, Stackpole, Oldfield, Labaudt). The fever of activity of the muralists beginning in 1934 made San Francisco a center for this kind of art and the political activity that accompanied it.

For additional information on the life of Marian Hartwell, see Appendix 5, Introduction, and for her significance as a person and in the design of the Filbert Street cottages and landscape see Criteria B and C below.

<sup>2</sup> See also course descriptions in the introduction to Appendix 5.

<sup>3</sup> Hartwell did not return to the CSFA when it expanded after the war. By that time, the school had become the West Coast birthplace of Abstract Expressionism, and the new faculty included not the "Fine Arts" group, but the Abstract Expressionists, including Clyfford Still and Mark Rothko.

**CRITERIA B: ASSOCIATION WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST**

Marian Hartwell, as mentioned above in connection with Criteria A, was head of the Design Department and taught Basic Crafts, Historic Design, Beginning and Advanced Design and Color Theory at the California School of Fine Arts for 14 years (1926-1940), except for two years when she traveled independently to European art centers). She was an early member of the San Francisco Society of Women Artists and presented a program to them on European Art in 1929. Because her professional interest was in teaching and in the area of crafts and design, examples of her work are not found in major museums and collections. Through her life and work, however, Marian Hartwell provides a connection to an extended period of San Francisco art history (see Criteria A).

Her significance lies in the combination of her work as an influential teacher, head of a department in a distinguished center of art education in the Bay Area, colleague to artists creating well-known public work still available to the community, and creator of a school where the kind of art she practiced and taught could be continued. The influence of the school at 1338 Filbert is still noted by a currently-practicing local painter who attended it 60 years ago. Add Bonn, now 90 years old, has exhibited in the major museums of the Bay Area, now exhibits at the Art Institute and local galleries, and in the literature available at the exhibitions, credits Hartwell as a major influence in the development of her architectural painting style (Appendix 1.A).

What is visible at 1338 Filbert Street is also connected to the work and life of Marian Hartwell. As a renter, in 1943, she designed and had built the studio addition to her apartment, later used for her school. As an owner, in 1946, she housed students attending the school as well as students attending the CSFA in the other cottages; the complex was known as an "art place." As designer of the garden, she arranged a brick and plant landscape that reflected her professional expertise in design and color.<sup>4</sup>

In terms of the architecture of the buildings (see Criteria C), Hartwell made alterations that allowed increased occupancy, but did so by raising the height of the buildings 22", inserting windows made with older materials, and made interior reconfigurations, thereby retaining the period look and materials of the buildings. (Additions were made to the rear of the buildings in 1953, not visible from the street or from the front walkway; these are excluded from the list of features to be preserved. See Exhibit C-4.)

Hartwell's significance is in part that she was a person who connected art, teaching, architectural and garden design, entrepreneurship, and a 30-year stewardship of a historic property, making changes only in a way that was sensitive to the original. This combination determined the architecture and ambiance of a visually distinctive complex on Russian Hill, and influenced some of the students who lived and studied there.

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<sup>4</sup> See Exhibit D-2 for Phoebe Cutler's report (43) relating the garden details to Hartwell's time and design principles .

**CRITERIA C: EMBODY DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION, OR THAT REPRESENT THE WORK OF A MASTER, OR THAT POSSESS HIGH ARTISTIC VALUES, OR THAT REPRESENT A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS MAY LACK INDIVIDUAL DISTINCTION.**

The architecture represents that of the post-earthquake period when the demand for housing was met by craftsman-builders, not architects. Buildings were quickly and simply built, with modest if any ornamentation (see Criteria A). In addition, the significance of the architecture is based on the unique siting of the cottages on the lot, the unusual use of the court plan, the typical vernacular style with craftsman period references, and the early use of the cottage configuration as a form of housing for people of modest means. (A description of the original buildings taken from the permits may be found in Appendix 3. 10-11.a).

- **The siting.** The cottages are semi-detached, with Cottage A and its 1943 studio addition at the street and Cottage D at the northern end of the property. All four are oriented with their long dimension parallel to the street frontage (Exhibits C.3-4) and with their entries facing and approximately ten feet from the west side property line. The unusual siting allowed four homes to be built on a 62.5' wide parcel at a time when housing was in great demand.

Two other examples of perpendicular-to-the-property-line siting remain on Russian Hill: 1135-1139 Green (1909) and 2540-2550 Hyde (1900), both of which have attached gardens. 1135 Green, however, is built on a cliff and is not visible from the street. Both Green and Hyde Street were designed by architects and are larger in scale. 1338 Filbert remains the sole Russian Hill representative of vernacular cottages sited in a mews-like configuration.

The building arrangement at 1338 Filbert allows the first cottage, the pathway, gardens and open space to be viewed from the sidewalk at the front gate; conventional siting at that time would have set the front doors of all four cottages at the sidewalk. The unconventional siting takes advantage of the width of the lot for its walkways and gardens, and creates an enclosed community in which public and private spaces are related.

- **The court plan.** Each cottage opens directly onto the brick walkway and an adjoining brick area to the west property line suitable for two or three chairs. Each also has a patio in the rear.<sup>5</sup> These cottages, placed in a garden setting, become an early representation of a later hallmark of California architecture that connected the indoors with the outdoors.
- **The vernacular architecture of 1907 and craftsman period elements.** As noted in Criteria A, the complex is an example of the post-earthquake period when the demand for

<sup>5</sup> Sally Woodbridge's introduction in Sexton (19, p. 9) says, "The court plan permitted developers to raise densities while allowing people to live on the ground level, a very important part of the California image... The landscaping was usually managed communally and promoted a spirit of neighborliness along with the feeling of privacy from the street."

housing was met by skilled craftsmen-builders rather than known architects. Woodbridge and Woodbridge wrote in the AIA's *Architecture San Francisco* (20, p.192), "Although the bungalow was the building type identified with the Craftsman style, in San Francisco, apartment complexes—compact versions of bungalow courts—are among the most effective examples of the style." With its rusticity, simplicity, the use of wood, minimal embellishment, informality, modest scale, and sensitivity to the site, 1338 Filbert exemplifies many of the characteristics of craftsman-era building.

- **The cottages as a design example for modest-size housing.** Throughout their nearly 100-year history, the cottages have provided a housing option for people of modest means. Studio apartments here have direct access to the out of doors and informal contact with neighbors. Practicing and student architects alike can see in this complex a working model of a now-rare, still viable housing configuration.<sup>6</sup>
- **The cottages' aesthetic contribution to the neighborhood.** The cottages offer strong interest to neighbors and visitors, both for the ambiance of a protected enclave surrounded by mature and well-planned greenery, and for the wood, brick, fence, gnarled vine and outdoor space.

#### THE RELATIONSHIP BETWEEN THE CRITERIA CATEGORIES

While individual National Register criteria make this unusual property of great interest, significance is most meaningful when the interrelationship of the three criteria on the site is considered. For example, the earthquake is both historical event (A) and an influence on the architecture (C). Marian Hartwell's importance relates to two periods of San Francisco art history (A), the influence she had on students (B), and the strong design of the studio, brickwork, and landscape that provide a rare aesthetic and historic combination on Russian Hill (C). It is the combination that makes the whole of more value than the contributing parts.

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<sup>6</sup> The work of Donald MacDonald, a San Francisco architect who is "one of the nation's leading advocates and practitioners of cottage design and development" (19, p.117), has been strongly influenced by cottage housing in San Francisco. MacDonald contributed a section, "The Past is Tomorrow," to Sexton's book, in which 1338 Filbert is pictured.

## REFERENCE LIST

### Directories, Library Resources

1. Langley, *San Francisco Directory*, 1874, 1880, 1884-6, 1888-90, 1893
2. Crocker-Langley, *San Francisco Directory*, 1896-1901
3. *San Francisco Directory*, 1902-1935
4. *San Francisco City Directory*, 1936-1953  
[1937: Hartwell, Instructor at CSFA, 1338 Filbert]
5. *California School of Fine Arts, San Francisco*. (Directory, 1939-1940) with faculty biographies, schedule of classes, description of Design Department classes (Appendix 5.A.)
6. *CSFA Directory, 1929-1930*, pp. 22-25. Faculty listing; description of Design classes, (In Appendix 5.B.)
7. *CSFA Directory, 1931-1932; 1936-1937, 1937-1938, 1939*. Faculty lists. (In Appendix 5.C.)
8. *CSFA Directory, 1938*. Faculty List and Design and Color Composition course description. (In Appendix 5.C.)
9. California Death Index 1905-1929 (California Genealogical Society, Oakland)
10. San Francisco Block Books (various). 1894, 1906
11. *Western Addition Map Book (pages 245-344)*, Map #411, page 250, Revised 1991
- 11.a. Red Cross Burn Map, 1906. (Appendix 2.B.5.)
- 11.b. Sanborn Map, Second Series, 1899-1900, Reel 1, Volume 2 (Appendix 2.B.1)
- 11.c. Sanborn Map, 1899 Updated to 1905, Volume 1, Map 107 (Appendix 2.B. 2)
- 11.d. Sanborn Map, 1913-1915, Reel 3, Volume I-IV, (Appendix 2.B.3).
- 11.e. Sanborn Map, 1913-1928 updated to 1950, reel 5, Vol. 1 and 2, p.99 (Appendix 2.B.4)
- 11.f. Jones, Harvey L., *Mathews: Masterpieces of the California Decorative Style*. Catalog, The Oakland Museum, 1972.

### Books

12. Bakalinsky, Adah. *Stairway Walks in San Francisco*, Wilderness Press, Berkeley, 1995. [p.25: 1338 Filbert]
13. Corbett, Michael. *Splendid Survivors, San Francisco's Downtown Architectural Heritage*. California Living Books, Foundation for San Francisco's Architectural Heritage, 1979 pp. 9-13
14. Hockaday, Joan and Henry Bowles. *The Gardens of San Francisco*. Timber Press, Portland, Oregon, 1988. Refers to Alice Eastwood, botanist, who lived on Russian Hill.
15. Hughes, Edom Milton. *Artists in California 1786-1940*, Hughes Publications, San Francisco, 1986. (pp. 202, 297, 298)
16. Jewett, Masha Zakheim. *Coit Tower, San Francisco*. Volcano Press, San Francisco, 1983. Provides biographies of Coit Tower artists, including faculty and students at the CSFA.
17. Kostura, William. *Russian Hill: The Summit, 1853-1906*. Aerie Publications, San Francisco, 1997.
18. Olmstead, Roger and T.H. Watkins, *Here Today*. Sponsored by Junior League of San Francisco. Chronicle Books, 1968 (Introduction and Chapter on Russian Hill)
19. Sexton, Richard. *The Cottage Book*. Chronicle Books, San Francisco, 1989. [p. 45, two pictures and text for 1338 Filbert. Preface and Introduction for background, Donald MacDonald section on cottages and current architecture].
20. Woodbridge, Sally B. and John M. Woodbridge, *Architecture San Francisco*, San Francisco, American Institute of Architects, 1982



### Magazines, Newspapers, Websites

21. *California Art Research Project, San Francisco WPA Project 2874, 1936-1937.* Smithsonian Institute Information System website. List of monographs on artists of the period.
22. "Hartwell Will go to Europe 1928" *Argus Magazine* (became *Art Digest*), June, 1927
23. "Mrs. Mary E. Bush" (obituary). *Chronicle*, 4/27/40, page 9.
24. Skylight Sketch, "*Montgomery Street Skylight.*" 2/4/46, p.1. Article on Joan Hinchman, designer of textiles and screens sold at Gumps, who studied with Marion [sic] Hartwell in 1939 at the California School of Fine Arts.
25. "Women Artists Will Hear Talk on European Art." *San Francisco Chronicle*, 9/8/29.
- 25.a. Starr, Kevin, "California Colors and Classical Themes were the Hallmark of Mathews' Murals," *San Francisco Magazine*, December, 1980. P.50.

### Oral Histories

26. Cravath, Ruth and Dorothy Wagner Puccinelli Cravath. *Two San Francisco Artists and Their Contemporaries 1920-1975.* An oral history conducted by Ruth Teiser and Catherine Harroun, 1977. UC Bancroft Library, Regional Oral History Office. Ruth Cravath Wakefield was a well-known sculptor who grew up on Russian Hill. She was a good friend of Hartwell's, founded the Society of Women Artists and had a studio at Filbert and Hyde. A photograph of her taken by Imogen Cunningham is included.
27. Cravath, Ruth. *Oral History Conversation with Ruth Cravath.* Smithsonian Institution, Archives of American Art [on the Web]. Conducted by Mary McChesney, 9/23/65.
28. Oldfield, Helen. *Otis Oldfield and the San Francisco Art Community, 1920's - 1960's.* 1931. Conducted by Michaela DuCasse and Ruth Cravath, 1981. UC Bancroft Library. Helen Oldfield was the wife of Otis Oldfield, prominent artist and faculty member of the CSFA.

### Personal Communications (includes date of contact)

Note: the following people were contacted for information they might provide on the history of the buildings, people or periods.

29. Blatchly, Jayne Oldfield. Knew Hartwell as a friend of her father's (Otis Oldfield, faculty of the CSFA) 5/30/00
30. Bonn, Add. Artist, Member of SF Women Artists, exhibited through the SF Art Association at MOMA, deYoung, Legion. Attended Hartwell's School of Basic Design and Color in the 1940's. Ms. Bonn knows of another student who came to study with Hartwell, Carmen Stevens, a wood carver, who died some years ago. 7/14/00 - 3/16/01.
31. Cello, Armand. Last regular tenant at 1338 Filbert 4/30/00, 8/3/00. Described the pleasure of living close to the outdoors for ten years, even in a studio.
32. Doss, Margaret Patterson. Author of *San Francisco at your Feet* and neighbor at 1331 Greenwich. Provided information on use of the cottages for CSFA/Art Institute student housing; information on the botany and horticulture community on adjoining blocks of Russian Hill. 4/17/00
33. Gunderson, Jeff. San Francisco Art Institute Librarian. Provided Hartwell file, CSFA Directories. Provided and suggested references.
34. Hesthal, Edna Drescher Van Nuys. Artist. Lived at 1338 as a CSFA student. 6/3/00
35. Jewett-Zakheim, Masha, author of *Coit Tower (16)*.

36. McClintock, Elizabeth. (Founder of Strybing Arboretum, author of *Trees of San Francisco*, UC Berkeley Faculty). The conversation was about Russian Hill gardens when she lived on Lombard Street. 6/6/00
37. Piazzoni-Wood, Mireille. Her father was on the CSFA faculty at the same time as Hartwell. 5/31/00

Other

38. Junior League of San Francisco, Inc. Individual files on six properties on the 1100-1350 blocks of Filbert. Research notes for the 1963 survey.
39. Landmarks Preservation Advisory Board, Final Case Report, December 17, 1975, "*San Francisco Art Institute*", p. 5, lists Hartwell and other faculty members of the 20's and 30's and describes public art.
40. George H. Murray, "*Say Frank, You Remember*," Memoir, January 12, 1952 (page 7 includes a mention of "Billy Bush's butcher shop"). Typed copy given to William Kostura by a Russian Hill resident, John Walsh.
41. *The Guide to Architecture in San Francisco*, Peregrine Books, 1976. Lists buildings by Robert Marquis, an owner of the 1338 Filbert Cottages. *Architecture Records in the Bay Area*, Lowell, ed. 1988 lists Marquis Associates buildings.
42. *School of Basic Design and Color, Fall Term '46-Spring Term '47*. Brochure, for the school Marian Hartwell ran at 1338 Filbert Street, Exhibit D.
43. Cutler, Phoebe, "*The Garden at 1338 Filbert Street*," May, 2001 report by garden historian, Exhibit D.2.

RATINGS: none

PREPARED BY:

Winifred W. Siegel  
F. Joseph Butler, AIA (contributor)  
c/o The Little House Committee  
1048 Union Street  
San Francisco, CA 94133

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION <b>PRIMARY RECORD</b>	Primary # _____		
	HRI # _____		
	Trinomial _____		
	NRHP Status Code _____		
Other Listings _____	Review Code _____	Reviewer _____	Date _____

Page 1 of 13

\*P1. Resource name(s) or number: 1338 Filbert Street Cottages  
 \*P2. Location: \*a. County: San Francisco  
 \*c. Address: 1338 Filbert Street  
 \*e. Assessor's Parcel Number: Block 0254, Lots 31, 32, 33, 34  
 City: San Francisco Zip: 94109

\*P3a. Description:

PLEASE SEE CONTINUATION SHEET, PAGE 3

\*P3b. Resource Attributes: HP3 – Multiple Family Property  
 \*P4. Resources Present:  Buildings  Structure  Object  Site  District  Element of District  Landscaping

P5a. Photo



P5b. Photo date: March 2001

\*P6. Date Constructed: 1907.  
 Sources: 1907 Permits; 1907 Water Records

\*P7. Owner and Address:  
 John P. Willis  
 1338 Filbert Street  
 San Francisco, CA 94109

\*P8. Recorded by:  
 Winifred W. Siegel  
 1342 Filbert Street  
 San Francisco, CA 94109

\*P9. Date Recorded:  
 June 2001

\*P10. Survey Type:  
 Intensive

\*P11. Report Citation: none

The south-facing window of Cottage A. Cottages B and C appear in the background along the brick pathway going north. Photo taken March, 2001.

\*Attachments:  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other: Photographs, Reference List



Page 3 of 13

\*Resource Name: 1338 Filbert Street Cottages

\*Recorded by: Winifred W. Siegel

\*Date: June 2001

Continuation

Update

**P3a. DESCRIPTION (from Primary Record)**

338 Filbert is a complex of four two-story frame buildings ("cottages") originally built as rental units for four families. Cottage A is an attached one-story art studio, added in 1943. The buildings were modified in the 1940's and 1950's to be used as ten rental units. Additions to the rear, made in the 1950's are at the eastern property line of Cottages B and C, and the northern side of Cottage D. The cottages are built on a rectangular parcel with a frontage of 62.5 feet east/west between Polk and Larkin streets, and a depth of 137.5 feet north/south between Filbert and Greenwich; the parcel begins 100 feet west of Larkin.

The cottages are parallel to each other, with their roofs perpendicular to the (south to north) property line. The first view of the complex from the street is of the wooden grapestake fence, above which is a thick Australian Tea tree hedge. Above the hedge is dark red foliage, fifteen feet high, from plum trees planted next to the fence in a below-grade garden area. At the eastern end of the property's uphill frontage, one can see glimpses of the studio addition's roof and vent; otherwise, only foliage is visible until one reaches the wooden gate near the western property line. At the gate, one can view a brick walkway that extends the full length of the property, and to the right (east), Cottage A, built at a level five stairs down from the gate, as are all the buildings except the art studio addition. The fence, the walkways, and the buildings relate to each other in scale, proportion and period feeling, and together create the ambiance of the complex.

The most immediately visible feature of the first cottage is a south-facing horizontal window (picture, page 1) five feet high and six feet wide. It is composed of three panels, each of ten lights, set in wood frames. This window overlooks Cottage A's brick patio and shade garden. The window wall forms an L with the art studio addition. A view down the walkway shows the fronts of cottages B and C (cottage D cannot be seen from the gate), with front doors opening up to the walkway. Also visible are some of the brick areas adjoining parts of the walkway that serve as outdoor sitting areas for each cottage. The overall impression from the gate is of "mews" in a densely planted, but orderly-appearing area of shrubs, trees and hedges.

**Neighborhood Context**

- **The Block.** The 1300 block of Filbert Street has seven multiple-unit brick or stucco apartment buildings (three with Filbert Street addresses, four others on the Polk and Larkin corners). The majority of the block's buildings are Victorian-style structures of two or three flats. A 1911 shingled building of two flats is immediately west of the cottages. The 1906 fire destroyed the buildings on the north side of Filbert, including the two homes on what became the 1338 property. The buildings on the block date from 1910 to circa 1930 except for 1364 Filbert, from 1904, moved after the earthquake to the back of that lot, and 1350A, moved to an area behind a four-story Victorian, and not visible from the street. A one-floor cottage at the sidewalk of 1361 Filbert was built in 1916. Pictures taken from the Larkin Street apartment building on the south side of Filbert and from a Greenwich Street apartment to the north (picture, page 10) show the tops of the cottages as a row of buildings in a park-like setting; this configuration is unique on the block.
- **The Neighborhood.** The block of Larkin Street uphill from the complex on the east has been rated by the Junior League in their 1963-1968 Survey as an "architecturally strong neighborhood (both sides of the block)." The Greenwich Street buildings that adjoin and overlook the cottages on the north include a mix of two and three-story buildings similar to the three-and-four story buildings of flats on Filbert; a nine-story high rise on Larkin between Greenwich and Lombard (circa 1920's) can be seen from the property.

**Architectural Description**

The four cottages are vernacular frame buildings, built in a post-earthquake period when the high demand for housing was met by skilled craftsmen-builders rather than by known architects. It is characterized by rusticity, simplicity, minimal embellishment, informality, modest scale, and sensitivity to the site. The overall appearance references the craftsman style of the early 20<sup>th</sup> century.

The central door of each cottage, and doors added for one-room units, open directly onto the brick walkway so that each has access to a small patio area defined by its front door, the walkway, and plantings and small brick areas on the west side of the walkway. The windows vary from building to building, and include a mix of multiple-paned windows, some with the long dimension vertical and others with the long dimension horizontal. There are several vertical installations of what appear to be used doors (door hardware visible) and one with a door-sized glass pane. The window and door panes are installed in wooden frames painted dark green. Between buildings are six-foot wide paths, some with gates and doors leading to second-floor units.

[P3a. DESCRIPTION, from Primary Record, continued]  
[Architectural Description, continued]

Cottage A has a brick stairway leading to a gate to its private front patio and garden area, the whole visible from the entry to the complex. The west-facing wall of the addition that overlooks this patio includes six floor-to-ceiling panels of two-by-nine glass with two-foot ironwork filigree across the bottom, giving the appearance of French doors. In the rear of Cottage A is a patio adjacent to a Larkin Street property's brick retaining wall (approximately 20 feet high) and clerestory windows on the studio addition's north side.

Cottage D uses the end of the brick walkway as its patio and entry area. It has a first floor doorway leading to a studio apartment and a stairway at the north end of the building leading to the second floor.

• **Alterations.** Alterations include:

- the addition of a 600 square-foot art studio (1943, Cottage A).
- the addition of 22" in height and interior reconfiguration to create second story and rear living quarters (1951, probably Building C). Second story windows may have been added in Building C at this time. Building D may also have been altered in 1951: 1979 permit requests describe it as a building of 1000 square feet (the file does not contain the permit).
- the addition of a 323-square foot room and bath, window (1953, behind Building B).
- enlargement of a window (1954, Building A).
- installation of brick in patio and walkway areas and development of the landscape with hedges, shrubs, trees (c. 1958).

Changes were made in conformity with the original buildings' materials and aesthetics.



**B10. SIGNIFICANCE (from Building, Structure, and Object Record, continued)**  
(The Significance of the Architecture, continued)

- The aesthetic contribution to the neighborhood. The cottages offer a unique visual presence in the neighborhood, one where the aesthetic pleasure offered by the architecture and the setting of the cottages in their landscape is enhanced by the historic connections and references to the art and architecture interests in the Russian Hill community.

**The significance of Marian Hartwell and San Francisco Art History, 1930-1940 (Criterion B)**

Marian Hartwell, instructor and then head of the Design Department of the California School of Fine Arts from 1926-1940, was associated with the cottages during 35 years of its 94-year history, first as a renter (1937-1943) and then as the owner (1946-1991). The story of her life and work provides long-term connections between the cottages, significant periods of San Francisco art history, and a distinguished art institution in San Francisco.

- **Hartwell's Early Years.** Hartwell was born September 23, 1891, received a BA in History from Stanford in 1914, and joined CSFA in 1926 to teach Basic Crafts, Historic Design, Beginning and Advanced Design, and Color Theory. These subjects were in the field of the California Decorative Style, popular in the early years of the century, and still a substantial part of the CSFA curriculum in the 1930's. Hartwell's description of the Design Department in the 1939-1940 CSFA Catalog describes department's focus as follows:

"The Design Department of the California School of Fine Arts is planned as an integral part of the study of fine arts. particular field is color, form, and line as related to pure Design and the applied arts. Its objective is the enlargement of the understanding of the Fine Arts in their application to Interior Decoration and the Industrial Arts, and the preparation of instructors." One of her courses, Applied Design and Craft, was a course for "students who have reached some understanding of Color and Design, for the application of problems developed in the Design Classes in the various crafts mediums of Batik, Block Printing, Faience decoration, Creation of abstract Architectural decorative motifs in course plaster."

- **Hartwell and the WPA Art of the 1930's.** The 1930's, when Hartwell was on the CSFA faculty, was the period of great WPA art, represented in San Francisco by the murals created in Coit Tower, Rincon Annex and the Beach Chalet, most of them by Hartwell's colleagues and students at the CSFA. Many of the mural artists of these buildings also appear in the CSFA catalog of those years. Her picture and a short descriptive paragraph are included in the 1939-1940 CSFA catalog. Hartwell left the CSFA in 1941 in a major staff reduction. When the CSFA again hired faculty after the War, the "Fine Arts Group" was replaced with Figurative painters and Abstract Expressionists.
- **Hartwell's School of Basic Design and Color (1940's) at the 1338 Filbert Street Cottages.** After leaving the CSFA in 1941, Hartwell designed and supervised the building of the studio as an addition to Cottage A while still a renter, and created the School of Basic Design and Color there. By 1946, she had purchased the cottages and was teaching in the studio and housing art students in the other cottages. We have been unable to locate records of the length of time the school operated, but we have met a San Francisco artist, Add Bonn, now 90 years old, who came to the school specifically to study with Marian Hartwell, and is pictured with her on the school's 1946-1947 brochure. Ms. Bonn continues to exhibit her work, credits Hartwell with being a decisive influence on her architectural urban landscape paintings, and serves as a living connection with the history of the cottages.
- **A Summary of the Significance of Marian Hartwell and the Cottages in San Francisco's Art History.** Marian Hartwell provides a connection to an extended period of San Francisco art history through both her life and her work. Her significance lies in her professional work as a teacher, head of a department in a center of art education important to San Francisco and the Bay Area, one with a strong presence on Russian Hill. She was a colleague of the artists who created public work that is still available to San Francisco residents and visitors, and created a school where the kind of art she practiced and taught could be continued. Her changes in the cottages and development of the garden were done in a way that reflected the principles of the art that she taught.

**The Relationship between the Criteria Categories**

While individual criteria apply to this property, significance is most notable when the interrelationship of the three criteria on the property is considered. For example, the earthquake is both an historical event and an influence on the architecture. Marian Hartwell's importance relates to two periods of San Francisco art history, to the influence she had on students, and to the strong design



Page 7 of 13

\*Resource Name: 1338 Filbert Street Cottages

\*Recorded by: Winifred W. Siegel

\*Date: June 2001

Continuation

Update

**B. 11. Additional Resource Attributes (from Building, Structure and Object Record)**

Strong design of the studio, brickwork, and landscape that provide a rare historic and aesthetic combination on Russian Hill. The combination makes the whole of more value than the contributing parts.

The following list includes specific elements requested under the landmark designation (see plan on page 9):

**Structures to be preserved:**

1907 Cottages: the exterior of the four original footprint cottages, including the 1951 22' addition to the height, and excluding the rear additions (probably made in 1953) to Cottages B, C, D.

The 1943 studio addition to cottage A with entry patio

**Landscaping to be preserved:**

The landscape is an integral part of the site's visual and historic presence, and connects with the professional design interests of Marian Hartwell, who installed it. The primary features that support the scale and proportion of the buildings and create the ambiance of the complex are:

- The grapestake gated fence and the stepped brick wall under it
- The brick pathways and stairways
- The brick patios
- Boxwood hedges throughout
- Two plum trees, southern property line
- Three leptospermum (Australian Tea) trees, trimmed as a hedge over the fence
- The Japanese maple tree, Cottage A courtyard
- Mature magnolia, east property line
- Flowering shrubs, west of the walkway

**\*B12. REFERENCES (from Building, Structure and Object Record)**

**Directories, Library Resources, Public Documents**

*San Francisco Directory*, selected years from 1874-1953

California School of Fine Arts Catalog and Faculty Directories, 1929-1930, 1931-1932, 1936-1937, 1937-1938, 1939

San Francisco Block Books (various). 1894, 1906

*Western Addition Map Book (pages 245-344)*, Map #411, page 250, Revised 1991

Red Cross Burn Map, 1906

Sanborn Maps, 1899-1900, 1899 Updated to 1905, 1913-1915, 1913-1928 updated to 1950

Tap Records

McEnerney Judgment, March 24, 1911

Sales Ledgers, 1939-1947 (Recorder's Offices)

Parcel Map, 1979, Book 11, Official Records

Grant Deeds (Ledgers, 1980-1990)

Permits (Planning Department Offices)

**Books**

Bakalinsky, Adah. *Stairway Walks in San Francisco*. Berkeley, Wilderness Walks, 1998, p. 25 (mention of 1338 Filbert).

Corbett, Michael. *Splendid Survivors, San Francisco's Downtown Architectural Heritage*. California Living Books, Foundation for San Francisco's Architectural Heritage, 1979 pp. 9-13

Hughes, Edom Milton. *Artists in California 1786-1940*, Hughes Publications, San Francisco, 1986. (pp. 202, 297, 298)

Jewett, Masha Zakheim. *Cok Tower, San Francisco*. Volcano Press, San Francisco, 1983.

Kostura, William. *Russian Hill: The Summit, 1853-1906*. Aerie Publications, San Francisco, 1997.

Olmstead, Roger and T.H. Watkins. *Here Today*. Sponsored by Junior League of San Francisco. Chronicle Books, 1968 (Introduction and Chapter on Russian Hill)

Sexton, Richard. *The Cottage Book*. Chronicle Books, San Francisco, 1989. Page 45 has two pictures and text for 1338 Filbert.

**Oral Histories**

Cravath, Ruth and Dorothy Wagner Puccinelli Cravath. *Two San Francisco Artists and Their Contemporaries 1920-1975*.

An oral history conducted by Ruth Teiser and Catherine Harroun, 1977. UC Bancroft Library, Regional Oral History Office. Ruth Cravath Wakefield was a well-known sculptor who grew up on Russian Hill. She was a good friend of Hartwell's, founded the Society of Women Artists and had a studio at Filbert and Hyde.

Cravath, Ruth. *Oral History Conversation with Ruth Cravath*. Smithsonian Institution, Archives of American Art [online]. Conducted by Mary McChesney, 9/23/65.

Oldfield, Helen. *Otis Oldfield and the San Francisco Art Community, 1920's - 1960's*. 1931. Conducted by Michael DuCasse and Ruth Cravath, 1981. UC Bancroft Library. Helen Oldfield was the wife of Otis Oldfield, prominent artist and faculty member of the CSFA.

**Communications (included as sources of historical information)**

Blatchly, Jayne Oldfield (5/30/00, J. Butler). Knew Hartwell as a friend of her father's (Otis Oldfield, faculty of the CSFA).  
Bonn, Add. (7/14/00; 12/00; 3/16/01, W. Siegel). Artist, Member of SF Women Artists, exhibited through the SF Art Association at MOMA, deYoung, Legion. Attended Hartwell's School of Basic Design and Color in the 1940s.  
Ms. Bonn knows of another student who came to study with Hartwell, Carmen Stevens, a wood carver, who was there some years ago.

Doss, Margaret Patterson (4/17/00, W. Siegel). Author of *San Francisco at your Feet* and neighbor at 1331 Green Street.  
Gunderson, Jeff (several, 3/00-3/01, W. Siegel). San Francisco Art Institute Librarian

Hesthal, Edna Dresher Van Nuys (6/3/00, 12/13/00, W. Siegel). Artist. Lived at 1338 as a CSFA student. 6/3/00

Jewett-Zakheim, Masha, author of *Coit Tower*. (6/28/00, W. Siegel).

Piazzoni-Wood, Mireille (5/30/00, J. Butler). Her father was on the CSFA faculty at the same time as Hartwell. 5/31/00

**Other**

Cutler, Phoebe, *The Garden at 1338 Filbert Street*, May, 2001 Report by garden historian.

Junior League of San Francisco, Inc. Individual research files on six properties on the 1100-1350 blocks of Filbert Street.  
Landmarks Preservation Advisory Board, Final Case Report, December 17, 1975, "*San Francisco Art Institute*", p. 5.  
Hartwell and other faculty members of the 20's and 30's and describes public art.

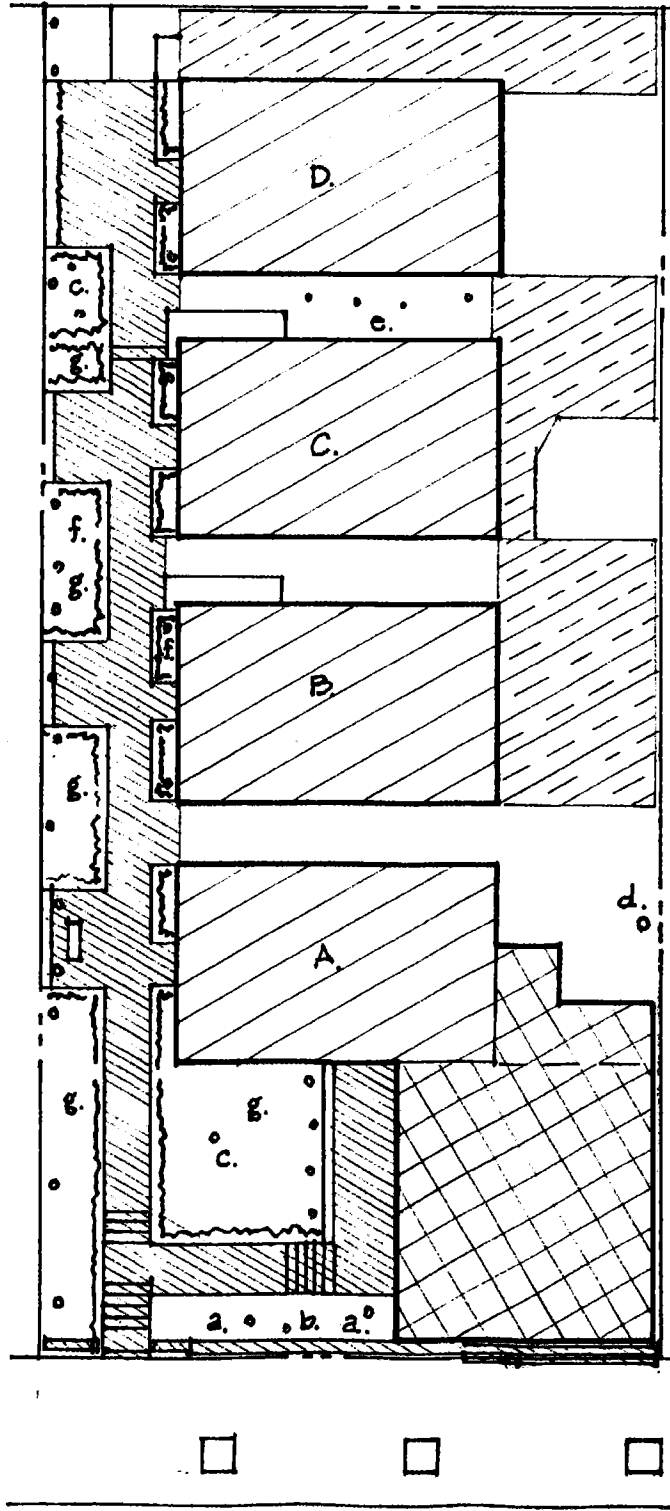
George H. Murray, "*Say Frank, You Remember*," Memoir, January 12, 1952 (page 7 includes a mention of "Billy B. Murray's butcher shop"). Typed copy given to William Kostura by a Russian Hill resident, John Walsh.

*The Guide to Architecture in San Francisco*, Peregrine Books, 1976. Lists buildings by Robert Marquis, an owner of 1338 Filbert Cottages.

*School of Basic Design and Color, Fall Term '46-Spring Term '47*. Brochure, for the school Marian Hartwell ran at 1338 Filbert Street

Plan of the 1338 Filbert Street cottages and features

1338 Filbert Street Cottages



**Key**

Features to be Preserved:

I. Buildings



Four 1907 Cottages A-D  
 Bush-Matthews  
 (Raised 22" in 1951)



1943 Studio Addition  
 Hartwell

II. Features of landscape and hardscape which contribute to the site's visual and historical significance



Boxwood hedges, shrubs and trees



Brick path/stair



Grape stakes fence, brick wall, Australian Tea hedge

III. Major Contributory Plants

- a. 2 Plum trees
- b. 3 *Leptospermum laevigatum* Australian Tea, trimmed as hedge
- c. Japanese Maples
- d. Magnolia
- e. *Pittosporum*
- f. Boxwood hedges throughout
- g. Flowering shrubs

FILBERT STREET   
 NOT TO SCALE

**APPENDIX 3**

- 3.A. Introduction
- 3.B. Table of Permits
- 3.C. Copies of Permits

**3.A. Introduction**

The first permits for buildings configured as on the current site at 1338 Filbert were dated 1907 and signed by William K. Bush, owner. The three available 1907 permit requests signed by Bush include rough sketches of the intended placement of each of the buildings for which a permit was being requested (Appendix 3.B. 1, 2, 3). The buildings are described as one-story frame buildings, 20' x 30'. One permit has presumably been lost since 1979 permit requests for all four buildings (A, B, C, D) state that each was "originally constructed in 1907 as a one-story, type 5-N, with basement for one family, with the basement used for storage." 1907 water records show "four families with four basins, baths and water closets," and the 1913-15 Sanborn edition shows four buildings in the current alignment (Appendix 2.B.3.).

**3.B. TABLE OF PERMITS for 1338 Filbert Street**

PERMIT APPROVAL DATE	APPLICATION NUMBER	INFORMATION (Note: the letters for the buildings may have been applied later and are not always consistent)
9/23/07	12255 (copy, 3.B.1)	Building B. Application for a one-story building. The drawing shows the proposed building, to be 20 x 30', in the middle of the lot. Estimated cost: \$600. Wm. Bush (2224 Greenwich), owner. Architect: "owner." Armstrong Construction.
9/23/07	12256 (copy, 3.B.2.)	Labeled Building C. Same as above. Drawing shows the proposed building near the rear of the property.
9/23/07	12257 (copy, 3.B.3)	Labeled Building D. Same as above. Drawing shows three detached buildings. "D", unshaded, is toward the street.
6/23/43	72240 (copy, 3.B.4)	Marian Hartwell, "Leasee", Permit to Make Additions. Add studio, provide two means of egress. From "residence" to "residence and studio". \$450. "Addition to house: studio workroom, studio for teaching (present accommodations are inadequate). Room to be used for professional work in designing-collaborating with students. Part of work is related to occupational work in veterans hospitals. Light construction, second hand material used." Contractor: Carl Andersen, 49 Etna

Bolded numbers in parentheses refer to the Reference List, beginning on page 11.  
 [Landmark Designation Report July 12, 2001]

4

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PERMIT APPROVAL DATE	APPLICATION NUMBER	INFORMATION (Note: the letters for the buildings may have been applied later and are not always consistent)
5/19/47	97462	All four buildings. Request for permit for alterations. Miss Marian Hartwell "Foundation, ratproofing, shoring of buildings, misc. \$3500. Use of building: rental housing. Five tenants." Clyde Construction 1944 Union [Owner's authorized agent: not legible]
[10/2/50 canceled 10/9/50]	131640	Permit request canceled [One family to two families Marian Hartwell, Owner, 1338 Filbert Raise building 2 feet to provide 8' ceiling in basement and install studio room and bath on open plans. Ground floor 800 square feet, height 20'. Clyde Construction, 1944 Union]
4/2/51	135782 (copy, 3.B.5.)	[not indicated; appears to be building C] Marian Hartwell. One to two families. To create an additional story. "Raising building 22 inches to obtain ceiling height [assuming 8', as on canceled permit request above]; installation of living quarters." Contractor: Gustave Bystrom, Mill Valley
2/25/53	0153214 (copy, 3.B.6.)	Building B Marian Hartwell, owner. General contractor: owner \$1500. Bedroom to studio-bedroom (one person) "Wreck part of present building- retain plumbing lines. Room with bath and two closets. Slanting roof. One window on west side- remainder of west side an addition to cottage B." One story, no additional story. "addition of 323 sq.ft. floor area to existing building which is 600 sq.ft."
5/7/54	165047 (copy, 3.B.6.a.)	[not indicated; appears to be building A] Marian Hartwell. Is two stories. Enlarge one window on South side of house.
2/7/55	172264	Building C Marian Hartwell Fireplace. "fireplace with screen of same material that projects from wall." Contractor: Edwin Nelson
8/5/71	0399202 (copy, 3.B.7.)	Building A Marian Hartwell (1338 Filbert #2) "Legalize building per inspection report by Div. Of Apt. & Hotel Inspection." for two apartments and one housekeeping unit. \$4500 2 stories (basement included), 2 families to 3 or 4. "For three units" Supervision of Construction: self. Permit request includes: electrical report, plumbing, and affidavit from Robert Gallagher that since 1955 there have been "10 apts with kitchens and continuous occupancy at this address."

Bolded numbers in parentheses refer to the Reference List, beginning on page 11.  
 [Landmark Designation Report July 12, 2001]

PERMIT APPROVAL DATE	APPLICATION NUMBER	INFORMATION (Note: the letters for the buildings may have been applied later and are not always consistent)
8/5/71	0399203 (copy, 3.B.8.)	Building B, Marian Hartwell (1338 Filbert #2) "Comply to Div. Of Apt. and Hotel Insp. Report -- Legalize Building." \$4500. Permit for three units, legalizing 2 apartments and one housekeeping unit (no additional story in two-story building, including basement) Supervision of Construction: self; Architect or engineer: "sublet". Includes electrical and plumbing reports, statement from Elaine Hodges, tenant since 1956 ("frequent guest of Miss Cornelia Long (Lung?), tenant." Testifies to 10 apartments, "each with its own kitchen," continuous occupancy; statement from Gallagher as above.
2/9/72	405891 (copy, 3.B.8.a.)	Building C To legalize existing buildings as two units, two stories, two families. Marian Hartwell, owner. [No cost indicated.]
2.8.72	405895 (copy, 3.B.9)	To legalize existing building -- as two units. Total of 10 units on property. Marian Hartwell
8/2/79	7907803 (copy, 3.B.10.)	Building B, Application to install handrail on the outside. Owner of Record: Marquis Investors, 2040 Green. From attached Description of Property: "Premises contain four separate buildings... 1338B is a 2-story, type 5-N without basement... 2 dwelling units, and one guest room with cooking, one occupancy on 2 floors. The first floor is used for one dwelling unit.. Building originally constructed in 1907 as a 1-story, type 5-N with basement for 1 family, with basement used for storage. There is a record of a permit to alter this building to its present use... 1972. Building covers approximately 1000 sq. ft. of a lot 62.5 x 137.5, zoned R-4. Former zoning was 2 <sup>nd</sup> residential. Bldg. Semi-detached. Land assessed at \$20,425; improvements at \$21,350. No off street parking. Attached Waiver of Time Restrictions is signed by Axel Clawson, 1338 D Filbert. Includes electrical and plumbing reports. Violation: "handrails for exterior stairs are missing."
8/8/79	7907862 (copy, 3.B.10.a.)	Building D Marquis, Owner [Axel Clawson, Applicant/Owner signature] Installation of vent on water heater. Description: two-story type 5-N without basement. Two dwelling units. Built 1907 as a one-story type 5-N with basement for one family. Basement storage. Altered in 1972 to present use. 1000 sq. feet. Former zone 2 <sup>nd</sup> residential semi-detached. No off street parking. Needs vent for gas water heater.

Bolded numbers in parentheses refer to the Reference List, beginning on page 11.  
 [Landmark Designation Report July 12, 2001]

4  
5

PERMIT APPROVAL DATE	APPLICATION NUMBER	INFORMATION (Note: the letters for the buildings may have been applied later and are not always consistent)
8/24/79	7908205 (copy, 3.B.11.)	Building A Owner: Marquis Investors, 2460 Green. Axel Clawson, applicant. Description of Property [same as 7907803 above]. Bring electrical and plumbing to code. Violations: "Walls in the shower of #1 is [sic] in disrepair. The bathroom in #2 is lacking the required window area and has no substitute approved for exhaust system..."
8/20/79	7908206 (copy, 3.B.11.a)	Building C Bring electric and plumbing to code. Axel Clawson, 199 Carl Owner: J. Marquis Investors, 2460 Green. Premises contain 4 separate buildings. C is a two-story, type 5-N with basement. Two dwelling units, one occupant on two floors. First floor is used for one dwelling unit. Built in 1907 [etc. as on 7907803, above]. Needs to take care of electrical and water violation.
8/2/79	7907862	Building D. Install vent on water heater in Unit #10
10/4/89	08918898	James Kunz, agent for John Parker Willis, 3141 (?) Balboa. Installation of new kitchen cabinets and appliances. Lighting tracks, paint, unit #1. 10 dwelling units. JMK Construction.
10/5/89	8918898	Job Card, Building C? Kitchen
9/24/91	9117750	Reroofing. Job Card, roof. Good News Roofing.

#### APPENDIX 4: Ownership History and Documents

- 4.A. History of the Buildings and Owners
- 4.B. Tables of Owner Documents (1887-1985 and 1985-1982)
- 4.C. Copies

#### 4. A. History of the Buildings and their Owners

- **Pre-Earthquake: The History of the Early Owners (1894-1905): Peter Mathews and William K. Bush**

In the 1894 *Handy Block Book of San Francisco* (10), the name Peter Mathews is penned in as owner of the property in Western Addition Block 26, Lot 10 (subsequently 1312 Filbert, and currently 1338 Filbert, Block 524, Lots 31-34).

Peter Mathews, listed in selected years from 1877 to 1887 in issues of the *San Francisco City Directory* (2) as gardener, milkman and laborer, lived on the southwest corner of Union and Franklin from 1877-1885 and at 1312 Filbert from 1885 to 1905 (Appendix 4.B.1). Peter Mathews died on December 18, 1906 at the age of 81 (9).

The first available Sanborn map to show the property, designated then as two lots, 1310 and 1312 Filbert, is the 1899-1900 edition (11.b). The earlier 1886-1892 edition does not include the north side of the 1300 block of Filbert Street. Both the 1899, and the 1899-1900 updated to 1905 editions (Appendix 2. B. 1 and 2) show the property divided into two lots, each with a house at Filbert Street, plus a small outbuilding at the northeast corner of the eastern lot.

William K. Bush also lived at 1312 Filbert from 1897 to 1905. Bush was married to Mary E. Mathews, Peter Mathews' daughter.

William K. Bush was the son of John Bush, a boilermaker at the Pacific Iron Works in San Francisco (*SF Directory, 1874*) and Julia E. Bush. They lived at 1234 Vallejo in 1894. William Bush is listed there in 1880; by 1889, William Bush, Elizabeth Bush, Joseph Bush and Theodore Bush lived at 1716 Hyde with John Bush (2).

In 1897, William Bush was listed for the first time at 1312 Filbert Street. The *Directories* from 1880 through 1909 that listed occupations note that he was a butcher, and he is also listed with Joseph Bush at the Bush Brother's Butcher Shop, 2203 Polk Street, in the 1890 and in certain subsequent *Directories*. A memoir written in the 1950's by George H. Murray (40) about the neighborhood in the late 1890's mentions "Billy Bush's butcher shop around Vallejo and Polk." (By 1920, William K. Bush was listed as "Mech;" the 1924 and 1928 *Directories* list him in "Real Estate," and living at



1238 Third Avenue, and his last listing is at his residence at 1238 Third Avenue, in 1930).

• **Summary of Mathews-Bush Ownership Records, 1887-1946**

Breviate #10551 shows that in 1887, Peter Mathews gave the property to his daughter, "Mary E. Mathews, of the same place," as a gift (recorded September 8, 1910). On May 25, 1910, Mary E. Bush ("formerly Mary E. Mathews, under which name she acquired the within described property") gave the property to William K. Bush (recorded September 8, 1910, Appendix 4.B.2.). Sales Ledgers 1914-1938 show an August 15, 1911 gift from W. K. Bush to M.E. Bush recorded on March 23, 1931, Appendix 4.B.3. Mary E. Bush died on April 23, 1940 in Humboldt County. Her sons, Bernard J. Bush, W. J. Bush, and C. M. Bush continued to own the property (Appendix 4.B.4 and 5) and to rent it to five tenants until August 10, 1946, when Bernard J. Bush sold it to Marian Hartwell.

**4.B. TABLE OF DOCUMENTS OF OWNERS (1887-1985)**

1338 Filbert: Block 524/10, Western Addition Old Block 26, New Block 524

YEAR	OWNER	SOURCE/NOTES
1885	Peter Mathews	The following volumes of the <i>San Francisco City Directory</i> (1) show Peter Mathews living at 1312 or 1312A: 1885-1886, 1886, 1887, 1899, 1900, 1905(1312A); he was not listed in 1874 or 1907. (Note: not every SFCD volume was reviewed.)
July 9, 1887 Breviate #10551 Copy, 4.B.1	From Peter Mathews to Mary E. Mathews "of the same place"	Date of Record September 8, 1910 (gift), <i>Sales in Western Addition</i> , Book 2, Part 1, Vol.1** Two lots, 1 and 2. Deed, Book 438, page 257.
May 25, 1910 Breviate #10551 Copy, 4.B.2	From Mary E. Bush ("formerly Mary E. Mathews") to William K. Bush "of the same place..."	Date of Record September 8, 1910 (consideration \$10). Book 438, page 438. <i>Sales in Western Addition</i> , Book 2, Part 1, Vol.1
March 14, 1911 Breviate #10712	William K. Bush	McEnerney Judgment. Date of Record March 24, 1911 #23296.
August 15, 1911 Breviate #16724 Copy 4.B.3	From W. K. Bush to M. E. Bush [William K. Bush and Mary E. Bush, "his wife"]	Recorded March 23, 1931 (gift). Sales ledgers 1914-1938.
September 21, 1936 Breviate #19461 Copy, 4.B.4	From M. E. Bush to B. J. Bush [Bernard J. Bush]	Recorded May 8, 1940 (grant). Sales Ledgers 1939-1947. Note: Mary E. Bush died on April 23, 1940. In Garberville, CA. She lived with Bernard Bush according to her obituary in the <i>Chronicle</i> , April 27, 1940. Her sons are listed there as W. J., Clarence M. and Bernard J.

Bolded numbers in parentheses refer to the Reference List, beginning on page 11.  
 [Landmark Designation Report July 12, 2001]

YEAR	OWNER	SOURCE/NOTES
September 2, 1941 Breviate #19831 Copy, 4.B.5	From W. J. Bush & Wife [?] to B. J. Bush [William J. Bush and Clarence M. Bush to Bernard J. Bush]	Recorded October 30, 1941 (grant). Sales Ledger 1939-1947. Note: W. J. and C.M. are identified as William J. and Clarence M., husband and wife (?), 3805, p. 219.
August 10, 1946	To Marian Hartwell.	Recorded August 10, 1946 (grant). Sales Ledger 1939-1947. Water department records 7/18/47: 4 2-story studios = 4 families.
January 15, 1972 (date of record)	From Marian Hartwell to Marquis Investors	Book 606, page 298, Sales Ledgers 1967-1979
August 27, 1979		Parcel Map of 1338 Filbert Street, a Condominium, being a Resubdivision of Lot 10 into Lots 31-34, Portion of Assessor's Block No. 524," filed August 27, 1979 in Parcel Map Book 11 at Pages 80 and 81, Official Records.
March 15, 1985 Copy, 4.B.6	Marquis Investors grants to Harold Burk and Pola B. Burk ½ interest, and Victor Szteinbaum and Betty Szteinbaum, ½ interest on Lot 010, Block 524..	Partnership Grant Deed. Book D801 page 1413, Sales Ledgers 1980-1990
September 23, 1988 Copy, 4.B.7	Pola Burk, widow (1/4) and Pola Burk, Executrix of the Estate of Harold Burk (1/4) and Victor Szteinbaum and Betty Szteinbaum (1/2) to John Paul Willis and Denise Silver, husband and wife	Condominium Grant Deed, Document E249134, Book E686, page 459

OWNERSHIP 1985-1992

LOT	DATE	SALES BOOK, PAGE	SOLD (OR QUITCLAIM) TO:
31	6/9/87	Sales Book E359, page 946	Szteinbaum, Samuel
	4/13/88	E571, page 185	Szteinbaum, Victor and Betty ½ Burk, Pola ¼, Burk, Harold, Estate ¼.
	9/23/88	E686, page 459	Willis, John P. and Silver, Denise, as husband and wife
	10/27/92	F742, page 179	Willis, John P. (Quitclaim from Silver)
32	3/15/85	D 801, page 1413	Burk, Harold and Pola ½ Szteinbaum, Victor and Betty ½
	9/23/88	E686, page 474	Dick, Robert S. and Kathryn E.
	6/12/91	F395, page 371	Willis, John P. and Silver, Denise, as husband and wife
	6/12/91	F 395, page 371	Willis, John P. (Quitclaim from Silver)
33	3/15/85	D801, page 1413	Burk, Harold and Pola ½ Szteinbaum, Victor and Betty ½
	9/23/88	E686, page 489	Willis, John P. and Silver, Denise, as husband and wife
	10/27/92	F742, page 179	Willis, John P. (Quitclaim from Silver)
34	3/15/85	D801, page 1413	Burk, Harold and Pola ½ Szteinbaum, Victor and Betty ½
	9/23/88	E686, page 474	Dick, Robert S. and Kathryn E.
	6/12/91	F395, page 373	Willis, John and Silver, Denise
	6/12/91	F395, page 373	Willis, John P. (Quitclaim from Silver)

## APPENDIX 5 .

### Introduction: Marian Hartwell's History

- 5. A. 1939-1940 CSFA Catalog (cover and selected pages) with biography paragraph
- 5.B. Catalog, 1929-1930
- 5.C. 1931-1932, 1936-1939 (pages from 5 CSFA catalogs)

### Introduction: Marian Hartwell's History

- **Hartwell's Early Years**

Marian Hartwell was born September 23, 1891, received a BA in History from Stanford in 1914, and joined the CSFA in 1926 to teach Basic Crafts, Historic Design, Beginning and Advanced Design, and Color Theory (Gunderson, 33). Hughes (15) lists her as a "Craftsman, Painter, active in San Francisco in the 20's and 30's as an instructor in the CSFA." In 1927 and 1928, she traveled independently to European art centers and in 1929 presented an account of her trip to the San Francisco Society of Women Artists (22) of which she was a member.

- **Hartwell and the California Decorative Style (see text, p. 6 for discussion)**

Hartwell's picture and a short descriptive paragraph are included in the 1939-1940 CSFA catalog (5.A.). Course descriptions include the following:

**"APPLIED DESIGN AND CRAFTS:** a course for students who have reached some understanding of Color and Design, for the application of problems developed in the Design Classes in the various crafts mediums of Batik, Block Printing, Faience decoration, Creation of abstract Architectural decorative motifs in course plaster.—Miss Hartwell" (6, 1929-1930, p.24, Appendix 5.B).

**DESIGN AND COLOR COMPOSITION:** Course 1. Basic form and space composition related to industrial forms and decoration (ceramics, textiles, bookbinding, and furniture). Dark-light and color. Illustrated lectures showing the principles as they are used in the fine and commercial arts."(7, 1936-1937) (Appendix 5.C.p.4.)

By 1941, Hartwell had left the CSFA, as had at least 12 of the 19 faculty members pictured. Because the CSFA was losing students, it reduced the staff. The copy of the 1939-1940 Directory/Catalog that was given to us by Jayne Blatchly, Otis Oldfield's daughter (5), has his hand-written notation on the cover, "End of the 'Fine Arts Fraternity'" and, next to the picture of each of those faculty members, a notation about where they had gone. Next to Hartwell's picture, he has written "her school." (5.A.) By the time the CSFA again increased its student population in 1946, the school had

become "the West Coast birthplace of Abstract Expressionism" (38) p.5, and the new faculty included not the "Fine Arts Group," but the Abstract Expressionists.

- **Hartwell's School of Basic Design and Color (1940's) at the 1338 Filbert Street Cottages**

After leaving the CSFA, Hartwell designed and built a studio as an addition to the cottage she rented at 1338 Filbert. By 1946, she had purchased the cottages and had created the School of Basic Design and Color there, teaching in the studio and housing art students in the other cottages (Brochure, Exhibit D). Both Margot Patterson Doss (32) and Edna Drescher VanNuys Hesthal (34), a CSFA student who lived at 1338 Filbert in the late 1930's, confirmed that the cottages were used for housing for students of Hartwell's and the CSFA.

- **Legalization (1971-1972)**

Hartwell made four permit requests to legalize the buildings "per inspection report by the Division of Apartment and Hotel Inspection," probably in preparations for the sale of the property and move to Santa Barbara. Attachments to these permit requests include affidavits that since 1955, "there have been ten apartments with kitchens and continuous occupancy at this address. (An earlier permit, from 1947, had noted five apartments at the 1338 Filbert address.)

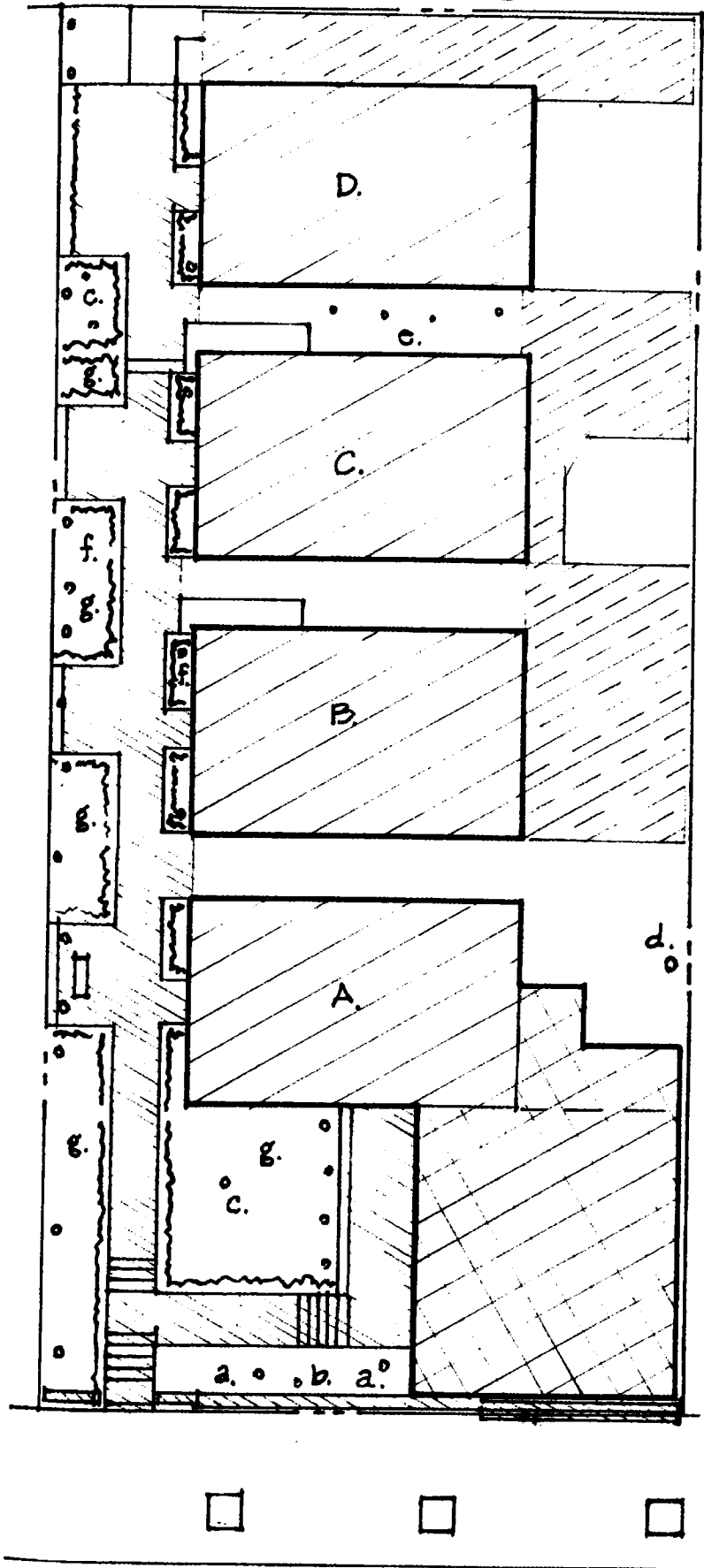
- **The History after Marian Hartwell, 1972-Present**

**1972- 1985, Robert Marquis.** Robert Marquis was a San Francisco architect known for building San Francisco town houses, St. Francis Square, and the JFK Memorial Library in Vallejo (1970). He and his wife Ellen bought the Filbert Street property from Marian Hartwell in 1972, subdivided it into four condominiums (1979), and sold it to investors beginning in 1985, who continued to make the units available to renters.

**1985-Present.** Between 1988 and 1992, the buildings were resold until, in 1992, all four were owned solely by the present owner. (Appendix 4.A. has a list of these transactions). Three buildings (8 units) were used as rental units until mid-1998; thereafter, as tenants left, they were not replaced. Since 1989, the owner has lived and had his office in Cottage A. In December, 1999, the remaining tenants were given notice to vacate. The last tenant moved out in September 2000. Currently some units are used on a month-to-month basis by family members, friends or acquaintances of the owner.

# 1338 Filbert Street Cottages

Exhibit C-4



## Key

Features to be Preserved:

### I. Buildings



Four 1907 Cottages A-D  
Bush-Matthews  
(Raised 22" in 1951)



1943 Studio Addition  
Hartwell

### II. Features of landscape and hardscape which contribute to the site's visual and historical significance



Boxwood hedges, shrubs and trees



Brick path/stair



Grape stakes fence, brick wall, Australian Tea hedge

### III. Major Contributory Plants

- a. 2 Plum trees
- b. 3 *Leptospermum laevigatum* Australian Tea, trimmed as hedge
- c. Japanese Maples
- d. Magnolia
- e. *Pittosporum*
- f. Boxwood hedges throughout
- g. Flowering shrubs

FILBERT STREET

NOT TO SCALE



*Historic Fabric Assessment*

**1338 FILBERT STREET COTTAGES**  
San Francisco, California

August 21, 2006

*Prepared by*  
Carey & Co., Inc.  
Old Engine Co. No. 2  
460 Bush Street  
San Francisco

*Historic Fabric Assessment*

**1338 FILBERT STREET COTTAGES**  
San Francisco, California

August 21, 2006



*Prepared for*  
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*Prepared by*  
Carey & Co., Inc.



CAREY & CO. INC.  
ARCHITECTURE



*Historic Fabric Assessment*

**1338 FILBERT STREET COTTAGES**  
San Francisco, California

**TABLE OF CONTENTS**

<b>INTRODUCTION</b> .....	<b>1</b>
Evaluation Methodology .....	2
<b>BACKGROUND</b> .....	<b>3</b>
Summary History .....	3
Period of Significance .....	4
<b>DESCRIPTION</b> .....	<b>5</b>
General Description .....	5
Cottage A .....	6
Studio .....	7
Cottage B .....	8
Cottage C .....	9
Cottage D .....	9
<b>EVALUATION</b> .....	<b>11</b>
Exterior Elements .....	11
Interior Elements .....	19
<b>REFERENCES</b> .....	<b>23</b>

## INTRODUCTION

*Carey & Co. Inc. was commissioned to undertake a physical fabric assessment of five structures located at 1338 Filbert Street. The property has been identified as a San Francisco historic resource. This assessment addresses the four Bush Cottages built in 1907 and the 1943 studio built for the School of Basic Design and Color, as well as site components and landscaping.*

Carey & Co. Inc. has prepared the following Physical Fabric Assessment to aid in advising the property owner regarding the appropriate treatment for the historic resources while further developing the property.

Background information, including the Landmark Designation Report, permit history, and as-built drawings, was provided by representatives of the property owner and reviewed prior to commencing the assessment. Field surveys were conducted in February and March 2006, during which both exterior and interior conditions were evaluated for each structure and supplemented by digital photo-documentation. An additional field visit was conducted in August 2006. Stabilization of the structures would aid in arresting continuing deterioration.

*Figure 1 (left): Site facing south toward Filbert Street.*

*Figure 2 (right): Site facing north, cottages at right side of path.*

This report identifies the character defining features of the property relative to its historical context, rating the importance of each feature to the historical integrity of the site, and assesses the existing physical condition of each identified feature. A feature may be determined to be in overall poor physical condition, while retaining characteristics that lend to the separate determination of historical significance and integrity. No independent archival research was undertaken by Carey & Co. Inc. Recommendations for treatment or use are not included in this report.





## EVALUATION METHODOLOGY

The property was evaluated using a three-tiered historic value rating system coupled with a three-tiered condition rating system. Assessing historic value entails professional judgement with consideration to historic context and meaning, and is primarily informed by historic documentation and on-site observation of physical evidence. No independent historical research was conducted by Carey & Co. Inc. for this report. Historic value ratings are based on the context and period of significance provided in the Landmark Designation Report for 1338 Filbert Street dated June 14, 2001.

The historic value ratings are as follows:

**Significant:** The space or component is directly linked to the qualities that make the structure/property historically important. Overall, they make a primary contribution to the property's historic character and interpretation.

**Contributing:** The space or component may not be particularly important as an individual element, but as a group these elements contain sufficient historic character to impact the overall significance and interpretation of the property.

**Non-contributing:** The space or component is not historic, or is historic but has been substantially altered or modified, so as to largely diminish its historic integrity. The character and interpretation of the property are not affected by these elements.

The term *condition*, as used by Carey & Co. Inc., refers only to the physical state of the building materials and features as surveyed and analyzed by a qualified professional. The assessment of an element's condition is based on technical observation of the status of the physical material in reference to issues such as deterioration, structural stability or failure thereof, corrosion, water damage, etcetera.

The condition ratings are as follows:

**Good:** The space or component is intact, functional, and physically sound. Deterioration is limited to minor repairs and cosmetic issues.

**Fair:** The space or component shows signs of wear and some deterioration. Repairs may include minimal replacement of materials.

**Poor:** The space or component is severely deteriorated or missing. Repairs may require replacement of a majority of original material to restore structural and/or functional integrity.

## BACKGROUND

*Development of the property at 1338 Filbert Street, after the 1906 earthquake and fire, began with the erection of four modest wood-frame cottages in 1907, the Bush Cottages. The cottages remained relatively unaltered until the 1940s and 1950s when additions were made to each cottage along the east edge of the property and existing features were altered to accommodate a shift in use. At this time the outdoor spaces were also developed and landscaped.*

### SUMMARY HISTORY

A brief history of the property is included in this report in order to provide the historical context by which the character defining features were identified and historic values were determined. The following summation consists of a compilation of excerpts from the Landmark Designation Report for 1338 Filbert Street dated June 14, 2001:

“Before the 1906 earthquake and fire, the property at what was later numbered 1338 Filbert Street consisted of two lots owned by a Peter Mathews, each with a house. Mr. Mathews’ daughter was married to William Bush, who also lived on the site. After the fire that burned the north side of the 1300 block of Filbert Street in 1906, and the death of Peter Mathews in December, 1906, William Bush requested permits to build the Filbert Street cottages as rental housing. In the post-earthquake disruptions, it was not always possible for burned-out families to rebuild on the same property, but Bush’s decision to rebuild there eventually resulted in the property being owned by the same family from 1885 until 1946.

The architecture itself represents the post-earthquake period when the demand for housing was met by anonymous craftsman-builders rather than known architects...The cottages demonstrated the effectiveness of quickly-built, closely-spaced construction as an innovative housing solution in a period of crisis when so many people who had lost their homes were looking for housing.” (page 6)

“Marian Hartwell, instructor and then head of the Design Department of the California School of Fine Arts (CSFA) from 1926-1940, was associated with the cottages during 35 years of its 94-year history, first as a renter (1937-1946) and then as the owner (1946-1972). The story of her life and work provides significant connections between the cottages, important periods in San Francisco art history, and San Francisco’s most distinguished art institution.” (page 6)

“When Hartwell left the CSFA, she opened a school in her studio at the 1338 Filbert Street cottages, the School of Basic Design and Color and continued to teach the principles of the California Decorative style.” (page 7)

“What is visible at 1338 Filbert Street is also connected to the work and life of Marian Hartwell. As a renter, in 1943, she designed and had built the studio addition to her apartment, later used for her school. As an owner, in 1946, she housed students attending the school as well as students attending the CSFA in the other cottages; the



complex was known as an "art place." As a garden designer, she arranged a brick and plant landscaped that reflected her professional expertise in design and color." (page 8)

"In terms of the architecture of the buildings (see Criteria C), Hartwell made alterations that allowed increased occupancy, but did so by extending the facades 22", inserting windows made with older materials, and made interior reconfigurations, thereby retaining the period look and materials of the buildings. (Additions were made to the rear of the buildings, not visible from the street or from the front walkway; these are excluded from the list of features to be preserved)."<sup>1</sup> (page 8)

"Permit requests between 1947 and 1955 signed by Hartwell outline changes she made to convert the cottages from four to ten units of rental housing. The exterior changes conformed with the building styles of the original buildings, and are visible today." (pages 5 and 6)

#### PERIOD OF SIGNIFICANCE

The periods of significance for 1338 Filbert Street, as identified in the 2001 Landmark Designation Report, are 1907 and the 1930s-1940s. These two dates/periods relate to the initial construction of the buildings and the subsequent occupation and alterations of artist Marian Hartwell.

Features identified in this report dating to the periods of significance are typically valued as either significant or contributing. Elements added or altered after the periods of significance are considered non-contributing to the historicity of the property.

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<sup>1</sup> Permit reference to extension of facades by 22" does not indicate which cottage received this alteration. The Landmark Designation Report June 14, 2001 states "addition of 22" height and interior reconfiguration to create second story living quarters (1951, probably Cottage C). Carey & Co. asserts in this report that the height addition was actually made to Cottage D based on field observations indicating that the roof ridge of Cottage D is approximately two feet higher than the other three cottages.

## DESCRIPTION

The complex of structures located at 1338 Filbert Street consists of four two-story wood-frame 1907 cottages set parallel to each other with access walkways in between. A variety of rear/east additions have been made to each cottage and some have subsequently been removed. A studio structure projects perpendicularly from the first cottage to the sidewalk of Filbert Street at the east property line. Landscape features include paving, retaining walls, fencing, and vegetation.

### GENERAL DESCRIPTION

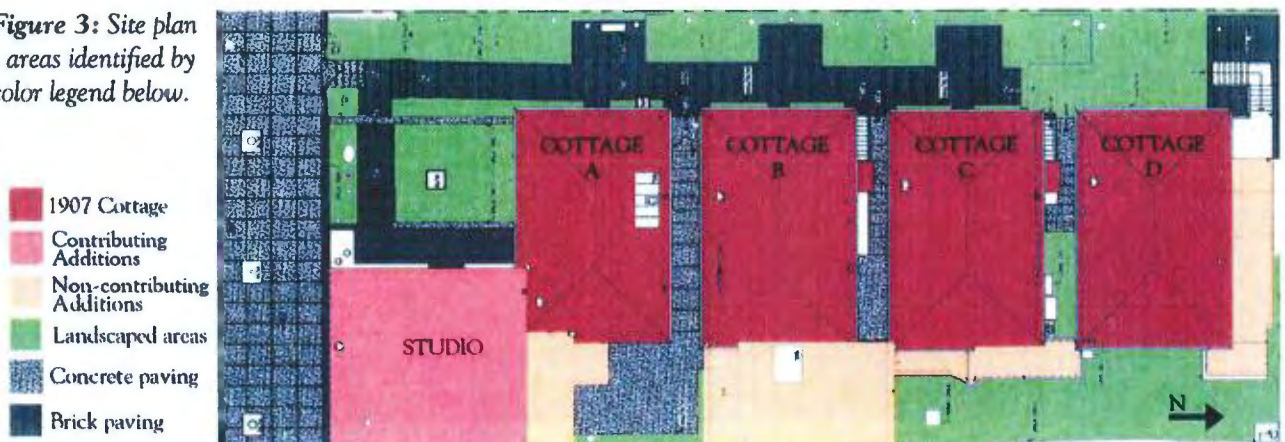
The roughly rectangular shaped cottages and studio are of wood-frame construction set upon concrete foundations. Asphalt shingle-clad hipped roofs with shallow overhangs protect the horizontal wood sided walls. Each cottage is comprised of a studio unit at the first floor, consisting of a main living space with small kitchen and bathroom, and a larger living unit at the second floor featuring a variety of living spaces, kitchen and bathroom. Various additions extend the upper units to the rear. The lower units are accessed directly from the main entry path at the front/west facade, while upper units are entered at the south elevation of each cottage by way of paved path/stair or wood stair and porch.

The studio structure is also wood-frame construction, but is a single story under a broad shed roof. It is accessed by a flight of stairs and terraces and is level with the upper units of the cottages. The interior features a large living space and open kitchen and is connected to the first cottage.

The site is characterized by brick paved paths that connect the cottages and studio, brick or concrete terraces and brick edged planters, and grapestake gated fences between cottages. The primary paved path descends a flight of stairs from Filbert Street and runs north along the west facing primary elevations of the cottages. Each lower unit features an enlarged paved area across the primary path from its entry door and the upper units include planters between the cottages and/or rear yard space.

For the purposes of this report the buildings have been identified as illustrated below.

Figure 3: Site plan - areas identified by color legend below.





## COTTAGE A

### EXTERIOR

Building upon the common elements mentioned in the general description, Cottage A exhibits more differentiating features and early alterations than the other cottages due to its location and connection to the studio structure. Clad in horizontal wood v-groove siding with corner boards at the west elevation, the walls are punctuated by a variety of window and door types, mostly multi-lite and wood. Noteworthy features include floor-to-ceiling upper story windows at the south facade, lantern-like lighting at the southwest corner, and upper unit entry from the south terrace.

A false beveled drop-siding clad rear addition connects the interiors of Cottage A and the adjacent studio structure. The rear addition exhibits fixed four-over-one wood windows, French doors, and a flat roof.

Related landscaping includes a grapestake fence and gate, a concrete walk and stair between Cottages A and B, and a rear concrete patio accessed from the addition.

### INTERIOR

The upper/primary unit interior is composed of a large open room with modern kitchen and bath at the east/rear. The main room features floor-to-ceiling windows, a fireplace flanked by built-in casework, and a large skylight positioned above the fireplace and around the chimney. General finishes include press board, gypsum board or wood bead board on the walls and ceilings. Flooring is carpet over vinyl tile. Other finishes include track and recessed lighting, wood base, and wood window trim. The rear addition acts as an open passageway between Cottage A and the Studio.

**Figure 4 (left):**  
southwest corner of  
Cottage A.

**Figure 5 (right):**  
interior of Cottage  
A, main room, facing  
southwest.



The lower studio unit is roughly half the size of the upper unit with expressed battered and stepped foundation walls and crawlspace access. The unit is composed of a living room, small bathroom and kitchen, and large closet and built-in casework. Some important features of the lower unit are the wood casement windows at the west wall, fixed wood basement/clerestory windows at the south wall, and the utilitarian kitchen with counter dining space. Finishes include press board, wood veneer tile flooring, red concrete bathroom floor, and simple wood trim at openings.

## STUDIO ADDITION

### EXTERIOR

The Studio structure adjoins Cottage A at its southeast corner, bordered to the south by Filbert Street and west by landscaped terraces with both concrete and brick retaining walls. A brick stair with pipe railing ascends from the main walkway up the terraces to access the Studio. The Studio can also be entered from the rear patio shared with Cottage A.

The single-story structure's v-groove horizontal wood sided walls support a large shed roof sloping down to the south. Illuminating the interior are a band of six wood clerestory windows at the north elevation, the edge windows are double-hung for ventilation, and a series of four sets of French doors at the primary/west facade opening onto the front terrace.

*Figure 6 (right):  
west exterior facade  
of Studio structure.*

*Figure 7 (left):  
interior of Studio,  
facing southwest.*





connecting passageway to Cottage A. Interior finishes include painted gypsum board walls and ceiling, carpet, and modern kitchen fixtures.

## COTTAGE B

### EXTERIOR

Wood rustic horizontal drop-siding covers the main walls of Cottage B, while the rear studio addition is clad in v-groove horizontal siding. The upper unit of the cottage is accessed by wood stair and porch at the north facade and by concrete stair and walk between Cottages B and C. Distinguishing features of Cottage B include salvaged glazed wood sliding doors installed as fixed windows at the west facade of the upper unit. Also, a separate single room studio addition to the rear is accessed from the rear patio of Cottage A. The flat roof of the rear studio steps up to allow for clerestory windows.

### INTERIOR

Arranged similarly to Cottage A, unique aspects of Cottage B's interior include a wood-burning brick fireplace and built-in shelving in the upper unit main room and french doors in the kitchen. Finishes include press board, carpet, simple quarter-round wood trim, and vinyl tile flooring in the lower unit.

The rear studio addition consists of a small room with open kitchen and small bathroom. South-facing clerestory windows and a domed skylight illuminate the space.

*Figure 8 (left):  
southwest corner of  
Cottage B.*

*Figure 9 (right):  
rear/east studio  
addition to Cottage B.*



### COTTAGE C

#### EXTERIOR

Cottage C is distinguishable by its wood rustic drop-siding and wood stair and porch entry at the north facade. Three large windows also differentiate the west facade at the upper unit - two salvaged glazed sliding doors flanking a solid picture window. A small addition with a gable roof projects to the rear, leaving a narrow yard accessible only through Cottage D.

#### INTERIOR

A fireplace, built-in casework, and modern kitchens and bathrooms are also features of Cottage C. In addition to these standard elements, Cottage C includes a rear addition for storage. Press board, wood trim, and track lighting are among the upper unit finishes. The lower unit is typical with built-in shelving and carpet.

### COTTAGE D

#### EXTERIOR

A continuous band of windows on the west facade at the upper unit and a side addition to the north with a large entry porch and L-shaped stair differentiate Cottage D. Also notable are the angled 1940s boxed eaves with integrated gutter system, which remain

*Figure 10 (left): southwest corner of Cottage C.*

*Figure 11 (right): interior Cottage C, lower unit kitchen, facing north.*





intact on Cottage D. The other three cottages feature the remains of this element, most missing the soffit component exposing the rafter tails and allowing miscellaneous conduit to run higher up the wall. Cottage D also features a higher roof line and wood rustic drop-siding.

#### INTERIOR

The typical upper unit with fireplace and built-in shelving has been expanded north in Cottage D to allow for a larger bathroom, closet and storage, as well as a more open floor plan. Access is also provided to the rear yard through French doors. The lower unit also benefits from the north addition with a larger main room, kitchen, and closet. Carpet covers both unit floors and the upper unit features an applied wood tongue-and-groove ceiling.



**Figure 12 (top left):**  
southwest corner of  
Cottage D.



**Figure 13 (top right):**  
rear/east yard of Cottage  
D, facing north.



**Figure 14 (bottom  
left):** interior of Cottage  
D, main room, facing  
southeast.



**Figure 15 (bottom  
right):** interior of  
Cottage D, lower unit,  
facing north.

## EVALUATION

Carey & Co. Inc. surveyed all exterior and interior spaces to identify and evaluate the character defining features of the property. Character defining features are those elements or concepts that contribute to the property's historic value and interpretation relative to its historic context. The property's periods of significance are 1907 and the 1930s-1940s.

### EXTERIOR ELEMENTS

The following elements are common among the 1907 portions of the cottage and studio exteriors unless otherwise noted (see *Location* in side bar). Each element is described, assigned a historic value and condition rating, and most are illustrated. Value and condition ratings listed in the side bar are general for each feature type. Individual circumstances and/or conditions that differ are called out in the narrative.

#### SCALE/ PROPORTION

**Location:** Cottages  
**Value:** Significant  
**Condition:** N/A

The two-story detached massing of the original cottage ensemble creates the human-scale and turn-of-the-century vernacular feeling experienced from the exterior landscape areas. This quality is significant to the property's interpretation and retains good integrity, despite the rear additions and the Studio, which do not contribute to this factor. Though Cottage D was raised 22" in 1951, just outside the period of significance, this non-contributing alteration does not equal a significant negative impact to the overall scale and proportion of the site.

#### REAR ADDITIONS

**Location:** Cottages  
(excluding Studio)  
**Value:** Non-contributing  
**Condition:** N/A

All additions to the rear/east of the original 1907 cottage structures, as well as the addition to the north of Cottage D, were constructed outside of the period of significance and are therefore non-contributing elements. This does not include the Studio and lower unit additions to each cottage, which are considered contributing and listed in the Landmark Designation Report.

#### ROOF FORM

**Location:** Cottages  
and Studio  
**Value:** Significant  
**Condition:** Good - Fair

A wood-frame hipped roof covers the original portion of each cottage, while additions are topped by flat and shed roofs. The hipped roof form is significant in differentiating the 1907 portions of the cottages from the later additions for identification and interpretation purposes and has been maintained separate from addition roofs. The Studio features a large span shed roof original to its construction and significant to its interpretation.

#### COMPOSITION

**SHINGLES**  
**Location:** Cottages  
**Value:** Contributing  
**Condition:** Fair - Poor

Though not physically the original material, building permits identify composition shingling as original to the design. The type of roof cladding currently used is therefore a contributor to the structures' historic character. Most material appears in poor condition and is at the end of its practical lifespan. The south slope of Cottage A seems to have suffered in particular a greater degree of deterioration.



**CONCRETE****FOUNDATIONS**

*Location: Cottages*  
*Value: Contributing*  
*Condition: Fair*

The lower units of each cottage express board-formed battered and stepped concrete foundation walls at their interiors. In some cases wood shelving has been integrated into the projecting portions. The incorporation of the foundation walls into the lower unit design and aesthetic is a defining feature. The foundation walls appear sound.

**WOOD FRAMING**

*Location: Cottages and Studio perimeter*  
*Value: Significant*  
*Condition: Fair*

The cottages and additions are of wood-frame construction including large dimension members such as the floor joists shown below. The quick, vernacular methods of construction are significant to the structures' post-earthquake history. Framing at the foundation and in below-grade areas exhibits some deterioration and moisture problems.

**EXTERIOR****WINDOW TRIM**

*Location: Cottages*  
*Value: Contributing*  
*Condition: Fair*

Wood window trim consists of a simple 6" surround with butt joints, slightly projecting sill, and simple apron element. Double-hung windows at the west facades feature more decorative molded aprons. These surrounds are generally in fair, weathered condition. Surrounds of narrower dimension are later alterations and considered non-contributing.

**EXTERIOR****DOOR TRIM**

*Location: Cottages*  
*Value: Contributing*  
*Condition: Fair*

The contributing exterior door trim is comprised of a 6" simple wood surround and wood threshold. Where they remain, these elements appear to be in fair condition. Thresholds are worn and those closer to the ground have suffered greater deterioration and moisture damage.

**Figure 16 (left):**  
 Battered, stepped  
 foundation wall exposed  
 at lower unit interiors.



**Figure 17 (right):**  
 Wood framing members,  
 view from crawlspace  
 below upper unit.



**BOXED EAVES/  
GUTTERS**

**Location:** Cottages  
**Value:** Contributing  
**Condition:** Fair

The eave and gutter system used by the main portions of the cottages appears to be mid-twentieth century in styling, falling within the property's second period of significance. The eave design consists of angled fascia boards with smooth mitered connections and enclosed soffits. This composition allows the drainage system to be concealed within the eave with downspouts penetrating the assembly where necessary. Cottage D retains this element in its entirety, while Cottages A, B, and C are missing the soffit element. Materials suffer from some moisture damage and general deterioration. More severe deterioration is evident near downspout penetrations requiring Dutchman repair or limited replacement of surrounding material.

**WOOD CLADDING**

**Location:** Cottage and  
Studio  
**Value:** Significant  
**Condition:** Fair

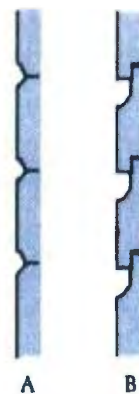
Horizontal wood siding is common to all the structures on the site, most with corner board details at the west facade only. Two profiles of historic wood siding are used: v-groove and rustic drop siding (cove). All other types of siding are non-contributing.

**Rustic Drop:** This is the common profile found on the main bodies of Cottages B, C, and D, and likely the original cladding. Infill siding, where openings were closed and Cottage D was raised, was installed in-kind. The wood appears sound except for material located within +/- 12" of the ground or adjacent vegetation. All cladding material is suffering from paint deterioration.

**V-groove:** This profile appears on the main body of Cottage A and the Studio. It is likely that this siding replaced original drop siding on Cottage A at the time the Studio was constructed. It is generally in fair condition suffering from cosmetic damage, i.e. peeling or deteriorating paint. The wood appears sound except for material located within +/- 12" of the ground or adjacent vegetation.

**Figure 18 (right):**  
Boxed eave with  
concealed gutter,  
Cottage D.

**Figure 19 (left):** Siding  
types - A: v-groove, B:  
rustic drop siding.





**WOOD WINDOWS:  
CASEMENT**

**Location:** Cottages  
**Value:** Significant  
**Condition:** Fair - Poor

Wood casement windows flank the lower unit entry door at each cottage. Each casement features a narrow frame and is divided horizontally into three stacked lites. These windows have reached a critical state of deterioration. Their fragile construction has made them susceptible to moisture damage and abuse. Several are unable to close tightly and are missing glass. Paint degradation is affecting all windows.

Cottage A casements: Damage is primarily at lower rail joints requiring Dutchman or epoxy repairs.

Cottage B casements: Fair condition requiring some repair.

Cottage C casements: Window north of door requires some repair, south window has been damaged beyond repair.

Cottage D casements: Damage is primarily at lower rail joints requiring Dutchman or epoxy repairs.

**WOOD WINDOWS:  
DOUBLE-HUNG**

**Location:**  
Cottages A, B, & C  
**Value:** Contributing  
**Condition:** Fair

Double-hung wood windows are featured on all four cottages at various locations. They are typically one-over-one with shaped stops at the upper sash. The wood and glazed members of these windows appear in fair condition suffering from some weathering. Operability is an issue - some windows have been fixed closed and those that are operable need sash cord or hardware repairs. Paint is also degrading.

Contributing double-hung windows include:

Cottage A: (2) at upper unit west facade

Cottage B: (2) at lower unit south facade, (1) at upper unit south facade and (1) at upper unit north facade

Cottage C: (1) at lower unit south facade, (1) at upper unit north facade

**Figure 20 (left):**  
Divided wood casement.

**Figure 21 (right):**  
One-over-one wood double-hung.



**WOOD WINDOWS:****FIXED****Location:***Cottages A & D***Value:** *Contributing***Condition:** *Fair*

Fixed wood windows occur on three of the cottages in varying locations and configurations. These windows are wood frame with divided lites and range in size from modest to floor-to-ceiling. Some deterioration is evident at fixed windows located on the main cottage elevations and specifically at muntins. The clerestory windows at Cottage A's lower unit have suffered greater deterioration due to adjacent vegetation, but remain repairable.

Contributing fixed windows include:

Cottage A: (3) clerestories at lower unit south facade, (3) floor-to-ceiling windows at upper unit south facade

Cottage D: (4) consecutive windows at upper unit west facade, glazing has been painted

**WOOD WINDOWS:****SALVAGED DOORS****Location:***Cottages B & C***Value:** *Significant***Condition:** *Fair*

During the mid-century alterations salvaged glazed sliding doors, fixed in place, were installed in upper unit west facades of Cottages B and C. These are wood frame multi-lite doors with their original handle hardware. They provide near floor-to-ceiling glazing. Exterior trim at these doors consist of simple 6" plus wood surrounds with either mitered or butt joints and no sills. These doors appear to be in fair condition exhibiting some signs of weather deterioration and diminishing paint. Glazing is intact.



*Figure 22 (right):  
Fixed divided lite, over  
basement clerestory.*

*Figure 23 (right):  
Salvaged door installed  
fixed at upper unit.*



**WOOD DOORS:**  
**STACKED GLAZING**  
**Location:**  
 Cottages A & C  
**Value:** Significant  
**Condition:** Fair

Glazed single doors provide the primary entry to both upper and lower units. Several of these doors exhibit narrow frames with glazing divided by horizontal muntins into five stacked lites. Of these doors the entry doors to the lower units of Cottages A & C are significant. The wood frames and dividing members appear in fair condition, although some repair is needed near bases. Both doors are operable. The condition of the glazing varies, some panes are broken or missing. These doors match the lower unit casement windows in character and age.

**WOOD DOORS:**  
**FRENCH**  
**Location:** Studio  
**Value:** Significant  
**Condition:** Good - Fair

French doors are prevalent through out the property on both cottages and additions. Most are non-contributing. The Studio, however, features a series of four tall narrow French doors - each leaf divided into 18 lites. These doors share continuous trim and are separated by mullions. Only one of the doors retains intact hardware and serves as the primary entrance to the Studio. These four pairs of doors are considered significant. The wood frames and dividing members of the doors appear in fair condition. All doors are operable. The condition of the glazing varies, some lower panes are missing.



**Figure 24 (left):**  
 Single wood door  
 with vertically stacked  
 glazing.

**Figure 25 (right):**  
 Series of tall, narrow  
 french doors set in a  
 row at the Studio west  
 facade.

**WOOD DOORS:  
DIVIDED GLAZING***Location: Cottages**Value: Non-contributing**Condition: Good - Fair*

Another single door type in both upper and lower units is slightly wider with multi-lite glazing (number of lites varies). These doors are non-contributing as they were installed a various times all likely after the periods of significance. The wood frames and dividing members of these doors appear in fair condition. All doors are operable. The condition of the glazing varies, some panes are broken or missing.

**WOOD DOORS: SOLID***Location: Cottages**Value: Not-contributing**Condition: Good - Fair*

Solid flush exterior doors are non-contributing, but in functional and operable condition.

**WOOD PORCH &  
ACCESS STAIR***Location: Cottage C**Value: Contributing**Condition: Poor*

Only two of the cottages retain early wood stair configurations and covered entry porches. Wood risers and treads ascend from brick landings at the north facades of Cottages B and C. The porches at the upper unit entry doors consist of wood landings and wood posts supporting small shed roofs. They also feature simple wood railings with square balusters. Wood skirts enclose the area under each stairway. The stair at Cottage C appears of earlier construction than Cottage B, exhibiting less replacement material. This stair is potentially a contributing element. The stair, landing floor, and skirting at Cottage C are in critical condition having suffered much abuse over the years. The railings and roof appear in fair condition with a few missing balusters. A majority of the stair at Cottage B has been reconstructed after the period of significance and is therefore non-contributing.

**Figure 26 (left):**  
Single divided-lite door.

**Figure 27 (right):**  
Covered wood entry  
porch and stair at  
Cottage C.





**SKYLIGHTS**

**Location:** Cottage A,  
Cottage B (addition)

**Value:** Non-contributing

**Condition:** Fair

Skylights were added to Cottage A and incorporated in the studio addition to Cottage B during the mid-century modifications, just outside of the property's period of significance. Therefore, skylights are considered non-contributing features. Glazing appears intact, however water penetration is evidenced by interior staining of ceiling material surrounding the openings.

**LIGHTING**

**Location:** Cottages and  
Studio

**Value:** Non-contributing

**Condition:** Fair

Three types of exterior lighting can be found on the property: corner mounted way-finding garden lamps, wall mounted early industrial entry porch fixtures, and wall mounted plastic fixtures. The metal industrial style porch lamps at Cottages B & C may border the period of significance and appear in fair condition. All other lighting is non-contributing.

**UTILITY ELEMENTS**

**Location:** Cottages and  
Studio

**Value:** Non-contributing

**Condition:** Fair

Exterior building mounted utility elements such as conduit, wiring, and plumbing lines and fixtures are non-contributing.



**Figure 28:**  
Wall mounted industrial  
entry porch light.

### INTERIOR ELEMENTS

The following elements are common among the cottage and studio interiors unless otherwise noted (see *Location* in side bar). Each element is described, assigned a historic value and condition rating, and most are illustrated. Value and condition ratings listed in the side bar are general for each feature type. Individual circumstances and/or conditions that differ are called out in the narrative.

#### FLOORING

*Location: all*

*Value: Non-contributing*

*Condition: Fair - Poor*

Layers of carpet and vinyl tiling are non-contributing. Wood finish flooring underneath these materials was not visible and requires further destructive investigation to verify its existence and condition. Original or early wood flooring would be considered a significant interior feature.

#### WALL & CEILING FINISHES

*Location: all*

*Value: Non-contributing*

*Condition: Fair - Poor*

Interior surfaces are either press board, gypsum board, or wood bead board in a few locations (Cottage A). These materials are non-contributing. However, the substrate should be investigated further to determine its historical value and condition.



**Figure 29 (left):**  
Early wall paper mounted to horizontal wood board substrate, exposed in Cottage C.



**Figure 30 (right):**  
Bead board mounted to substrate, exposed in Cottage A.



**INTERIOR WINDOW TRIM**

**Location:** Cottages  
**Value:** Contributing  
**Condition:** Fair

Contributing interior wood window trim is limited to surrounds four inches or more in width and of butt joint construction. This trim is most often found at the wood double-hung windows in upper units. All wood trim seems to be in fair condition.

**INTERIOR DOORS**

**Location:** all  
**Value:** Non-contributing  
**Condition:** Fair

There are no original interior doors. Most are mid-century or later alterations. These doors are typically solid or hollow core with modern hardware. They are non-contributing elements and appear to be in fair condition.

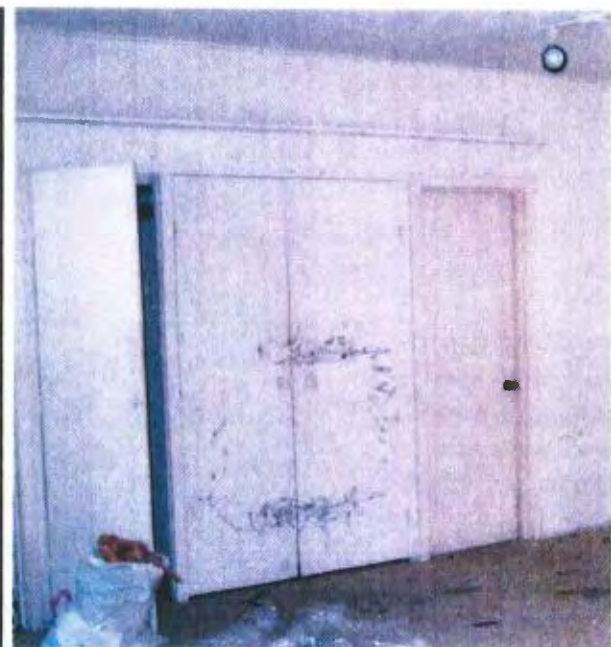
**INTERIOR DOOR TRIM**

**Location:** Cottages  
**Value:**  
>4" - contributing  
<4" - non-contributing  
**Condition:** Fair

Interior wood trim around doors at the perimeter walls are contributing if four inches or more in width with simple profile. However most interior door trim appears to be of the narrow modern variety and considered non-contributing elements. Trim, in general, is in fair condition.



**Figure 31 (left):**  
Interior window trim around double-hung window, west wall of Cottage A.



**Figure 32 (right):**  
Interior doors and trim at Cottage B.

**FIREPLACE**

*Location: all*

*Value: Non-contributing*

*Condition: Fair*

The upper unit main room of each cottage, as well as the Studio, features a brick veneer fireplace with elevated hearth. Concealed metal flues penetrate the roof and terminate with metal caps. These fireplaces appear to be functional and intact requiring only cosmetic repair.

**CASEWORK**

*Location: Cottages*

*-lower units only*

*Value: Contributing*

*Condition: Fair*

Built-in casework is only common to the lower units of the cottages. This includes wood shelving integrated with the battered foundation walls, and kitchen cabinet and counter elements. These elements are in fair condition in each lower unit. All casework at upper units appears to be non-contributing.

**LIGHTING**

*Location: all*

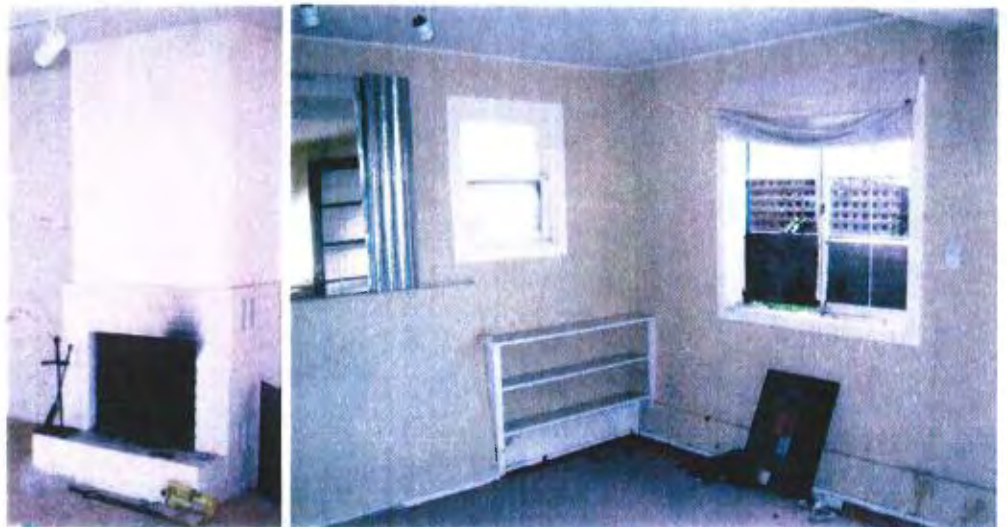
*Value: Non-contributing*

*Condition: Good*

Interior lighting is primarily ceiling mounted or track lighting. A majority are fairly recent fixtures. None are contributors to the property's character.

**Figure 33 (left):**  
*Typical fireplace.*

**Figure 34 (right):**  
*Built-in shelving and trim at lower unit, Cottage C.*



**KITCHEN & BATH  
FIXTURES**

*Location: all*

*Value: Non-contributing*

*Condition: Good - Fair*

Most kitchens and bathrooms have been updated over the years. There are no original or contributing common fixtures.

**MECHANICAL,  
ELECTRICAL, &  
PLUMBING**

*Location: all*

*Value: Non-contributing*

*Condition: Fair*

Interior systems have all been upgraded over time. There are no early wiring, piping, or conditioning systems. Existing elements are all non-contributing.



**Figure 35:** Existing kitchen, upper unit of Cottage D.



## REFERENCES

### BACKGROUND

Landmark Designation Report, Proposed Landmark No. 232, Case No. 2001.0232L.  
San Francisco: June 14, 2001.

### TECHNICAL

Howard, Hugh. *How Old Is This House?* New York: Farrar, Straus and Giroux, 1989.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1986.

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Weaver, Martin E. *Conserving Buildings*. New York: John Wiley & Sons, Inc., 1993.

Weeks, Kay D. and David W. Look. *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*. Washington D.C.: National Park Service, 1982.



## **INTRODUCTION AND METHODOLOGY**

At the request of Buttrick Wong Architects, Architectural Resources Group was asked to conduct a survey of the doors and windows at the structures at 1338 Filbert Street. ARG visited the site on February 4, 2008 to conduct the survey using as-built drawings provided by Buttrick Wong Architects. The goal of the survey was two-fold: to assess whether a door or window is historic and of those that are judged to be historic, to evaluate whether the door or window is repairable. Historic value was assessed through on-site evaluation of the building elements; no additional historic research was performed as part of this report. Doors and windows were considered to be historic if they appeared to have been installed during the periods of significance identified in the 2001 Landmark Designation Report: 1907, when the cottages were constructed; and the 1930s-1940s, when the structures were occupied and altered by artist Marian Hartwell.

As part of the survey, the basic condition of the doors and windows were recorded for reference purposes. The condition categories include the following:

- **Good:** The component is physically sound, requiring only cosmetic repair.
- **Fair:** The component is somewhat deteriorated, requiring only minimal replacement of materials and cosmetic repair.
- **Poor:** The component is severely deteriorated or missing, requiring replacement in kind.

Each door or window was then placed in a treatment category, based on the condition and whether or not the component is historic. The treatment categories are as follows:

- **Repair:** The component is historic, and it should be repaired as part of the proposed work.
- **Replace in kind:** The component is historic, but it is too deteriorated to be repaired in a cost effective manner. The door or window should be replaced to match the historic design.
- **Not historic:** The component is not historic and may be repaired or replaced at the discretion of the design team.

The type, condition, treatment category and any additional notes about each door and window are included in the spreadsheets that follow.

## **CONCLUSION**

Most of the windows at the Filbert Cottages are historic and should be maintained after being repaired to working order. Several of the historic windows are in a severe state of deterioration or are missing; these windows should be replaced to match the historic design. Many of the

doors are not historic, but the few doors that are historic should be repaired and maintained. Only one historic door is in such poor condition that it merits replacement in kind.

**REFERENCES**

Carey & Co. Inc. "Historic Fabric Assessment: 1338 Filbert Street Cottages." San Francisco: 21 August 2006.

San Francisco Landmark Designation Report, 1338 Filbert Cottages, 14 June 2001.

Filbert Cottages  
 Door Survey  
 ARG #07127

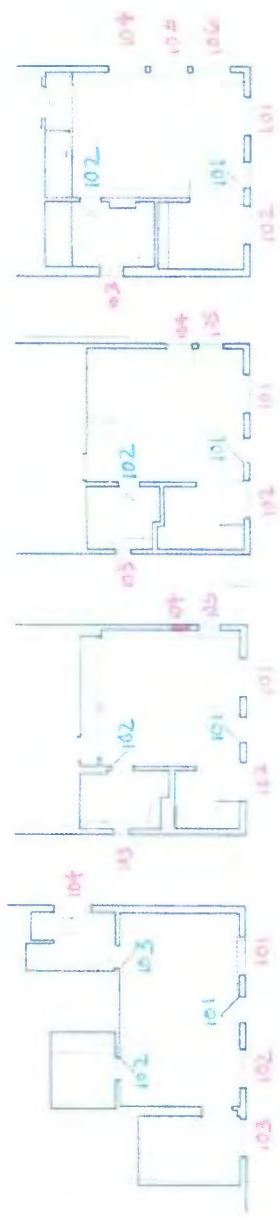
Cottage	Number	Door Type	Historic?	Condition	Treatment Category	Notes
A	101	1x5 French door	Y	Poor	Replace in kind	3 broken panes and bottom rail
A	102	Solid-core door	N	Good	N/A - not historic	
A	201	2x5 French doors (pair)	N	Fair / Poor	N/A - not historic	1 broken pane, rotted wood
A	202	2x5 French door	N	Fair	N/A - not historic	Deterioration at sill
A	203	Solid-core door	N	Fair	N/A - not historic	
A	204	Solid-core door	N	Fair	N/A - not historic	
A	205	2x5 French door	N	Fair / Poor	N/A - not historic	
A	206	2x9 French doors (pair)	Y	Fair / Poor	Repair	1 broken pane, deteriorated bottom rail
A	207	2x9 French doors (pair)	Y	Fair	Repair	
A	208	2x9 French doors (pair)	Y	Fair	Repair	2 panes missing, 1 pane cracked
A	209	2x9 French doors (pair)	Y	Fair	Repair	1 cracked pane
B	101	Solid-core door	N	Fair	N/A - not historic	Replace to match 101 at A and C
B	102	Hollow-core door	N	Fair / Good	N/A - not historic	
B	201	Solid-core door	N	Fair / Good	N/A - not historic	
B	202	2x4 French doors (pair)	Y	Fair	Repair	1 missing pane
B	203	Hollow-core door	N	Good	N/A - not historic	
B	204	Flush door	N	Good	N/A - not historic	
B	205	Plywood door	N	Fair / Good	N/A - not historic	
B	206	Solid-core door	N	Fair / Good	N/A - not historic	
B	207	Solid-core doors (pair)	N	Fair / Good	N/A - not historic	
B	208	2x5 French doors (pair)	N	Fair / Good	N/A - not historic	
B	209	Hollow-core door	N	Fair / Poor	N/A - not historic	
C	101	1x5 French door	Y	Fair	Repair	2 missing panes and mullion
C	102	Solid-core door	N	Good	N/A - not historic	
C	201	1x4 French door	Y	Fair	Repair	2 broken panes
C	202	Plywood doors (pair)	N	Fair	N/A - not historic	
C	203	Paneled wood door with glazing	N	Fair	N/A - not historic	Missing knob hardware
C	204	2x5 French door	N	Fair	N/A - not historic	1 broken pane
C	205	2x3 French door	N	Fair	N/A - not historic	
C	206	Hollow-core door with panel veneer	N	Fair	N/A - not historic	
D	101	2x4 French door	Y	Fair	Repair	2 broken panes and deteriorated bottom rail
D	102	Paneled wood door	Y	Good	Repair	
D	103	Paneled wood door	Y	Good	Repair	
D	201	2x5 French door	Y	Fair	Repair	3 broken panes and damage at hinges
D	202	Paneled wood door	Y	Good	Repair	
D	203	2x4 French doors (pair)	Y	Fair?	Repair	Condition may be found to be worse under coating at bottom rails
D	204	Hollow-core doors (3-part)	N	Fair	N/A - not historic	

13 Repair  
 1 Replace in kind  
 23 N/A - Not Historic

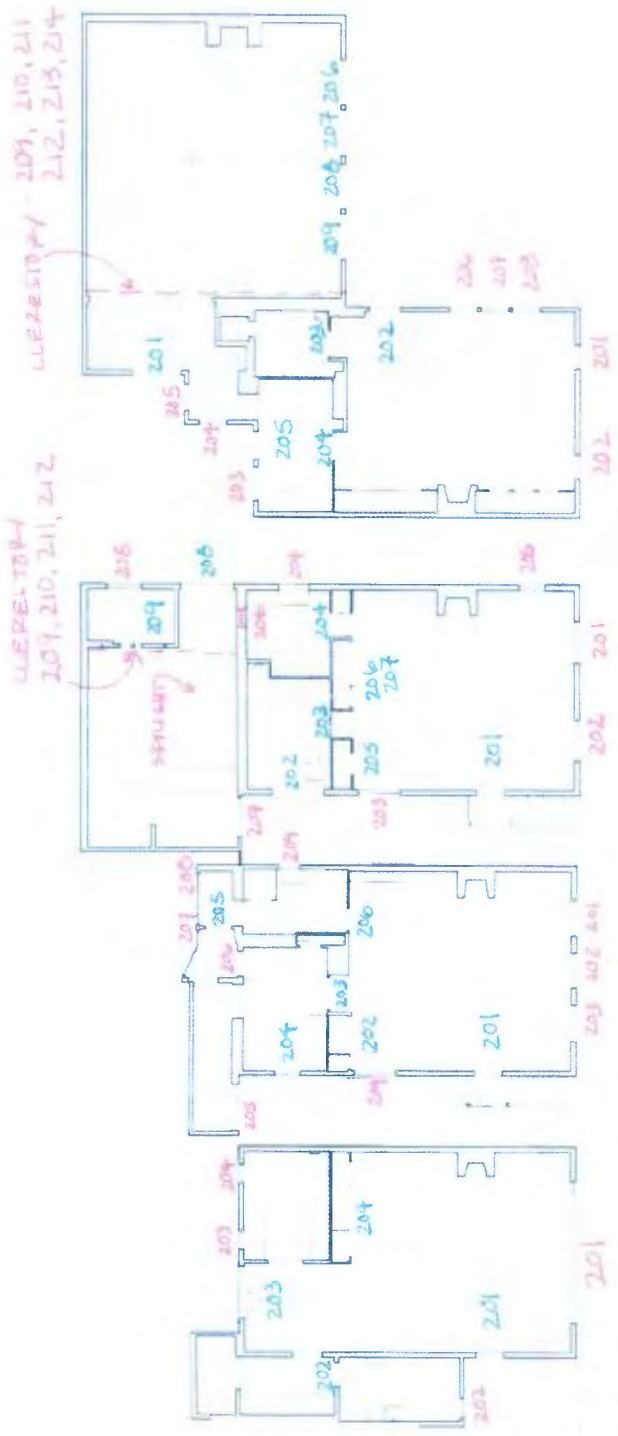
Filbert Cottages ARG  
Window Survey  
ARG #07127

Cottage	Number	Sash Type	Historic?	Condition	Treatment Category	Notes
A	101	1x3 casement (pair)	Y	Fair	Repair	Deteriorated bottom rail
A	102	1x3 casement (pair)	Y	Poor	Replace in kind	
A	103	1-lite transom	Y	Fair	Repair	Deteriorated bottom rail
A	104	3-lite fixed	Y	Fair / Poor	Repair	Deteriorated bottom rail
A	105	3-lite fixed	Y	Fair / Poor	Repair	Deteriorated bottom rail
A	106	3-lite fixed	Y	Poor	Replace in kind	Deteriorated bottom rail
A	201	1/1 double-hung	Y	Fair	Repair	
A	202	1/1 double-hung	Y	Fair	Repair	
A	203	1x3 casement (pair)	Y	Fair	Repair	2 broken panes
A	204	4/1 fixed bungalow style	N	Fair / Good	N/A - Not Historic	
A	205	4/1 fixed bungalow style	N	Fair / Good	N/A - Not Historic	1 pane broken
A	206	2x5 fixed	Y	Fair / Good	Repair	
A	207	2x5 fixed	Y	Fair / Good	Repair	
A	208	2x5 fixed	Y	Fair / Good	Repair	
A	209	2/2 double-hung clerestory	Y	Fair / Good	Repair	
A	210	2x2 fixed clerestory	Y	Fair / Good	Repair	
A	211	2x2 fixed clerestory	Y	Fair / Good	Repair	
A	212	2x2 fixed clerestory	Y	Fair / Good	Repair	
A	213	2x2 fixed clerestory	Y	Fair / Good	Repair	
A	214	2/2 double-hung clerestory	Y	Fair / Good	Repair	
B	101	1x3 casement (pair)	Y	Fair / Poor	Repair	
B	102	1x3 casement (pair)	Y	Fair	Repair	Deteriorated bottom rail
B	103	1-lite awning	Y	Poor	Replace in kind	Missing bottom rail and pane
B	104	1/1 double-hung	Y	Fair	Repair	Deteriorated bottom rail
B	105	1/1 double-hung	Y	Fair	Repair	Deteriorated bottom rail
B	201	4x5 fixed (salvaged door)	Y	Fair	Repair	Deteriorated bottom rail
B	202	4x5 fixed (salvaged door)	Y	Fair	Repair	Deteriorated bottom rail
B	203	1/1 double-hung	Y	Fair / Good	Repair	
B	204	Hopper	Y	Missing	Replace in kind	Missing sash
B	205	1/1 double-hung	N	Poor / Fair	N/A - Not Historic	Replace to match 104 and 105
B	206	1/1 double-hung	Y	Good	Repair	Covered by wall finish on both sides
B	207	1x3 casement (pair)	Y	Fair	Repair	Deteriorated bottom rail
B	208	1x3 hopper	N	Fair	N/A - Not Historic	
B	209	3-lite fixed clerestory	N	Fair	N/A - Not Historic	
B	210	3-lite fixed clerestory	N	Fair	N/A - Not Historic	
B	211	3-lite fixed clerestory	N	Fair	N/A - Not Historic	
B	212	3-lite fixed clerestory	N	Fair	N/A - Not Historic	
C	101	1x3 casement (pair)	Y	Poor	Replace in kind	
C	102	1x3 casement (pair)	Y	Poor	Replace in kind	
C	103	1-lite awning	Y	Fair	Repair	
C	104	1/1 double-hung	Y	Fair	Repair	Deteriorated bottom rail
C	105	1/1 double-hung	Y	Fair	Repair	Deteriorated bottom rail
C	201	3x5 fixed (salvaged door)	Y	Fair / Poor	Repair	Deteriorated bottom rail
C	202	1-lite fixed	N	Fair	Replace in kind	Replace with salvaged sash to match 201 and 203
C	203	3x5 fixed (salvaged door)	Y	Fair / Poor	Repair	Deteriorated bottom rail (may require replacement in kind)
C	204	1/1 double-hung	Y	Fair	Repair	
C	205	Sliding window	N	Fair	N/A - Not Historic	Deteriorated bottom rail
C	206	2x4 fixed	Y	Good / Fair	Repair	
C	207	3x3 fixed	N	Poor	N/A - Not Historic	
C	208	1-lite casements (pair)	N	Fair	N/A - Not Historic	1 broken pane
C	209	Hopper	Y	Poor	Replace in kind	Missing sash
D	101	1x3 casement (pair)	Y	Fair	Repair	
D	102	1x3 casement (pair)	Y	Fair	Repair	
D	103	1x3 casement (pair)	Y	Fair / Poor	Replace in kind	
D	104	3-lite awning	Y	Good	Repair	
D	201	3x3 fixed (4-part)	Y	Fair	Repair	2 panes replaced with louvers
D	202	1/1 double-hung	N	Fair / Good	N/A - Not Historic	
D	203	1x3 casement	Y	Fair	Repair	Deteriorated bottom rail
D	204	1x3 casement	Y	Fair	Repair	

37 Repair  
9 Replace in kind  
12 N/A - Not Historic



LEVEL 1



COTTAGE A

COTTAGE B

COTTAGE C

COTTAGE D

LEVEL 2

BLUE = DOOR  
RED = WINDOW

EXISTING PLANS

EXISTING PLANS

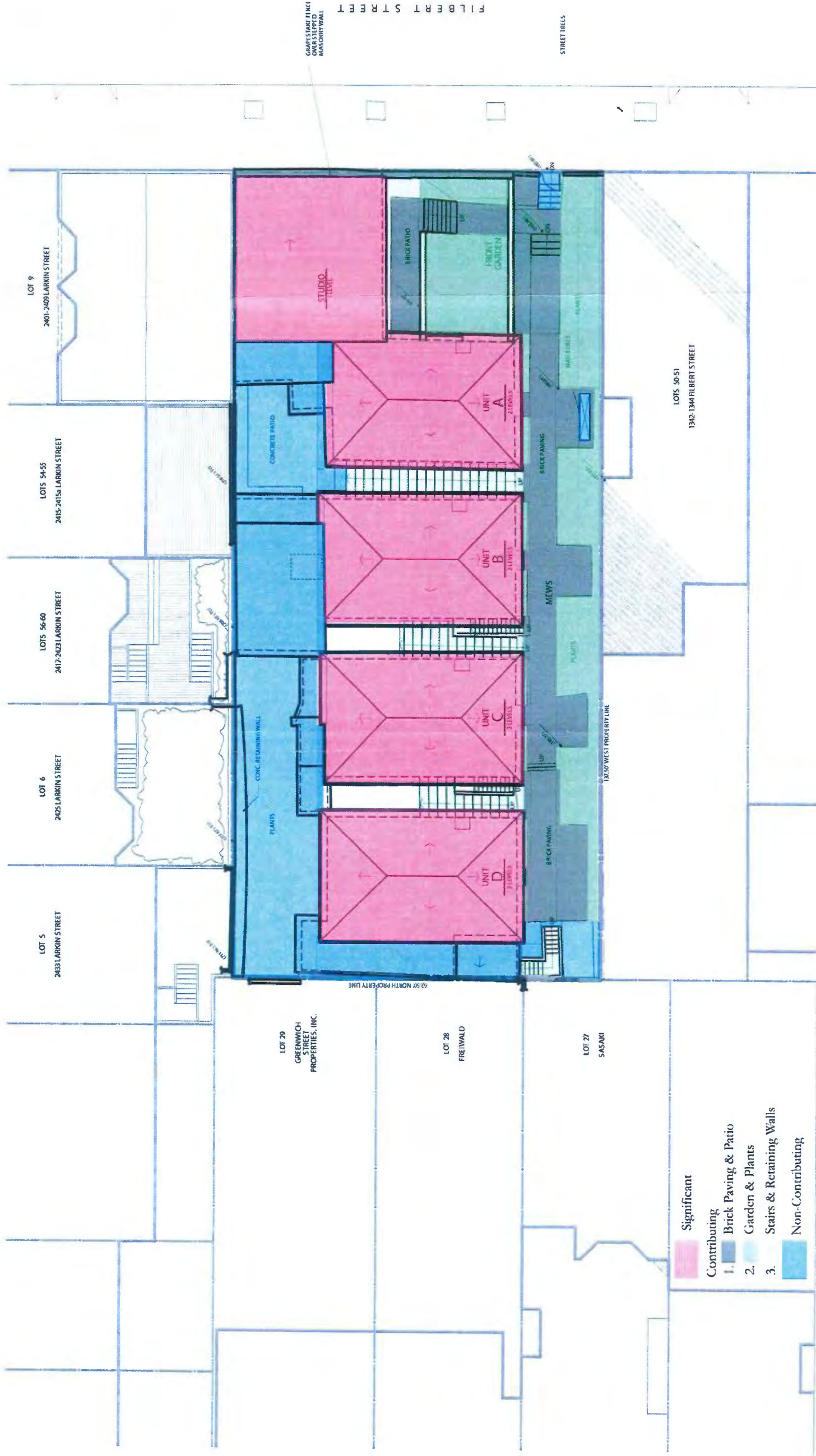
FILBERT STREET

A1

BUTTRICK WONG Architects

1000 10th Street, Suite 1000, San Francisco, CA 94103

K.V.  
2/4/08



- Significant Contributing**
- 1. Brick Paving & Patio
  - 2. Garden & Plants
  - 3. Stairs & Retaining Walls
- Non-Contributing**

EXISTING SITE PLAN 1/8 1:0



MEMORANDUM

DATE	January 14, 2009	PROJECT NO.	08207
TO	Buttrick Wong Architects	PROJECT NAME	Filbert Cottages
OF	1144 65 <sup>th</sup> Street Unit E Emeryville, CA 94608	FROM	Shannon Ferguson, Architectural Historian Michael Tornabene, Designer
CC	File	VIA	Email

REGARDING: ROOF AND CHIMNEY REHABILITATION AT THE FILBERT COTTAGES

This memorandum will address the proposed roof and chimney rehabilitation treatment for the Filbert Cottages (1338 Filbert Street), as well as provide additional detail for review specifically regarding the *Secretary of the Interior's Standards for Rehabilitation*, Standards 4 and 6. Page & Turnbull has been retained to assess the available treatment options, as well as provide recommendation to the appropriate roof cladding. At the request of Buttrick Wong Architects, Page & Turnbull conducted a site visit on December 16, 2008, to analyze the historic integrity of the roof assembly, as well as assess alterations to the roof during the structures' periods of significance. This memo provides a summary of our review.

**SECTION 1 – CONTEXT:** This section provides the context for Page & Turnbull's review, including an abbreviated history of the Filbert Cottages as well as a description of the components and construction of the roof assemblies.

The cottages are situated on Block 524, Lots 31, 32, 33, and 34 in the Russian Hill neighborhood of San Francisco (**Figure 1**). The four original cottages were built in 1907 in a row running north and south. A later addition, called the studio, was added to the foremost cottage (Cottage A, closest to the street) in 1943 (**Figures 3-4**). Later additions were made to the rear of three of the cottages, probably in 1953. The property also contained a landscaped garden. The exterior of the four original footprint cottages, except for the additions added to the rear of the three cottages, the studio, and certain landscaping features were determined to be a San Francisco Landmark by the San Francisco Board of Supervisors in 2003. The cottages were determined to meet National Register of Historic Places Criterion A, for their association with the aftermath of the 1906 Earthquake and Fire and the post-emergency housing needs of the time, and for their association with important periods in San Francisco art history. The cottages were found to meet Criterion B for their association with the life of Marian Harwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute). Lastly, the cottages were found to meet Criterion C for embodying distinctive characteristics of vernacular post-earthquake period architecture (wood frame, rusticity, simplicity, informality); the cottages also feature unique siting, a court plan, and Craftsman-period references. The landscape was also found to represent a distinguishable entity under Criterion C. As stated in the Landmark Designation report, the cottages' periods of significance are 1907 and 1930s-1972.

Cottages A, B, C and D are each capped by a hipped roof with boxed eaves (**Figure 5**). The roof assemblies consist of common rafters with purlins with hip rafters and a ridge board. Wood shingles, six to eight inches in width, are fastened directly to the purlins with a

double overlap. No sheathing or diaphragm appears to exist, as the shingles are visible and exposed on the underside of the roof. The wood shingles are covered with two layers of roofing material consisting of layers of asphalt shingles and tar. Roof drainage consists of box gutters. A layer of metal, likely a previously installed gutter, covers the perimeter of the roof. The Studio has a shed roof with common rafters. The roof is covered in lengths of asphalt paper (**Figure 6**). Both the Cottages and Studio have a round metal flue to provide exhaust for interior fireplaces.

**SECTION 2 – VISUAL OBSERVATIONS:** This section of the report describes conditions observed during our site visit on December 16, 2008.

Samples of the roofing materials were taken in three areas: (1) back of Cottage A; (2) joint of Cottage A and Studio; and (3) ridge of Cottage C (**Figures 1-2, 7-8**). The following observations were noted at each location:

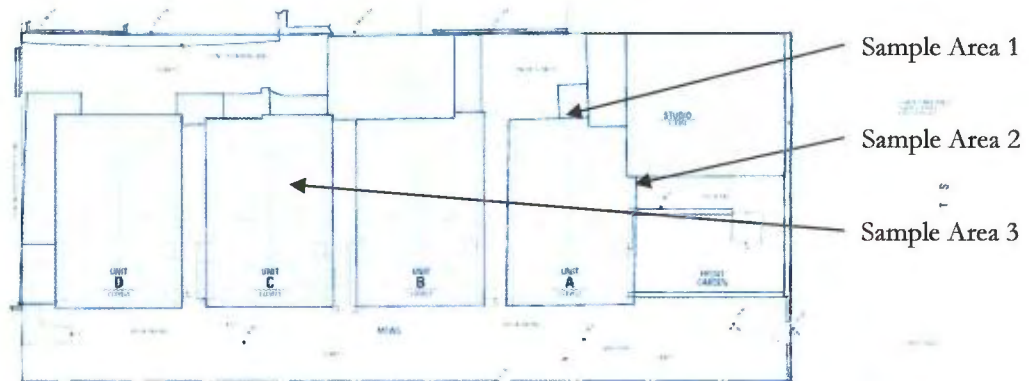


Figure 1. Filbert Cottages existing site plan (Buttrick Wong Architects, 2008).

*Sample Area 1:*

Three layers of roof cladding are visible in this location. Visible layers, starting with earliest material applied to the extant roof framing, include:

- **Wood Shingle and Metal Flashing:** The earliest layer of roof cladding consists of redwood shingles that vary in width between 6 and 8 inches, with an exposure of approximately 10 inches. A painted sheet metal surface is fastened to the top surface of the shingles and continues into the existing gutter.
- **Red Asphalt Shingle and Tar:** Two distinct layers of red asphalt tiles are applied to the surface of the wood shingles. The two distinct roof cladding campaigns are differentiated by a layer of tar applied to the surface of the first asphalt shingle layer.
- **Black Asphalt Shingle:** A single layer of overlapping black asphalt shingles forms the most recent roof cladding applied.



*Sample Area 2:*

All layers of roof cladding at Sample Area 2 were consistent with those noted at Sample Area 1. These layers consist of black asphalt on top, followed by a double layer of red asphalt shingles, tar, a single layer of red asphalt shingles, and finally the wood shingles. The order of the roofing layers should be consistent with sample area 1 and 3.

*Sample Area 3:*

Three layers of roof cladding are visible in this location. Visible layers, starting with earliest material applied to the extant roof framing, include:

- Wood Shingle: The earliest layer of roof cladding consists of redwood shingles that vary in width between 6 and 8 inches (the exposure was unknown at this location). No sheet metal was visible at this sample area.
- Red Asphalt Paper and Tar: Two distinct layers of red asphalt rolled paper are applied to the surface of the wood shingles. The two distinct roof cladding campaigns are differentiated by a layer of tar applied to the surface of the first asphalt paper layer.
- Black Asphalt Shingle: A single layer of rolled black-asphalt sheathing forms the surface material.

Asphalt shingles on Cottages B and D appear to have been recently installed and are in fair condition, and thus no investigative demolition was undertaken at these roofs (**Figure 2**). Asphalt shingles on Cottages A and C are in poor condition with many shingles broken and missing, exposing the different layers of roofing material.

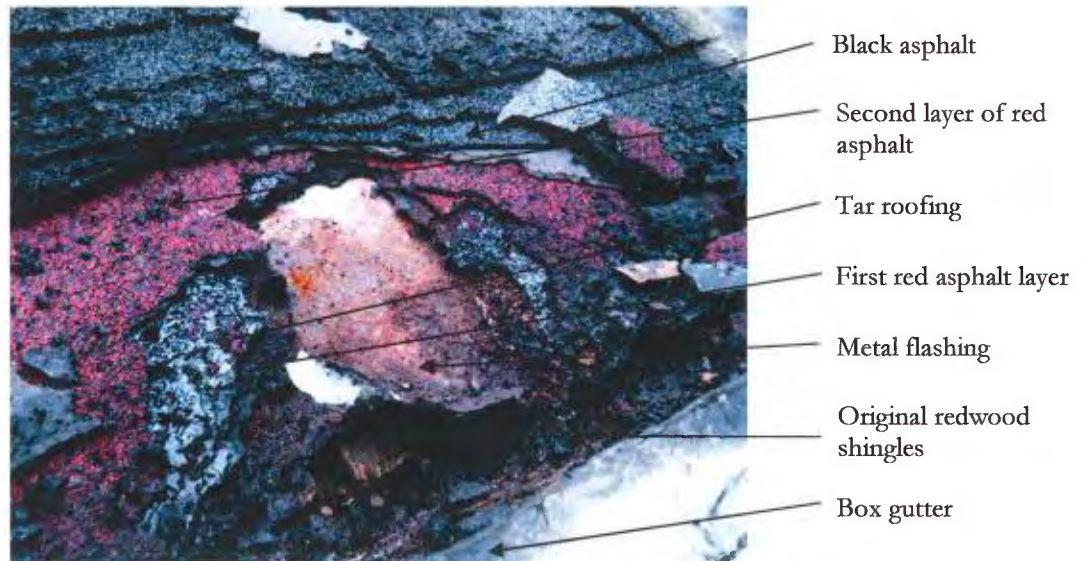


Figure 2. Detail of layers of roofing material at Sample Area 1. Note wood shingles on bottom, followed by metal flashing, red asphalt, tar, another layer of red asphalt and finally black asphalt.

**SECTION 3 – DISCUSSION:** This section is intended to review some of the factors in determining the appropriate solution for repairing the cottage roofs, including proper treatment of a Landmark building under the *Secretary of the Interior's Standards for Rehabilitation*.

*The Secretary of the Interior's Standards for Rehabilitation* (the Standards) are the benchmark by which Federal agencies and many local government bodies evaluate rehabilitative work on historic properties. The Standards are a useful analytic tool for understanding and describing the potential impacts of substantial changes to historic resources. Compliance with the Standards does not determine whether a project would cause a substantial adverse change in the significance of an historic resource. Rather, projects that comply with the Standards benefit from a regulatory presumption that they would have a less-than-significant adverse impact on an historic resource. Projects that do not comply with the Standards may or may not cause a substantial adverse change in the significance of an historic resource.

According to Secretary's Standards 4 and 6, respectively, "Changes to a property that have acquired historic significance in their own right will be retained and preserved," and "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."

The Landmark Designation report for the Filbert Cottages establishes the periods of significance as 1907 and 1930s-1972. Historically significant features and materials from the first period of significance (1907) include the wooden shingles found on the roofs of the cottages. The boxed eaves and asphalt and tar roofing materials are historically significant features and materials from the second period of significance (1930s-1972).

In addition, the Filbert Cottages can be compared to the "earthquake shacks" constructed as immediate housing for a population that was left homeless after the 1906 Earthquake and Fire. Like the Filbert Cottages, earthquake shacks were built in rows in a vernacular style with wood roof rafters and purlins covered with wood shingles and round metal flues for chimneys approximately 10" in diameter (**Figures 9-11**). Based on this documentary evidence, it would be appropriate to repair or replace in kind the wood roof rafters, shingles and round metal flues dating from the first period of significance.

Because the boxed eaves and asphalt and tar roofing materials from the second period of significance represent changes to the property that have acquired historic significance in their own right, it would also be appropriate to repair or replace these materials in kind.

**SECTION 4 – RECOMMENDATION:** This section provides guidance on how to proceed with determining the appropriate roof rehabilitation of the subject property.

As discussed in the Context section of this report, the Landmark Designation outlines two distinct periods of significance for the subject property. As such, two alternative treatments are available for the rehabilitation of the roof cladding and one alternative treatment for the chimney that are historically accurate and representative of the cottage's period of

significance. These options are:

*Rehabilitation with Wood Shingles (Typical to the Original Period of Significance, 1907):*

In-kind reinstallation of shingle cladding would constitute a minor alteration under the San Francisco Planning Code, and does not have an impact on the integrity of the historic resource. Page & Turnbull recommends installation of shingles matching the oldest extant layer in finish, dimension, and surface treatment. Shingles characteristic to the earliest period of the cottage's construction are 1/4 inch redwood, 6-8 inches wide, with a rough finish; further analysis would be necessary to determine exact exposure depth. New wood shingles should consist of fire retardant treated Class A assemblies in accordance with CBC Section 1505.6.

*Rehabilitation with Asphalt Shingle (Typical to the Second Period of Significance, 1930s-1972):*

Red asphalt shingles, likely installed by Marian Harwell, would also be an appropriate replacement roof cladding representative of the second period of significance. New asphalt shingles should be designed to match the historic red asphalt in size, color, and installation pattern. Further analysis would be necessary to determine exact exposure depth and surface color. While red asphalt shingles are an appropriate roof cladding, they are not required. Black asphalt shingles would also be an appropriate roof cladding.

*Rehabilitation with Round Metal Flue (Typical of Both Periods of Significance)* a Metalbestos (or equal) flue-pipe style, 10" diameter, with a stainless finish would be appropriate.

Regardless of the cladding material chosen, the boxed eaves should be repaired or replaced in-kind. These eaves represent the historic condition, existing both at the original construction period and during the second period of significance.

Both roof and chimney treatments appear to be consistent with the *Secretary of the Interior's Standards for Rehabilitation*, and as such would not affect the landmark status of the Filbert Cottages.



**SECTION 5 – PHOTOGRAPHS:** This section includes photographs of the Filbert Cottages by Page & Turnbull, December 16, 2008, unless otherwise noted.



Figure 3: View of the primary (west) facades of the cottages and south façade of Cottage A. Note boxed eaves.



Figure 4. View of the primary (west) façade of the studio.



Figure 5. Detail of cottage roofs. Note the round metal flues on the cottages.





Figure 6. Detail of Studio roof. Note the round metal flue in the background.

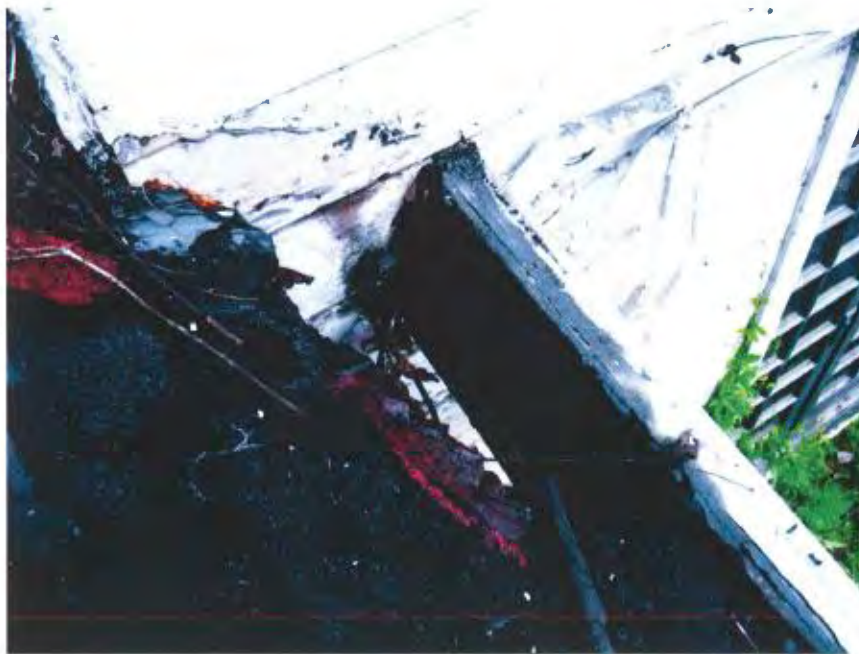


Figure 7. Location of Sample 2 at the joint of Cottage A and Studio.



Figure 8. Location of Sample 3 at the ridge of Cottage C. Sample area is circled in red.



Figure 9. Row of shacks on First Street, 1934. Note shack at left with hipped roof clad in wood shingles (San Francisco History Center, San Francisco Public Library).





Figure 10. Earthquake shack, 1906. Note exposed rafter tails, wood shingles and round flue (San Francisco History Center, San Francisco Public Library).



Figure 11. Richmond district refugee camp, 1906. Note roof construction consisting of rafters and purlins (San Francisco History Center, San Francisco Public Library).

MEMORANDUM

DATE	April 28, 2009	PROJECT NO.	08207
TO	Buttrick Wong Architects	PROJECT NAME	Filbert Cottages
OF	1144 65th Street Unit E Emeryville, CA 94608	FROM	Michael Tornabene Ben Marcus
CC	File; Ruth Todd	VIA	E-mail

REGARDING: BRICK PAVING OF 1338 FILBERT ST.

This memorandum was prepared by Page & Turnbull at the request of Buttrick Wong Architects to address the treatment of brick paving at the Filbert Street Cottages (1338 Filbert Street).

Currently unoccupied, the Filbert Cottages are being rehabilitated by Buttrick Wong as residential units. To facilitate parking, a below grade parking structure is planned which require excavating under the existing structures. The construction of the parking structure and rehabilitation of the houses will disrupt the site's landscaping, including character defining brick pavement and steps, features deemed significant in the property's 2001 Landmark Designation Report.

Buttrick Wong has requested that Page & Turnbull evaluate means of preserving the brick pavement in place during construction, and specify procedures for selective removal and reinstallation of the historic bricks where necessary. Page & Turnbull conducted site visits on December 16<sup>th</sup>, 2008, and March 12<sup>th</sup>, 2009, to analyze the integrity of the brick paving and review viable alternatives for its preservation.

The following memorandum summarizes the pavement's historic context and significance, describes its current conditions, evaluates options for in-situ protection and selective removal, and makes recommendations for its conservation and post-construction restoration.

**Context and Site Description**

Located in San Francisco's Russian Hill neighborhood, 1338 Filbert Street consists of four cottages in a row built in 1907. Known as "earthquake cottages," the structures were built to provide housing after the 1906 earthquake. A later addition, called the studio, was added to the foremost cottage (Cottage A, closest to the street) in 1943. The brick pavement consists of a walkway that extends the length of the west half of the site. Four small projecting patios connect the entry of each cottage to the walkway; on the opposite side of the walkway are larger patios for each cottage. Brick steps and an elevated brick patio are located in front of the studio.

The Landmark Designation Report for the property establishes the periods of significance as 1907 and 1930s-1972. The landscape of the first period of significance is unknown, and no documentation of it has been found to date. The current landscape features, which are listed in the report as "brick pathways, stairs and patios" appear to date from the second period of significance (1930s-1972) and are established as significant because of their association with Marian Hartwell, an artist and former resident.



Figure 1: View looking south of the brick path and 1907 cottages, at left.



### Visual Observations

The following construction details and conditions of the brick pavement were observed on December 16<sup>th</sup>, 2008, and March 12<sup>th</sup>, 2009:

- The pavement is constructed with common bricks of varying sizes. At least three different sizes of brick were noted.
- Some bricks exhibited a stamp with the letters “C H” (Figure 2).<sup>1</sup>
- All bricks sit upon a compacted sandy soil bed (no evidence of concrete setting bed or slab was found except at the stairs and patio adjacent to the studio) (Figure 3).
- All pavers are set in a “stacked” coursing pattern. Garden plots are bordered by raised brick planters (figure 4).
- Grout was used in all joints between the brick units
- Grout joints are typically ¼ in. or less in the central walkway. Areas of brick patios adjacent to garden plots have joints of varying width.
- Hard concrete (Portland cement) parge coverings were added at some heavily trafficked areas, such as some stairs and patios. At these locations, the original bricks may also have been removed and replaced or reinstalled.
- There is approximately 1122 s.f. of brick paving, broken down into the following areas:
  1. Walkway: 545 s.f.
  2. Projecting patios adjacent to garden plots in front of cottages A, B, & C: 148 s.f.
  3. Patio of cottage D: 209 s.f.
  4. Patio of Studio: 135 s.f. (Figure 5)
  5. Path and Stair to Studio: 85 s.f.
- Deterioration conditions include:
  - Biological growth including algae, moss and higher plants
  - Cracked, spalled and missing masonry units
  - Cracked, eroded and missing mortar joints
  - General soiling of the brick surface



Figure 2: Stamped brick



Figure 3: Bedding is a soil/sand mixture



Figure 4: Walkway showing “stacked” coursing and raised brick planter

<sup>1</sup> Preliminary research revealed that “CH” may not be a manufacturer’s stamp, but that bricks used in the construction of City Hall were stamped “C H.” For information on stamped bricks see “California Bricks,” <http://calbricks.netfirms.com/brick.ch.html>



### Proposed Treatment Options

The Landmark Designation Report establishes the brick paving as a character-defining feature of the property and landscape. As such, the paving must be retained to comply with the guidelines established by *The Secretary of the Interior's Standards for Rehabilitation* (the Standards). Two primary treatment options are viable for the conservation of the extant brick paving. The choice of option is based directly upon the proposed construction activity at or around the paved area. The options are outlined below.

#### *Retain in Place:*

Retention of portions of the pathways and patio (**Figure 5**) in situ is possible and would be a preferable preservation option. However, because of the adjacent subterranean site work proposed, significant protection must be installed to mitigate potential damage and allow for full restoration. To adequately protect all masonry, the following layers should be installed above the bricks during construction:

- One layer of plastic sheathing
- One layer of 1-2 inch thick polyethylene foam
- One layer of 1 in. plywood over flat surfaces, with at least 4 in. extending past of all masonry surfaces
- 2x4 wood blocking at both sides of raised brick garden plot enclosures. Cover with plywood cut to fit and secure to wood blocking with screws.
- If heavy construction equipment is to be used, add one layer of 4 ft. by 8 ft. Trench Plate® (if no construction or heavy lifting equipment is expected on or adjacent to the existing masonry path-of-travel, a second layer of 1 in. plywood can be substituted for the Trench Plate®)

#### *Remove and Re-install:*

Proposed subterranean site-work at the south eastern portion of the site is likely to damage the brick steps and pathway in that area. In addition, the garden in the courtyard between Cottage A and the Studio (**Figure 5**) will be removed and replaced in a somewhat different configuration due to the need to add a carlift for access to the garage.

Due to the potential for damage to the historic fabric, a viable treatment option in this area is the removal, salvage, and re-installation of the brick. The loose construction of the historic pavement on a soil/sand bedding would allow for retention of a high percentage of the existing masonry (retention of at least 95% of the individual brick units is anticipated). Masonry units would be removed and salvaged where possible, with new masonry installed to match the historic upon reinstallation where necessary.

### Recommendations

Page & Turnbull recommends preserving the pavement in place where possible using the protective measures outlined above. In areas directly affected by the garage construction, the bricks should be removed and reinstalled. To accomplish this, comprehensive documentation of the brick pavement throughout the site is necessary. The following section outlines procedures for preliminary vegetation removal (necessary for accurate documentation), documentation, brick removal mock-ups, proper storage, and brick reinstallation.



**Figure 5: Garden in between of Cottage A and Studio (lower right). The garden will be reconfigured, and the adjacent steps and walkway will most likely have to be removed and reinstalled.**

*Vegetation Removal*

Currently, the historic brick paving is overgrown with plants, moss and algae which obscure the individual pavers making accurate documentation difficult. Prior to beginning any survey, the pathways and adjacent garden plot areas should be completely cleared of plants. Plant removal should be accomplished without damage to the historic bricks, using hand tools only. Surface dirt, algae, and moss should be removed with a stiff, natural bristle brush. NOTE: chemical biocides, weed killers, or other chemicals should *not* be used during plant removal.

*Documentation of Brick Walkway, Garden Enclosures, Steps and Patio*

Accurate documentation is critical to reproducing the existing configuration and appearance of the brick pavement following rehabilitation of the cottages. Documentation must be completed *before* any demolition or construction work on the site or structures is undertaken. Once the site has been cleared of plants, detailed measured drawings of the brick paver walkways and terraces should be completed.

The survey of the pavement should be performed by personnel trained in producing measured drawings and photogrammetry, and must include the following:

- An overall plan showing the layout and design of the brick walkways, garden enclosures, stairs and terraces, and their relationship to structures, retaining walls, and other features within the site.
- A minimum of three (3) detail plans or high resolution photogrammetric images, keyed to the overall plan, which divide the brick pavement into sections (by brick type and location, for example) in order to document the configuration of individual bricks in greater detail. Detail drawings or photographs should depict each brick, including steps and garden plot enclosures (low walls formed of vertically laid bricks). Information including typical brick size and joint width should be recorded and photographic representation of each brick type in a particular area keyed to the detail sheets.
- Rectified photogrammetric recording of raised features such as stairs, terraces, and garden plot enclosures.

*Brick Removal Mock-ups*

Following documentation, the historic brick pavers which will be directly affected by the construction of the parking garage should be properly removed and stored, with their location noted on drawings. Mock-ups of brick removal and cleaning techniques should be tested on a small area of the pavement before full removal is undertaken. The following are recommended mock-ups for removal and cleaning.

Mock-up 1: Removal in Sections

1. Cut the pavement into 2 foot by 2 foot square sections. Make cuts *ONLY* through mortar joints. Do not cut through brick units.
2. Label section and mark location on corresponding drawings.
3. Dig a small trench approximately one foot down on either side of the sectioned pavement.
4. Insert shovels underneath pavement section and remove section.
5. Remove bricks from one location (i.e. Patios, steps, etc.) at a time. Do not mix different brick types or sizes on a single palette unless they are removed from the same area.
6. Stack brick sections on a wooden or plastic palette (palette bottom should be covered with layers of polyethylene plastic sheet to separate bricks from wood, as rising water, wood rot, and chemically treated wood can stain the masonry).
7. Protect stacked bricks from elements if they are to remain at the site or be exposed to moisture.

Mock-up 2: Piecemeal Removal

1. Define area of bricks to be removed based on location of proposed construction/excavation activities (i.e. 5 square feet of walkway, steps, 10 square feet of patio, etc.).
2. Remove bricks from one location (i.e. Patios, steps, etc.) at a time, taking care to clean and store bricks by brick type and size. Do not mix different brick types or sizes on a single palette unless they are removed from the same area.
3. Pry loose bricks up from the soil bedding using hand tools only to reduce the potential for damage.
4. Remove all loose mortar by hand using a chisel. Tenacious mortar should be removed by chipping only the mortar portion away with a small brick hammer, or with a hammer and sharp masonry chisel. A hand held short stroke pneumatic hammer and chisel may be also be used, though care must be taken not to chip or otherwise damage the brick units. Further testing of mortar removal techniques should be conducted to establish the gentlest and most efficient mortar removal process.
5. Clean bricks of dust and surface soiling using a natural bristle brush and potable water. To preserve the historic appearance and "patina" of the bricks, no wire bristle brushes or chemical cleaners should be used for cleaning.
6. See steps 6 and 7 above.

Reinstallation

Reinstallation of the bricks should take place during the landscaping phase of the project after major construction has been completed. Due to the age of the historic bricks and the desire to preserve their historic appearance, a combination of installation techniques should be used which adequately supports new pavement while protecting the historic masonry units. The following are recommendations for bedding the reinstalled walkway, ensuring proper drainage, rebuilding the steps, and selecting an appropriate grout for joints.

Bedding and Joints

Brick paving can be classified by two basic systems; flexible and rigid. Flexible brick pavements usually consist of mortarless brick paving over a sand setting bed and an aggregate base. Rigid brick pavements generally consist of mortared brick paving over a concrete slab. The extant historic pavement is a unique "combination system," with mortared joints over a compacted soil bedding.

Page & Turnbull recommends reproducing as closely as possible the existing appearance of the pavement in order to retain the status of a character defining feature. This includes reproducing the existing configuration and mortar joints. Because the existing historic walkway is installed on soil alone, the removed bricks should be reinstalled in a manner similar to the historic paving. However, adequate compaction and grading of the soil, combined with appropriate bedding materials such as compacted aggregate base rock and leveling sand will ensure proper drainage. In addition, a soft mortar will retain the current appearance of the joints, yet remain permeable. The following are recommended products and procedures for preparing the base layer and reinstalling the paving bricks.

1. Lay out the guidelines of walkways and steps based on historic configuration of bricks, recorded in previously completed documentation. Historic configuration includes asymmetries such as slightly rotated configuration of the overall paving in relation to buildings, variable joint sizes, etc. Such variations help to retain the historic character of the paving and avoid an overly "restored" look.
2. Dig out the soil to leave room for adequate bedding material. Bedding should include 6-8 inches of compacted aggregate base rock and two inches of bedding sand (total of 8-10 inches). Once subgrade has been excavated, compact the bottom using a mechanical compactor to avoid future settling or heaving of the pavement.



3. Install a 6-8 Inch base layer of compacted aggregate base rock. Aggregate base rock is a dense, graded blend of coarse and fine aggregate which when properly placed and compacted provides a stable base
4. Cover base rock layer with landscaping fabric. Lay the fabric on top of the tamped gravel. Overlap the sheets about 2 inches. Then spread, smooth, and tamp a two inch layer of sand.
5. Dampen sand and draw a straightedge across the sand to smooth it out. Screed the sand, give the surface a slight crown so that water will run off easily. A slope of 1/8 to 1/4 inch per foot is recommended for pavement and stair treads.<sup>2</sup>
6. Use a level to check for proper slope and to make sure the bricks are all at the same height. Lay out bricks taking care to match the "stacked" coursing of the historic pavement.
7. Joint should be filled with a dry, lime based mortar mix rather than plain sand. This will provide a durable surface that matches the historic joint appearance, but allows water to permeate reducing potential ponding on the walkway surface. Sweep dry mortar mix into the joints, remove excess mortar, and sprinkle the surface gently with water until the mix is wet. Repeat the sprinkling process twice at 15-minute intervals to ensure adequate water in the mortar. The mortar will harden within a few hours. Over the following days, dampen the surface once again. The concrete will bond with the sand to form a hard joint.

#### Grout Type

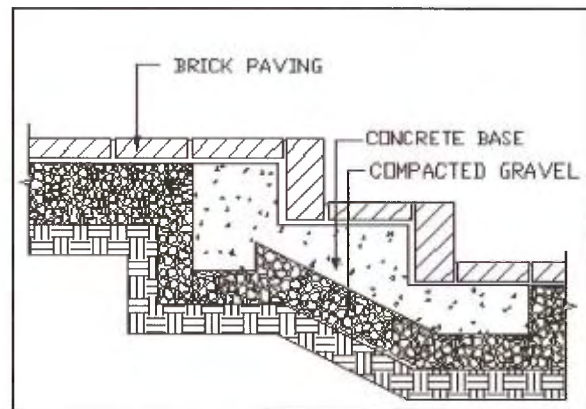
Mortar should conform to ASTM C 270 Specification for Mortar for Unit Masonry. For historic brick paving, a soft mortar is recommended which will reduce potential damage to the brick units from thermal expansion, preferential deterioration and weathering, and cracking. A Type 'O' mortar is recommended consisting of the following component proportions:

- 1 part portland cement;
- 2 parts hydrated lime or lime putty;
- 9 parts washed sand, with color chosen to match the existing historic mortar.

The thickness of the mortar joints should be 1/4 inch to match the joint spacing of the existing historic walkway. Joints in the garden patio areas can vary within an average of 1/4 inch.

#### Stairs

Brick steps should be supported by a concrete base. Deflections or settlement of the support must be minimized to avoid cracking in the brickwork. Figure 5 shows a typical concrete support system for steps. Brick should be adequately bonded to the support or restrained around its perimeter to avoid loosening of units. Mortar is usually used to bond the brick to the concrete. This paving system is very effective when proper materials and installation are used. Dowels or ties into the mortar joints are not necessary since the mortar provides adequate bond. Since the paving assembly is supported on its own footing, an isolation joint should be used between the pavement and steps.



**Figure 6: Typical construction of brick stairs, showing concrete base and aggregate base layer**

<sup>2</sup> Brick Institute of America (BIA). Technical Notes 29 - Brick in Landscape Architecture - Pedestrian Applications, July 1994.

<http://www.gobrick.com/BIA/technotes/t29.htm>. Accessed March 18th, 2009.

Garden Plot Enclosures

Raised brick garden plot enclosures were constructed using bricks laid end-to-end, with the narrow face of the brick mortared to the underlying paver. Where protection in situ is possible, garden plot enclosures should be surrounded by 2 x 4 inch wood blocking at both sides and covered with plywood cut to fit and secured to the wood. Where garden plot enclosures must be removed, especially at the southern portion of the site, accurate reconstruction is necessary. Reconstruction is a simple procedure involving laying a thin band of new mortar bedding at the edge of the underlying pavers, laying bricks end-to-end (narrow face down, leaving 1/4 to 3/8 inch joints between the bricks), and grouting joints using the mixture specified in the previous "Grout Type" section. Bedding joints should be tooled to avoid excess mortar on the surface of the adjacent pavers.

**Conclusion**

In addition to providing expertise in preservation matters, Page & Turnbull was asked to consider issues of sustainability such as increasing the drainage capacity of the pavement system through compacted aggregate base rock and the addition of water permeable joints. We agree that a base layer that increases permeability is an improved approach, and have included recommendations for such a system within the "Bedding and Joints" section. Regarding material for joints, we have recommended that new joint material resemble the existing joint system, which is a hard, likely Portland cement-based mortar. To increase porosity, we have suggested a soft, high sand-content, lime-based mortar that is brushed into joints in dry form, and sets up in place with water. The increased porosity and softness of this mortar should increase water percolation, while retaining the historic appearance of the joints.

The brick pavers at 1338 Filbert Street are a character defining feature listed in the properties' Landmark Designation Report and should be documented, protected and conserved during the planned rehabilitation of the cottages. Where possible, the pavers should be retained in situ and adequately protected. Where construction and excavation will interfere directly with the paving, careful removal, storage, and reinstallation using historically appropriate grouts should be carried out to ensure the preservation of these significant features.





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Historic Resource Evaluation  
Final Draft

Filbert Street Cottages  
1338 Filbert Street  
San Francisco, California

22 July 2009

Prepared for  
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Emeryville, CA

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TABLE OF CONTENTS

I. INTRODUCTION ..... 2

II. SUMMARY OF DETERMINATION ..... 2

III. CURRENT HISTORIC STATUS ..... 3

*National Register of Historic Places* ..... 3

*California Register of Historical Resources* ..... 3

*San Francisco City Landmarks* ..... 3

*Other Studies* ..... 4

IV. EXISTING CONDITIONS ..... 4

V. HISTORIC CONTEXT ..... 5

*Development of Russian Hill* ..... 5

*Site History* ..... 7

VI. EVALUATION ..... 8

*San Francisco Landmark Designation Report (July 12, 2001)* ..... 9

*Carey & Co., Historic Fabric Assessment (August 21, 2006)* ..... 10

*Architectural Resources Group, Door and Window Survey (February 15, 2008)* ..... 11

*Conclusion* ..... 11

VII. PROJECT SPECIFIC IMPACTS ..... 12

*Proposed Project* ..... 12

*California Environment Quality Act (CEQA)* ..... 13

*City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources* ..... 15

*Compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties* ..... 16

*Analysis of Project Specific Impacts under CEQA* ..... 24

*Analysis of Cumulative Impacts under CEQA* ..... 24

*Analysis of Need for Mitigation* ..... 24

VIII. CONCLUSION ..... 25

IX. REFERENCES CITED ..... 26

X. PHOTOGRAPHS ..... 27

XI. APPENDICES ..... 30

    A. *Architectural Drawings, Buttrick Wong Architects, June 5, 2009* ..... 30

    B. *Landmark Designation Report, July 21, 2001* ..... 30

    C. *Historic Fabric Evaluation, Carey & Co., August 21, 2006* ..... 30

    D. *Door and Window Survey, ARG, February 15, 2008* ..... 30

    E. *Significance Diagram, Page & Turnbull* ..... 30

    F. *Roof and Chimney Rehabilitation Memo, Page & Turnbull, January 14, 2009* ..... 30

    G. *Landscape and Paving Rehabilitation Memo, Page & Turnbull, April 28, 2009* ..... 30



## I. INTRODUCTION

This Historic Resource Evaluation (HRE) has been prepared at the request of Buttrick Wong Architects for proposed alterations to the Filbert Street Cottages, also known as the Bush Cottages, at 1338 Filbert Street, San Francisco, California. The cottages are situated on Block 524, Lots 31, 32, 33, and 34 in the Russian Hill neighborhood of San Francisco (see Figure 1, site plan). The four original cottages were built in 1907 in a row running north and south. A later addition, called the studio, was added to the foremost cottage (Cottage A, closest to the street) in 1943. Later additions were made to the rear of three of the cottages, probably in 1953. The property also contained a landscaped garden. The exterior of the four original footprint cottages, except for the additions added to the rear of the three cottages, the studio, and certain landscaping features, were determined to be a San Francisco Landmark by the San Francisco Board of Supervisors in 2003 and are therefore considered historic resources for the purposes of review under the California Environmental Quality Act (CEQA).

The current owner of the Filbert Street Cottages proposes to add a three story addition behind the cottages and to construct a subterranean parking garage with a car lift. The exterior of the cottages and studio would be repaired or restored.

This report provides a description and historical context for the cottages, a review of a historic fabric assessment performed by Carey & Co. (August 21, 2006), a review of the door and window survey prepared by ARG (February 15, 2008), and an evaluation of the proposed project under the provisions of CEQA and the *Secretary of the Interior Standards for the Rehabilitation of Historic Properties (Secretary's Standards)*. The project evaluation is based upon design documents dated June 5, 2009, prepared by Buttrick Wong Architects (**Appendix A**).

## II. SUMMARY OF DETERMINATION

The Filbert Street Cottages are designated as San Francisco Landmark #232, and are significant for their association with the aftermath of the 1906 Earthquake and Fire, their association with the life of Marian Hartwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute), and as an example of vernacular post-earthquake period architecture with unique siting and court plan. Further discussion of the historical significance of the cottages can be found in the Landmark Designation Report, dated July 12, 2001 (**Appendix B**).

Page & Turnbull did not independently assess the historic significance of the Filbert Street Cottages, but has relied on the Board of Supervisors ordinance and the Landmark Designation Report for determination of significance of the cottages. As a San Francisco Landmark, the property is automatically eligible for inclusion in the California Register of Historic Resources. The cottages are therefore a historic resource under CEQA.

Page & Turnbull has been working with the project team to improve the treatment of the historic cottages and studio, and has reviewed several iterations of the proposed design. The project analysis in this report is based on the most recent design (design documents dated June 5, 2009), which appears to comply with the *Secretary of the Interior's Standards for Rehabilitation* and does not appear to have an impact on historic resources under CEQA.



### III. CURRENT HISTORIC STATUS

The following section examines the national, state, and local historical ratings currently assigned to the Filbert Street Cottages:

#### *National Register of Historic Places*

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

The Filbert Street Cottages are not currently listed in the National Register of Historic Places, and do not appear to have been evaluated for potential eligibility.

#### *California Register of Historical Resources*

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places. Properties of local significance that have been designated under a local preservation ordinance (local landmarks or landmark districts) or that have been identified in a local historical resources inventory may be eligible for listing in the California Register and are presumed to be significant resources for purposes of CEQA unless a preponderance of evidence indicates otherwise.

The Filbert Street Cottages are not currently listed in the California Register of Historical Resources, but as a San Francisco Landmark (see below), the property appears to be eligible for listing.

#### *San Francisco City Landmarks*

San Francisco City Landmarks are buildings, properties, structures, sites, districts and objects of "special character or special historical, architectural or aesthetic interest or value and are an important part of the City's historical and architectural heritage."<sup>1</sup> Adopted in 1967 as Article 10 of the City Planning Code, the San Francisco City Landmark program protects listed buildings from inappropriate alterations and demolitions through review by the San Francisco Landmarks Preservation Advisory Board. These properties are important to the city's history and help to provide significant and unique examples of the past that are irreplaceable. In addition, these landmarks help to protect the surrounding neighborhood development and enhance the educational and cultural dimension of the city. As of May 2008, there are 259 landmark sites, eleven historic districts, and nine Structures of Merit in San Francisco that are subject to Article 10.

The Filbert Street Cottages were designated San Francisco Landmark #232, on April 3, 2003, by Ordinance 53-03, effective May 3, 2003. The cottages were determined to meet National Register of Historic Places Criterion A for their association with the aftermath of the 1906 Earthquake and Fire and the post-emergency housing needs of the time, and for their association with important periods in San Francisco art history. The

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<sup>1</sup> San Francisco Planning Department, *Preservation Bulletin No. 9 – Landmarks*. (San Francisco, CA: January 2003)

cottages were found to meet Criterion B for their association with the life of Marian Hartwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute). Lastly, the cottages were found to meet Criterion C for embodying distinctive characteristics of vernacular post-earthquake period architecture (wood frame, rusticity, simplicity, informality); the cottages also feature unique siting, a court plan, and Craftsman-period references. The landscape was also found to represent a distinguishable entity under Criterion C. Further discussion of the historical significance of the cottages can be found in the Landmark Designation Report, dated July 12, 2001 (**Appendix B**).

Because the Filbert Street Cottages are a designated landmark under Article 10 of the San Francisco Planning Code, any proposed project on the site must be demonstrated to meet the Secretary of the Interior's Standards, and a Certificate of Appropriateness will be required before a building permit is issued.

#### *Other Studies*

The Filbert Street Cottages were previously studied by Carey & Co. and Architectural Resources Group (ARG). Carey & Co. prepared a Historic Fabric Assessment (August 21, 2006), and ARG completed a door and window survey (February 15, 2008). These reports concurred with the conclusions of the Landmarks Designation Report regarding the significance of the property, and did not include any additional historical research.

#### **IV. EXISTING CONDITIONS**

The Filbert Street Cottages are situated on the north side of Filbert Street between Larkin and Polk Streets in the Russian Hill neighborhood of San Francisco. The property consists of four rectangular-plan cottages with rear additions and one attached rectangular-plan studio, all currently vacant and in poor condition. The site is 62.50' wide and 137.50' deep and is located below the grade of the sidewalk on Filbert Street. The site is nearly flat while the street and sidewalk of Filbert Street have a steep grade. Along Filbert Street the property is bordered by a wooden fence that rests on a stepped brick wall that is below grade. A wooden gate in the fence provides access to concrete steps that descend to a walkway running in front of the cottages. The cottages are arranged in a row running the entire depth of the lot, with the studio at a higher grade than the cottages. The buildings on the property are minimally visible from Filbert Street because they are several feet below grade and blocked from view by a six foot high fence running along the sidewalk at the property line. The sidewalk contains mature street trees that screen almost entirely views to the property from the street.

The site is entered by descending a flight of stairs from Filbert Street to a brick paved path that runs north along the primary (west) facades of the cottages. The west facades contain the entries to the cottages. The brick pathway contains brick-edged planters. At the south end of the site, a brick pathway and flight of stairs lead up to the studio, which is bordered by a brick patio. Because of the change in grade, a concrete retaining wall supports the brick patio. A concrete retaining wall runs along the east edge of the property.

The four cottages are two-story, wood framed structures built in 1907. The cottages are referred to as A, B, C, and D running from Filbert Street to the north of the property. The cottages are roughly rectangular in plan and sit upon concrete foundations. The hipped roofs have shallow overhangs and are clad in asphalt shingles. The walls have horizontal wood siding. Each cottage has two units. Generally, the ground floor units have a living space, a small kitchen, and a bathroom, and are built into the slope of the hill (facing east) with windows on three sides. The lower units are entered directly from the main entry path at the west façade. A somewhat larger unit is located on the second story of each cottage, consisting of a variety of living spaces, a kitchen and bathroom, and windows on all four sides. The upper units are entered from wooden stairs located between the cottages. The rear façade of Cottage B features a non-historic rear addition that abuts



the concrete retaining wall to the east, while the other cottages (which feature smaller non-historic rear additions) each have open space to the rear.

The studio, connected to Cottage A at the front of the property, is also wood framed with a single story and shed roof. It is accessed by a flight of brick stairs leading to a brick terrace off the main pathway. The studio's interior features a large living space and kitchen and is connected to Cottage A by a hallway on the north side of the studio.

Horizontal wood siding is common to all the structures and consists of two profiles of historic siding, either V-groove or rustic drop siding. All four cottages are capped by hipped roofs with shallow overhangs clad in asphalt shingles. Cottage D features boxed eaves, while the eaves of the other cottages are open. Windows vary from structure to structure, and include a mix of multiple-paned, wood-sash fixed and casement windows, double-hung wood-sash windows, and wood-sash awning windows. There are several installations of what appear to be multiple-paned, wood-frame glass doors, with door hardware still intact.

The Landmark Designation Report states that Marian Hartwell made "alterations that allowed increased occupancy, but did so by raising the height of the buildings 22", inserting windows made with older materials, and made interior reconfigurations, thereby retaining the period look and materials of the buildings"<sup>2</sup>. The permit history is fragmentary and without sufficient detail to determine the specifics of the changes Hartwell made in the 1940s and 1950s. No historic photos are contained in the Landmark Designation Report or the DPR form completed in 2001. A search of San Francisco Public Library digital photos did not yield any photos.

### **Landscape**

The site formerly contained landscaping attributed to Hartwell. The Landmark Designation Report and subsequent action by the Board of Supervisors identified a number of landscape elements and plants as part of the landmark designation. Most of the landscape features identified in the Landmark Designation Report were removed in 2001 and 2002 by previous owners, leaving only the brick pathways, steps, patio and brick edged planter boxes intact. Page & Turnbull conducted a site visit on November 30, 2008, and observed that the boxwood trees bordering the studio patio and Cottage A appear to be growing back, while all other plantings designated in the Landmark Designation Report appear to have been removed.

## **V. HISTORIC CONTEXT**

### *Development of Russian Hill*

According to the San Francisco Planning Department, Russian Hill is a roughly rectangular district comprised of more than fifty blocks in an area bounded by Van Ness Avenue to the west, Pacific Avenue to the south, Bay Street to the north and Mason Street to the east. The dominant physical feature of the neighborhood is Russian Hill itself, with a summit that rises to 360 feet at the intersection of Vallejo and Florence Streets. Russian Hill streets can be steep, especially the blocks east of Jones Street and north of Green Street. Indeed, the neighborhood boasts three of the steepest blocks in the city: Filbert, between Leavenworth and Hyde; Jones, between Union and Filbert; and Jones between Green and Union. Several other blocks on Russian Hill were entirely too steep to be graded for vehicular traffic. Stairs still remain today that climb the right-of-ways along Vallejo and Green Streets, between Taylor and Jones, and also Greenwich, between Hyde and Larkin. Like nearby Telegraph Hill, these stair streets have become lush jungle-like gaps in the city due to the dedicated gardening efforts of many of the neighbors. The combined effects of dead-end streets, street stairs

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<sup>2</sup> Landmarks Designation Report, p. 8

and the traffic diverting Broadway Tunnel have contributed to the quiet and occasionally quasi-rural atmosphere of Russian Hill.

Russian Hill was named for the presence of Russian graves noticed by Bayard Taylor in 1849-1850, presumably the graves of Russians living in the Ft. Ross colony, seventy miles to the north. The name Russian Hill was initially applied to the entire ridge rearing up to the west of Yerba Buena Cove. Eventually Nob Hill got its own name and, henceforth, the name Russian Hill referred to the summit located north of Pacific Avenue.

Throughout the first two decades of American rule, Russian Hill remained relatively sparsely populated due to its steep grades; horse-drawn buggies and wagons could only approach the summit from the west. Nevertheless, like Telegraph and Rincon Hills, Russian Hill had excellent views and attracted weekend day trippers who scaled the formidable heights for picnics and panoramic views of downtown, San Francisco Bay, and Marin County.

The first section of Russian Hill to be settled was the Summit, a compact two-block enclave bounded by Jones Street to the west, Green Street to the north, Taylor Street to the east and Broadway to the south. The Summit of Russian Hill contains approximately two-dozen dwellings that are some of the oldest and most significant in San Francisco. From the 1850s to the 1880s, the Summit of Russian Hill was inhabited by a number of prominent individuals, several of whom were active members of San Francisco's artist's colony.

Development of Russian Hill lagged until an easier means of transportation could transverse the hills. The expansion of the cable car system finally reached the portion of Russian Hill near Filbert Street in 1891. The California Street Cable Railroad Company's O'Farrell, Jones and Hyde line began service on February 9, 1891, the last entirely new cable car lines built in the city. The line originally started at O'Farrell and Market and ran on O'Farrell, Jones, Pine, and Hyde to Beach Street.<sup>3</sup> Although the Hyde Street cable car ran just two blocks east of the Filbert Street Cottages, a Sanborn map of 1899 shows about half of the block bounded by Filbert, Polk, Greenwich and Larkin Streets still vacant.

The Summit of Russian Hill was spared from the destruction of 1906 Earthquake and Fire. Most of the block bounded by Broadway, Jones, Green and Taylor was saved, as well as the south side of Green Street between Jones and Leavenworth Streets.

Following the 1906 Earthquake and Fire, the bohemian traditions of the 1890s continued on into the twentieth century, at least on the Summit. The surrounding streets, particularly toward the south and west to Van Ness were quickly reconstructed with dense rows of wood-frame flats and apartment buildings designed in a variety of styles. Prior to the disaster, Russian Hill had ceased to be a desirable residential neighborhood for the city's elite. Following its rapid reconstruction, the surrounding blocks filled up with working-class residents of various ethnic and religious groups and diverse trade affiliations. The higher elevations remained somewhat more desirable, resulting in the construction of more elaborate and expensive apartment buildings closer to the Summit such as the elaborate Tudor Revival complex at 1117-33 Green built in 1909. The majority of the apartment buildings and flats built on Russian Hill did not fit into this category. More typical is a three-story, fourteen-unit Classical Revival apartment building located at 1650 Jones Street. Designed and built in 1907 by architect T. Patterson Ross, 1650 Jones is a typical, if larger than average, example of the relatively inexpensive post-quake construction.

Russian Hill was almost entirely reconstructed within five years of the disaster. Most of the buildings in the neighborhood date from the immediate post-quake reconstruction. Construction after 1906, however, did not just consist of apartment buildings or flats. One of the most interesting examples of post-quake

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<sup>3</sup> (<http://www.streetcar.org/mim/cable/history/index.html>, accessed December 8, 2008 and <http://www.cable-car-guy.com/html/ccocg.html#bec> accessed December 8, 2008.)



reconstruction on Russian Hill is a row of three Tudor Revival cottages perched high atop a concrete retaining wall at 1135-39 Green Street. The cottages were designed by architect Maxwell G. Bugbee and constructed in 1909. Like 1338 Filbert Street, these cottages are all located on a single lot and are perpendicular in their orientation to the street. They replaced a similar cluster of cottages that were destroyed in 1906.

The 1915 Sanborn Map reveals that most of Russian Hill was solidly reconstructed. Nothing changed physically or socially in the neighborhood until the late 1920s, when developers began constructing several high-rise concrete apartment buildings in the area. The Spanish Colonial Revival apartment buildings built at 945, 947 and 1101 Green Street were initially quite controversial with Russian Hill residents, much as the 1960s high rises would be 40 years later. The 1920s also witnessed the construction of a booming commercial district on Upper Polk Street. One of the monuments of this era is the Alhambra Theater at 2320-36 Polk Street, designed by architect Timothy Pflueger and completed in 1926.

Between the late 1920s and early 1960s, Russian Hill remained largely unchanged physically. With very few exceptions, the neighborhood had long since been built out. During the Depression and the Second World War, very little new construction occurred. As the post-quake apartment buildings erected in the years immediately following 1906 aged, many owners began to remodel them. During the 1930s and 1940s, many buildings were either partially or fully stripped of their original siding and covered in stucco, a much more durable material. Other buildings were more systematically remodeled in the Art Deco or Streamline Moderne styles.

The 1960s witnessed one of the greatest periods of upheaval on Russian Hill as dozens of longtime residents fought a second and much more threatening wave of high-rise development. Although a half-dozen major buildings were constructed, including the twenty-five-story Summit at 999 Green (designed by Anshen & Allen in 1964) and the Royal Towers at 1750 Taylor (designed in 1965), a major battle erupted over the proposed construction of a massive project on the block bounded by Larkin, Hyde, Chestnut and Lombard Streets in 1972. The project called for the construction of two separate high-rise apartments, one 25 stories and the other, 31 stories. After a series of protracted battles at the San Francisco Planning Commission and the Board of Supervisors, the project was ultimately defeated and a height limit of 40 feet was enacted for Russian Hill.

With a limit of 40 feet in place, there is not much incentive to demolish functional residential buildings that are already at this height or taller, and Russian Hill has therefore undergone few physical changes since the 1970s. Socially, Russian Hill remains a diverse neighborhood with a mixture of ethnic groups and income levels. Over the past three decades, Chinese immigrants have moved from Chinatown to Russian Hill. Meanwhile, unlike many more transient neighborhoods, many long-time residents have remained on Russian Hill, particularly at the Summit, where family ownership patterns have ensured the preservation of many historic buildings and landscape features.

#### *Site History*

According to the Landmark Designation Report, before the 1906 Earthquake and Fire, the property consisted of two lots, each containing a residence. Peter Mathews, a gardener, milkman and laborer lived at one of the houses. William Bush, a butcher, lived in the other house along with his wife, Mary E. Mathews, Peter Mathew's daughter. Ownership of the property transferred to Mary in 1887 and later to William Bush. After the 1906 Earthquake and Fire, William Bush requested permits to build the Filbert Street cottages as rental housing. The 1907 building permit includes rough sketches of the placement of four 20' x 30' wood frame buildings. A 1979 permit states that the cottages were originally constructed as single-family residences, each one-story with a basement for storage. 1907 water records show four families with four basins, baths, and water closets. The property remained in the Bush family until 1946, when it was sold to Marian Hartwell.

Marian Hartwell was a faculty member at the California School of Fine Arts until 1940. In 1943, Hartwell, then a renter, built an addition to Cottage A to use as an art studio and classroom for her School of Basic Design and Color. The other cottages were used to house her students and other renters. Hartwell purchased the property in 1946, and in the 1950s she added the additions to the rear and reconfigured the cottages into ten units. She also added the brick walkways, patios and landscaping.

Although additions to the rear of the cottages and other structural changes have been made over the decades, the 2001 Landmark Designation Report only chronicles the alterations to the four original cottages and the studio as they existed during the period of significance.

## VI. EVALUATION

Page and Turnbull did not independently assess the historic significance of the Filbert Street Cottages since the Filbert Street Cottages were designated San Francisco Landmark #232, on April 3, 2003, by Ordinance 53-03, effective May 3, 2003. The Board of Supervisors incorporated the Landmark Designation Report dated July 12, 2001, into the ordinance; that report found that the cottages meet several National Register of Historic Places criteria for Historic Significance.

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Resources are eligible for the National Register if they meet any one of the four criteria of significance and if they sufficiently retain historic integrity. However, resources under fifty years of age can be determined eligible if it can be demonstrated that they are of "exceptional importance," or if they are contributors to a potential historic district. The four criteria serve as a guide in evaluating historic properties that may be significant to local, state or national history and therefore worthy of designation.

National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*. There are four basic criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National Register. These criteria are:

Criterion A (Event): Properties associated with events that have made a significant contribution to the broad patterns of our history;

Criterion B (Person): Properties associated with the lives of persons significant in our past;

Criterion C (Design/Construction): Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction; and

Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.

The following sections provide a summary of previous evaluations of the significance of the Filbert Street Cottages:

*San Francisco Landmark Designation Report (July 12, 2001)*

The Landmark Designation Report asserted that the cottages meet three of the National Register criteria:

Criterion A, for being associated with the aftermath of the 1906 Earthquake and Fire and the post-emergency housing needs of the time, and for being associated with important periods in San Francisco art history.

Criterion B, for their association with the life of Marian Hartwell, a faculty member of the California School of Fine Arts.

Criterion C, for embodying distinctive characteristics of vernacular post-earthquake period architecture (wood frame, rusticity, simplicity, informality), unique siting, a court plan, and craftsman-period references. The landscape was found to represent a distinguishable entity under Criterion C.

Ordinance 53-03 passed by the Board of Supervisors states in finding number 13 that the Landmark Designation Report dated June 14, 2001, as amended on July 12, 2001, "is hereby incorporated by reference as if fully set forth herein." Thus the Board of Supervisors essentially stated that the resource is National Register-eligible, although such a determination can only be officially made by the State Historical Resources Board and the Keeper of the National Register.

The ordinance states that the features to be preserved are those generally described in the Landmark Designation Report (case No 2001.0232L). That report, dated July 21, 2001, finds that the particular features that should be preserved are:

1. Exterior of the four original footprint cottages, including the 22" additions to the height (1951), and excluding the rear additions (probably 1953) to Cottages B, C, and D.
2. Studio addition to Cottage A with entry patio (1943).
3. Landscaping features:

- Grapestake fence and stepped brick wall under it
- Brick pathways and stairways
- Brick patios
- Boxwood hedges throughout
- 2 plum trees, southern property line
- 3 leptospermum (Australian Tea) trees, trimmed as hedge over the fence
- Japanese maple tree, Cottage A courtyard
- Mature magnolia, east property line
- Flowering shrubs, west of walkway

The additions made to the rear of Cottages B, C and D are specifically excluded from the list of features to be preserved.

Further discussion of the historical significance of the cottages and features to be preserved can be found in the Landmark Designation Report, dated July 12, 2001 (**Appendix B**).



Carey & Co., *Historic Fabric Assessment (August 21, 2006)*

Carey & Co performed a Historic Fabric Assessment on the cottages and their conclusions are contained in a report dated August 21, 2006. This historic fabric report can be used to help determine the character defining features of the property and the specific features that are historically significant. Such features should be treated according to the *Secretary of Interior Standards for Rehabilitation*.

The report was based on observations of the visible features during visits in February, March and August 2006 and the description contained in the Landmark Designation Report. Carey & Co. did not conduct independent historical research and did not conduct any destructive testing. Carey & Co. used a three-tiered historic value rating system (Significant, Contributing, Non-contributing) and a three tiered condition rating system (Good, Fair, Poor). In Carey & Co.'s opinion, features that are Significant or Contributing have sufficient historic character to contribute to the overall significance and interpretation of the property.

The features and elements that are significant and contributing in the Carey & Co, report are:

- Scale /Proportion: The two-story detached massing of the four cottages.
- Wood Cladding: Horizontal wood siding in either v-groove or rustic drop siding (cove). All other siding is not historic.
- Roof Form: Wood-framed hipped roof for the cottage and large span shed roof for the studio clad with composition shingles.
- Boxed Eaves/Gutter: Angled fascia boards with smooth mitered connections and enclosed soffits.
- Concrete Foundations: Lower units with board-formed battered and stepped concrete foundation wall at the interiors.
- Wood Framing: Wood frame construction including large diameter floor joists.
- Door and Window Trim: Door and window trim of simple 6" surrounds are contributing but narrower surrounds are not.
- Windows:
  - Wood casement windows flanking the door on the lower units.
  - Wood double hung windows on Cottages A, B and C.
  - Fixed windows on Cottages A and C.
  - Salvaged doors used as windows on Cottages B and C.
- Doors: Staked glazed entry to the lower level of Cottages A and C.<sup>4</sup>
- Interior Door and Window Trim: Significant wood window and door trim is limited to surrounds four inches or more in width. Most door trim is narrow, modern trim and is non-contributing.

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<sup>4</sup> Carey & Co said that the Wood Porch and Access Stairs only on Cottage C are *potentially* contributing.



- Casework: Built-in casework on the lower units includes wood shelving integrated with the battered foundation walls, and kitchen cabinet elements.

Further discussion of the significant features of the cottages can be found in the Carey & Co. Historic Fabric Assessment, dated August 21, 2006 (**Appendix C**).

*Architectural Resources Group, Door and Window Survey (February 15, 2008)*

Architectural Resources Group (ARG) conducted a survey of the doors and windows at the cottages on February 4, 2008 to assess whether the doors and windows are historic and—of those that are judged to be historic—to evaluate whether the door or window is repairable. Doors and windows were considered to be historic if they appeared to have been installed during the periods of significance. As part of the survey, windows and doors were classified into three condition categories: good, fair and poor. Based on the condition, each door or window was then placed in a treatment category: repair, replace in kind, or not historic. ARG did not conduct independent historical research and concluded in their report dated February 15, 2006, that most of the windows at the cottages are historic and should be retained after being repaired to working order. Several of the historic windows were in a severe state of deterioration and should be replaced in kind. Most of the doors are not historic, but those that are should be retained and repaired. The historic doors and windows identified by ARG should be treated according to the *Secretary of Interior Standards for Rehabilitation*.

Further discussion of the condition of the doors and windows of the cottages can be found in the ARG Door and Window Survey, dated February 15, 2008 (**Appendix D**).

*Conclusion*

After conducting a site visit on November 30, 2008, Page & Turnbull concurs with Carey & Co.'s list of significant and contributing features and elements identified above, with the exception of the built-in casework, which lacks distinction and is in poor condition. Additionally, Page & Turnbull agrees with ARG's assessment of the historic doors and windows. It should be noted that the doors and windows have further deteriorated since the ARG site visit was conducted on February 4, 2008. Page & Turnbull also observed that of the landscape features identified in the Landmark Designation Report that were cut down in 2001 and 2002 by the previous owners, the boxwood trees planted along the Studio patio and Cottage A appear to be growing back. All other plantings identified in the Landmark Designation Report no longer exist. Further discussion of the condition and significance of the landscaping can be found in the significance diagrams prepared by Page & Turnbull (**Appendix E**).

Although in poor condition, Page & Turnbull believes that the property retains the essential physical features that made up its appearance during the period of significance, identified as 1907 and 1930s-1972 in the Landmark Designation Report. The property has lost some historic materials through physical deterioration; however, it retains a majority of the features that illustrate its style in terms of the massing, spatial relationships, proportions, pattern of windows and doors, texture of materials, and utilitarian ornamentation. The property as a whole retains its essential physical features that enable it to convey its significance. Despite its poor condition, the cottages retain their integrity of location, setting, design, materials, workmanship, feeling, and association.

## VII. PROJECT SPECIFIC IMPACTS

This section analyzes the proposed project and whether it complies with the Secretary Standards for Rehabilitation.

### *Proposed Project*

The current owner of the Filbert Street Cottages proposes to renovate the cottages and return them to single-family use. The proposed project includes constructing a new three-story addition to the rear of the cottages, changing the interiors, raising the cottages slightly to bring their foundation slabs above grade, excavating underneath and around the cottages to accommodate a new garage, and altering some landscape elements.

The project sponsor proposes to demolish the non-historic one-story rear additions of Cottages B, C and D and the non-historic addition at the north side of Cottage D. A new three story, rectangular-plan addition would be constructed at the rear of the cottages, and would abut the retaining wall to the east. The roofline of the addition would be higher than that of the cottages, but lower than the highest portion of the existing retaining wall to minimize its visibility from the street. The height of the proposed addition is largely driven by the floor heights of the existing cottages, which reflects the desire for seamless circulation and spatial transitions between old and new. The addition would be clad in a horizontal rain screen and would be punctuated by large rectangular aluminum frame windows. The rear façade of the addition facing the adjacent property would be screened with a wood trellis. The addition would be capped by a ballasted flat roof. The three story addition would contain mechanical rooms, laundry rooms and bathrooms on the first floor. Kitchens would be located on the second floor and the third floor would contain additional bedrooms and bathrooms.

The interiors of the cottages would be reconfigured as part of the rehabilitation, and existing interior partitions (which do not appear to be historic) would be removed. The ground level of the cottages would be excavated to provide additional living space and would be reconfigured to contain a family room/media room and bedroom. The second level of the cottages would contain a living room/dining room and bathroom in Cottages B, C and D, while Cottage A would contain a bedroom and bathrooms. Cottage A would connect with the studio, which would contain a living room/dining room and a stair providing access to a loft in the third floor of the new addition. Wherever possible, the new rear addition would feature floor heights at the same level as those of the existing cottages to provide a seamless interior transition between the two. Cottages B, C, and D and the studio would each contain a new fireplace, which would replace the existing fireplaces in approximately the same location; the existing fireplace in Cottage A would be removed. Existing kitchen and bathroom fixtures would be removed.

The composition shingle roofing, which is in poor condition, would be replaced with new asphalt shingles. Historically, the cottages have featured both wood shingles and composition shingles, and the new shingles would be designed to match the old in size and shape. **(See Appendix F).**

The foundation slabs of the cottages are currently below grade, which is causing deterioration of the wood siding near the base of the buildings. The cottages would therefore be raised slightly to bring their foundation slabs above grade. Each building would be raised from the bottom by approximately seven inches as part of the re-grading of the site; the cottages are all slightly different heights, and would be raised by varying amounts **(see Table 1)**. The height of the studio would also be raised slightly: a raised roof addition would be constructed at the studio's east wall to accommodate stair access to the third floor of the Cottage A addition, and the roof of the studio would be raised to add new flashing at the clerestory windows. Two 7" boards to match the existing would be installed just above the windows on the west façade to accomplish these changes.

Table 1. Summary of proposed height changes to cottages

	Height Above Grade		
	Existing	Proposed	Difference
<b>Cottage A</b>	23'-3 1/2"	23'-10"	6 1/2"
<b>Cottage B</b>	23'-6"	24'-0 1/2"	6 1/2"
<b>Cottage C</b>	23'-2"	23'-8 1/2"	6 1/2"
<b>Cottage D</b>	24'-2"	24'-9"	7"
<b>Studio</b>	14'-10"	16'-0"	14 1/2" (relationship to Cottage A only changes by 8 1/4")

A new subterranean eight-car parking garage with additional space for tenant storage would be constructed underneath the footprint of the cottages and addition above. Vehicular access to the garage would be provided by a car lift that would be located at the south side of the property. In the open position, the car lift would raise from the basement to allow vehicular entry. When in the closed position, the roof of the car lift would be level with the ground. The roof of the car lift would be sloped in relation to the site and would have a planted canopy. Pedestrian access to the garage would be provided by stairs located at the northwest and southwest corners of the garage and would lead to the front and rear of the garden. Each condo unit would have access to the garage via a private internal stairway. The stairways are all located in the new addition, with the exception of one, which is located at the west end of Cottage A.

As part of the excavation for the new parking garage, the project sponsor proposes a grade change between the cottages. The site is currently sloped considerably, and would be re-graded to provide flat access to the new addition behind the cottages. A fence would be installed between Cottages A and B and Cottages C and D to screen the newly graded areas and the new three-story addition. New door openings would be cut in the secondary facades of each cottage to provide additional egress. The existing stairways to the second floors of the cottages would all be removed. A new concrete stairway in a similar configuration to the existing would be installed between Cottages B and C, and a new wood stairway at the northwest corner of Cottage D would be installed to match the existing.

The brick pathway that runs north along the west facing elevations of the cottages and brick patio bordering the studio would be retained. To accommodate the excavation for the subterranean garage, the brick paving would either be protected in place during construction or carefully removed and reinstalled to exactly match the existing orientation and paving pattern (see Appendix G). The brick stairway leading to the studio would be relocated adjacent to Cottage A, and the low concrete retaining wall to the west would be removed. The planted areas next to the brick path would be filled with new plant material similar in size, species, and location to the plantings listed in the Landmark Designation Report. The grapestake fence over the stepped brick wall would be reconstructed and a new gate to allow car access would be added.

*California Environment Quality Act (CEQA)*

The California Environment Quality Act (CEQA) is state legislation (Pub. Res. Code §21000 et seq.), which provides for the development and maintenance of a high quality environment for the present-day and future through the identification of significant environmental effects.<sup>5</sup> CEQA applies to “projects” proposed to be undertaken or requiring approval from state or local government agencies. “Projects” are defined as “...activities which have the potential to have a physical impact on the environment and may include the

<sup>5</sup> State of California, California Environmental Quality Act, [http://ceres.ca.gov/topic/env\\_law/ceqa/summary.html](http://ceres.ca.gov/topic/env_law/ceqa/summary.html), accessed 31 August 2007.



enactment of zoning ordinances, the issuance of conditional use permits and the approval of tentative subdivision maps.”<sup>6</sup> Historic and cultural resources are considered to be part of the environment. In general, the lead agency must complete the environmental review process as required by CEQA. In the case of the proposed project at the Filbert Street Cottages, the City of San Francisco will act as the lead agency.

According to CEQA, a “project with an effect that may cause a substantial adverse change in the significance of an historic resource is a project that may have a significant effect on the environment.”<sup>7</sup> Substantial adverse change is defined as: “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historic resource would be materially impaired.”<sup>8</sup> The significance of an historical resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance” and that justify or account for its inclusion in, or eligibility for inclusion in, the California Register.<sup>9</sup> Thus, a project may cause a substantial change in a historic resource but still not have a significant adverse effect on the environment as defined by CEQA as long as the impact of the change on the historic resource is determined to be less-than-significant, negligible, neutral or even beneficial.

A building may qualify as a historic resource if it falls within at least one of four categories listed in CEQA Guidelines Section 15064.5(a), which are defined as:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.).
2. A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements of section 5024.1 (g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be “historically significant” if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).
4. The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources (pursuant to section 5020.1(k) of the Pub. Resources Code), or identified in an historical resources survey (meeting the criteria in section 5024.1(g) of the Pub. Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Pub. Resources Code sections 5020.1(j) or 5024.1.<sup>10</sup>

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<sup>6</sup> Ibid.

<sup>7</sup> CEQA Guidelines subsection 15064.5(b).

<sup>8</sup> CEQA Guidelines subsection 15064.5(b)(1).

<sup>9</sup> CEQA Guidelines subsection 15064.5(b)(2).

<sup>10</sup> Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.



The Filbert Street Cottages are San Francisco Landmark #232, and is thus included in the local register of historical resources. As such, the property falls within category 2 and therefore appears to qualify as a historic resource under CEQA.<sup>11</sup>

*City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources*

As a certified local government and the lead agency in CEQA determinations, the City and County of San Francisco has instituted guidelines for initiating CEQA review of historic resources. The San Francisco Planning Department's "CEQA Review Procedures for Historical Resources" incorporates the State's CEQA Guidelines into the City's existing regulatory framework.<sup>12</sup> To facilitate the review process, the Planning Department has established the following categories to establish the baseline significance of historic properties based on their inclusion within cultural resource surveys and/or historic districts:

- **Category A – Historical Resources is divided into two sub-categories:**
  - **Category A.1 – Resources listed on or formally determined to be eligible for the California Register.** These properties will be evaluated as historical resources for purposes of CEQA. Only the removal of the property's status as listed in or determined to be eligible for listing in the California Register of Historic Resources by the California Historic Resources Commission will preclude evaluation of the property as an historical resource under CEQA.
  - **Category A.2 – Adopted local registers, and properties that have been determined to appear or may become eligible, for the California Register.** These properties will be evaluated as historical resources for purposes of CEQA. Only a preponderance of the evidence demonstrating that the resource is not historically or culturally significant will preclude evaluation of the property as an historical resource. In the case of Category A.2 resources included in an adopted survey or local register, generally the "preponderance of the evidence" must consist of evidence that the appropriate decision-maker has determined that the resource should no longer be included in the adopted survey or register. Where there is substantiated and uncontroverted evidence of an error in professional judgment, of a clear mistake or that the property has been destroyed, this may also be considered a "preponderance of the evidence that the property is not an historical resource."
- **Category B - Properties Requiring Further Consultation and Review.** Properties that do not meet the criteria for listing in Categories A.1 or A.2, but for which the City has information indicating that further consultation and review will be required for evaluation whether a property is an historical resource for the purposes of CEQA.
- **Category C - Properties Determined Not To Be Historical Resources or Properties For Which The City Has No Information indicating that the Property is an Historical Resource.** Properties that have been affirmatively determined not to be historical resources, properties less than 50 years of age, and properties for which the City has no information.<sup>13</sup>

<sup>11</sup> According to CEQA Guidelines Section 15064.5(a), Category 3: "Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources."

<sup>12</sup> San Francisco Planning Department, *San Francisco Preservation Bulletin No. 16: City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources* (October 8, 2004).

<sup>13</sup> San Francisco Planning Department, "San Francisco Preservation Bulletin No. 16 – CEQA and Historical Resources" (May 5, 2004) 3-4.

The Filbert Street Cottages are designated as San Francisco Landmark #232, and are thus included in Article 10 of the San Francisco Planning Code, which qualifies as an adopted local register. Consequently, the Filbert Street Cottages are classified under **Category A.2 – Adopted local registers, and properties that have been determined to appear or may become eligible, for the California Register**, and are therefore considered by the City and County of San Francisco to be a historic resource under CEQA.

*Compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties*

The Secretary of the Interior's Standards for the Treatment of Historic Properties (the Standards) are the benchmark by which Federal agencies and many local government bodies evaluate rehabilitative work on historic properties. The Standards are a useful analytic tool for understanding and describing the potential impacts of substantial changes to historic resources. Compliance with the Standards does not determine whether a project would cause a substantial adverse change in the significance of an historic resource. Rather, projects that comply with the Standards benefit from a regulatory presumption under CEQA that they would have a less-than-significant impact on an historic resource. Projects that do not comply with the Standards may or may not cause a substantial adverse change in the significance of an historic resource.

The following analysis applies each of the Standards to the proposed project at the Filbert Street Cottages. The analysis is based upon design documents dated June 5, 2009, prepared by Buttrick Wong Architects (**Appendix A**). The findings are summarized in Table 2.

**Rehabilitation Standard 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.*

The Filbert Street Cottages would continue to be used for residential purposes, although as owner-occupied units instead of rentals as during the period of significance. The continued residential use makes the project comply with Rehabilitation Standard 1.

**Rehabilitation Standard 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 the property will be avoided.*

The one-story rear additions located behind Cottages B, C and D would be demolished as part of the proposed project. As these additions are non-contributing, distinctive materials would not be removed and spaces and spatial relationships that characterize that portion of the property would not be impacted. It appears that the new addition would not require the removal of a significant amount of the cottages' distinctive materials, and any necessary removal would occur at the rear of the cottages. Some historic fabric would be removed to accommodate the grade changes and new door and window openings on the secondary facades, but would not significantly alter the character of the property. Additionally, existing openings at the rear of the cottages would be retained and used to access the new addition.

The new three-story addition would be located at the rear of the cottages to minimize its impact on the Filbert Street Cottages, and would preserve the spatial relationships of the cottages as a row of semi-detached individual units. Since the height of the upper levels of the addition takes its cue from the 9'-0" nominal floor height, it would not overshadow the historic character of the cottages. Although the new addition would be taller than the cottages, it would be lower than the highest point of the existing retaining wall, and thus would not greatly affect the cottages' setting. The new three-story addition would be minimally visible from the street and the historic brick pathway, and visualizations of the site illustrate that the pedestrian perception of the cottages would not be impacted. The attachment of the new addition to the cottages would not require the removal of distinctive features or materials. While a small portion of the studio roof would be removed



to accommodate a raised roof stair addition that provides stair access to the third floor of the Cottage A addition, this action would not significantly alter the property's distinctive features.

The cottages would be raised slightly to bring their foundation slabs above grade. Each building would be raised from the bottom by approximately seven inches as part of the re-grading of the site, but the overall proportions and spatial relationships of each cottage would be retained and preserved (see **Table 1**). The roof of the studio would be raised slightly to add new flashing at the clerestory windows, and two 7" boards to match the existing would be installed just above the windows on the west façade to accomplish this change. The alterations at the studio would not significantly affect the relationship between the studio and Cottage A (due to the proposed grade changes, the relative height of the studio and Cottage A would change by eight inches).

The proposed project requires grading the area between Cottages A and B and Cottages C and D—currently sloped—in order to achieve level access to the new three-story addition at the rear of the property. A fence would be installed between Cottages A and B and Cottages C and D to screen the newly graded areas and the new three-story addition to preserve the spatial relationship of the cottages to the site. A new concrete stairway in a similar configuration to the existing would be installed between Cottages B and C, and a new wood stairway at the northwest corner of Cottage D would be installed to match the existing.

The proposed landscape changes to the site would also preserve the historic character of the property, and would not result in the removal of distinctive features. The brick paving is a character-defining feature of the site, and would be retained as part of the proposed project. The brick stairway near the studio would be moved to accommodate the new car lift; this would not result in the loss of historic character, as the stairway would be relocated just north of its current location. New plantings would be located in the historic planting beds and would feature specimens similar in size and species to the original.

The scale and spatial relationships of the cottages would be retained, and the new three-story addition would not diminish the integrity of setting of the property. Therefore, as designed, the project complies with Rehabilitation Standard 2.

**Rehabilitation Standard 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 historical properties, will not be undertaken.*

The proposed project does not include adding features that create a false sense of historical development. No conjectural features or elements from other historical properties would be added. As designed, the proposed project therefore complies with Rehabilitation Standard 3.

**Rehabilitation Standard 4:** *Changes to a property that have acquired significance in their own right will be retained and preserved.*

At the Filbert Street Cottages, changes which have acquired significance in their own right include the 1943 studio addition, the 22" raised height (1951), alterations to the windows, and the landscaping and brick paving (all of which are called out as significant in the Landmark Designation Report).

The proposed project would retain and preserve the 1943 studio addition. The project would also retain and repair all existing windows on the primary (west) facades of the cottages, with the exception of the second story of Cottage C, where a salvaged multi-pane, wood-sash window similar to the existing adjacent windows would replace the existing wood-frame, plate glass window. Doors on the primary facades would also be retained and repaired. The door on Cottage B is deteriorated beyond repair and would be replaced in kind.

In addition, the boxed eaves, brick patios and pathways would be retained and preserved. The proposed project does require the relocation of the brick stair, which provides access to the studio at the east side of the property.

Significant later additions to the Filbert Street Cottages would largely be retained and preserved, and therefore the project complies with Rehabilitation Standard 4.

**Rehabilitation Standard 5:** *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

The rehabilitation of the cottages would be undertaken in a manner consistent with the Standards and as much as possible of the distinctive materials, features, finishes, or construction techniques that characterize the property would be repaired or replaced with salvaged materials or new, compatible materials. Distinctive materials and finishes such as the horizontal wood siding would also be preserved. The wood frame construction including the large floor joists and the wood framed hip roof are examples of construction techniques from the first period of significance (1907) that would be preserved. The proposed project would salvage doors and windows from the existing rear additions and other locations and use them to replace deteriorated windows or install them in new locations, thereby continuing the building tradition of Marian Hartwell, who used salvaged materials in the alterations she made to the cottages.

Landscaping to be retained includes the brick pathways and patios, planting beds and front garden, and the brick wall beneath the grape stake fence. The grape stake fence would be repaired, and the brick stairway would be relocated just north of its current location. New plantings would be located in the historic planting beds and would feature specimens similar in size and species to the original.

As designed, the project largely complies with Rehabilitation Standard 5.

**Rehabilitation Standard 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.*

The proposed project includes provisions to largely repair, rather than replace, historic materials. The historic windows and doors would be retained and repaired. Where severely deteriorated, windows and doors would be replaced with a new feature that matches the old in design and materials. The proposed project would also salvage doors and windows from the existing rear additions to be demolished and other locations and use them to replace deteriorated materials.

The landscaping at the Filbert Street Cottages is in poor condition. The project sponsor intends to replace the plants listed in the Landmark Designation Report with similar species and similar sized specimens in the approximate locations of the historic plantings where possible, which is a compatible treatment for this feature. The brick patios and walkways would be retained and restored. The brick paving would either be protected in place during construction or carefully removed and reinstalled to exactly match the existing orientation and paving pattern. Both options would be a compatible treatment for this feature.

The composition shingle roofing, which is in poor condition, would be replaced with new asphalt shingles to match the historic in size and shape. While the project drawings specify a galvalume roof, this was not an appropriate roofing material for the Filbert Street Cottages, and the project sponsor has changed the program to instead include asphalt shingles. (See **Appendix F** for additional information).

As designed, the project is largely in compliance with Standard 6.



**Rehabilitation Standard 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.*

No chemical or physical treatments are proposed as part of the project. However, if chemical or physical treatments are necessary, they would be undertaken using the gentlest means possible, and treatments that cause damage to historic materials would not be used.

As designed, the project complies with Standard 7.

**Rehabilitation Standard 8:** *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measure will be undertaken.*

The proposed project involves substantial excavation. However, the areas around the building foundation have been previously disturbed, resulting in a low probability of encountering prehistoric archaeological material. If archaeological material is found, construction would be halted for proper investigation in compliance with Rehabilitation Standard 8. The project is thus assumed to be compliant with Standard 8.

**Rehabilitation Standard 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 shall 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 environment.*

As discussed in Standard 2, the new three-story addition would be a simple, rectangular mass located at the rear of the cottages in order to preserve the spatial relationships of the cottages as a row of semi-detached individual units. Since the height of the upper levels of the addition takes its cue from the 9'-0" nominal floor height, it would not overshadow the historic character of the cottages, and would allow for smooth circulation and spatial transitions between old and new. Although the new addition would be taller than the cottages, it would be lower than the highest point of the existing retaining wall, and thus its size and scale would not affect the cottages' integrity. The new three-story addition would be minimally visible from the street and the historic brick pathway, and visualizations of the site illustrate that the pedestrian perception of the cottages would not be impacted. Furthermore, the attachment of the new addition to the cottages would not require the removal of any distinctive features or materials. While a small portion of the studio roof would be removed to accommodate a raised roof stair addition that provides stair access to the third floor of the Cottage A addition, this action would not significantly alter the property's distinctive features.

The new addition would be contemporary in style and detailing to remain differentiated from, yet compatible with, the historic fabric of the Filbert Street Cottages. The design of the proposed addition is simple in form and materials, with horizontal rainscreen siding and minimal details to help the building blend in, and recede into the background of the existing cottages. The fenestration pattern of the addition is compatible with the rhythm of the cottages, and all new windows will remain differentiated from the historic in size, materials, and mullion configuration.

Substantial excavation would be required for the new subterranean parking garage and car lift to be constructed underneath the footprint of the cottages. The existing brick paving, brick staircase, and other landscaping features would be protected in place or removed and reinstalled during excavation. The finished result of the excavation would not be visible above ground and therefore would not affect any of the property's materials, features, or spatial relationships. The proposed project also requires grading the area between Cottages A and B and Cottages C and D—currently sloped—in order to achieve level access to the

new three-story addition at the rear of the property. A fence would be installed between Cottages A and B and Cottages C and D to screen the newly graded areas and the new three-story addition to preserve the spatial relationship of the cottages to the site. New siding to match the existing would be installed on the secondary facades of each cottage to patch the area where re-grading occurs (between Cottages A and B and Cottages C and D). A new concrete stairway in a similar configuration to the existing would be installed between Cottages B and C, and a new wood stairway at the northwest corner of Cottage D would be installed to match the existing.

As designed, the project complies with Rehabilitation Standard 9.

**Rehabilitation Standard 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.*

Because of the extensive excavation and site grading to accommodate the new three-story addition, subterranean garage and additional living space, future removal of these features, while technically possible, would be unlikely once they were built. If such removal were to occur, the essential form and integrity of the cottages and studio would be substantially intact. The installation of the car lift requires relocation of the existing brick stairway, a contributing feature of the cottages. While this does impact the integrity of this feature, if the car lift were removed in the future, the relocated brick stairway may be returned to its historic location. Finally, raising the cottages from the bottom and raising the height of studio roof are well-documented, and could be reversed if necessary in the future.

While the extensive excavation and site grading would be difficult to reverse, it could be done without altering the essential form and integrity of the cottages and studio. Therefore, as designed, the project complies with Standard 10.

**Table 2. Summary of Project Compliance with the Secretary of the Interior's Standards for Rehabilitation**

<b>Standard 1: Retain Historic Use or Compatible New Use</b>	
<i>Task</i>	<i>Compliance?</i>
Renovation for continued residential use	Y
<b>Standard 2: Avoid removal of distinctive materials or alteration of features, spaces and spatial relationships</b>	
<i>Task</i>	<i>Compliance?</i>
Demolish existing non-contributing, one-story rear additions	Y
Construct new three-story addition at rear of cottages (height of upper levels takes cue from 9'-0" nominal height of the second floor of the existing cottages, and relationship of individual cottages is still apparent)	Y
Construct raised-roof addition at east wall of studio, and raise roof of studio slightly to accommodate new stair	Y
Raise cottages to bring foundations above grade	Y
Grade changes are screened by fences between cottages	Y
Retain brick pathways and patio	Y
Relocate brick stairway, using salvaged brick	Y
Retain planting beds and front garden	Y
Repair grape stake fence	Y
Retain stepped brick wall beneath grape stake fence	Y
<b>Standard 3: Creating False Sense of Historical Development Prohibited</b>	
<i>Task</i>	<i>Compliance?</i>
Project does not include addition of conjectural features or elements	Y
Project does not include addition of elements from other historical properties	Y
New windows and doors on cottages and new construction will be recognizable as new	Y
Replace composition shingling with new asphalt shingles	Y
<b>Standard 4: Retain and Preserve Significant Changes to Property</b>	
<i>Task</i>	<i>Compliance?</i>
Retain studio (1943)	Y
Retain windows on primary elevations of cottages and studio, including salvaged multi-pane window at Cottage C	Y
Retain 22" raised height of the cottages (1951)	Y
Retain existing windows and doors from periods of significance	Y
Retain brick pathways and patios	Y
Relocate brick stairway at studio	Y
Retain planting beds and front garden	Y
Repair grape stake fence	Y
Retain stepped brick wall beneath grape stake fence	Y

**Table 2. Summary of Project Compliance with the Secretary of the Interior's Standards for Rehabilitation (continued)**

<b>Standard 5: Preservation of Characteristic Materials, Features, Finishes, and Construction Techniques</b>	
<i>Task</i>	<i>Compliance?</i>
Retain wood cladding on exterior of cottages and studio	Y
Retain boxed eaves of cottages	Y
Retain existing windows and doors from periods of significance	Y
Retain roof shape and volume	Y
Retain brick pathways and patios	Y
Relocate brick stairway at studio	Y
Retain planting beds and front garden	Y
Repair grape stake fence	Y
Retain stepped brick wall beneath grape stake fence	Y
<b>Standard 6: Repair and Replacement of Deteriorated Features; Replacement of Missing Features</b>	
<i>Task</i>	<i>Compliance?</i>
Repair any deteriorated windows/doors rather than replace	Y
Replace severely deteriorated windows/doors in-kind	Y
Salvage windows/doors from demolished areas and reinstall where needed	Y
Repair existing horizontal wood siding	Y
Repair existing boxed eaves	Y
Replace plants listed in Landmark designation report with similar species and similar sized specimens in approximate locations of historic plantings (see sketch in Landmark Designation Report)	Y
Replace composition shingle roof with asphalt shingles	Y
<b>Standard 7: Gentlest Possible Chemical or Physical Treatments</b>	
<i>Task</i>	<i>Compliance?</i>
No chemical or physical treatments proposed	N/A
<b>Standard 8: Preservation of Archaeological Resources</b>	
<i>Task</i>	<i>Compliance?</i>
Limited potential to encounter archaeological material; if archaeological material found, project will comply with Standards	N/A



**Table 2. Summary of Project Compliance with the Secretary of the Interior's Standards for Rehabilitation (continued)**

<b>Standard 9: Alterations Will Not Destroy Characteristic Features and Be Discernable from, but Compatible with Historic Materials</b>	
<i>Task</i>	<i>Compliance?</i>
New three story addition will be differentiated from the old through simple, contemporary design. Addition features compatible yet differentiated fenestration pattern, shape, and mullion configuration.	Y
New three story addition retains relationship of cottages as individual units, and is lower than the rear retaining wall to minimize visual impact. Height of upper levels takes cue from 9'-0" nominal height of the second floor of the existing cottages.	Y
New three story addition includes raised-roof addition to studio	Y
New window and door openings occur on secondary facades	Y
Brick stairway at studio will be relocated	Y
Excavation for subterranean garage and additional living space on ground floor will not be visible from the exterior	Y
Fences installed between cottages to screen newly graded areas and new addition	Y
<b>Standard 10: New Additions Will Not Impair Integrity of Historic Property if Removed</b>	
<i>Task</i>	<i>Compliance?</i>
Essential form and integrity of cottages and studio would be intact if three-story addition was removed	Y
If car lift is removed, relocated brick stairway may be returned to historic location depending on the re-installation technique of bricks	Y
Excavation for the subterranean garage and additional living space on the ground level	Y
Drawings clearly document where impacts to historic fabric occur	Y
Raising height of studio roof is well-documented, and could be reversed if necessary in the future	Y

#### *Analysis of Project Specific Impacts under CEQA*

Because the Filbert Street Cottages are considered to be a historic resource under CEQA, the proposed project must be evaluated for potential impacts on the site. According to Section 15126.4(b)(1) of the Public Resources Code (CEQA), if a project complies with the *Secretary of the Interior's Standards for Rehabilitation*, the project's impact "will generally be considered mitigated below a level of significance and thus is not significant." If a project does not comply with the Standards, it must be evaluated under CEQA to determine whether or not it will have a significant adverse impact on the historic resource.

As demonstrated in the preceding analysis, the project as currently designed appears to be in compliance with the *Secretary of the Interior's Standards for Rehabilitation*, and does not appear to affect the eligibility of the Filbert Street Cottages for listing in any local, state, or national historical registers. Because the proposed project at the Filbert Street Cottages complies with the *Secretary's Standards*, it does not appear to have a significant effect on the environment under CEQA.

#### *Analysis of Cumulative Impacts under CEQA*

CEQA defines cumulative impacts as follows:

"Cumulative impacts" refers to two or more individual effects which, when considered together, are considerable or which compound or increase other environmental impacts. The individual effects may be changes resulting from a single project or a number of separate projects. The cumulative impact from several projects is the change in the environment which results from the incremental impact of the project when added to other closely related past, present, and reasonably foreseeable probable future projects. Cumulative impacts can result from individually minor but collectively significant projects taking place over a period of time.<sup>14</sup>

The proposed project at the Filbert Street Cottages does not appear to have any cumulative impacts as defined by CEQA.

#### *Analysis of Need for Mitigation*

According to Section 15126.4 (b) (1) of the Public Resources Code: "Where maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of the historical resource will be conducted in a manner consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*, the project's impact on the historical resource will generally be considered mitigated below a level of significance and thus is not significant." Because the proposed project at the Filbert Street Cottages would not have a significant adverse effect on a historic resource, no mitigation measures would be required.

---

<sup>14</sup> CEQA Guidelines, Article 20, subsection 15355.

## **VIII. CONCLUSION**

The Filbert Street Cottages were built in 1907 and are designated as San Francisco Landmark #232. The cottages are significant for their association with the aftermath of the 1906 Earthquake and Fire, their association with the life of Marian Hartwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute), and as an example of vernacular post-earthquake period architecture with unique siting and court plan.

Page & Turnbull did not independently assess the historic significance of the Filbert Street Cottages, but has relied on the Board of Supervisors ordinance and the Landmark Designation Report for determination of significance of the cottages. As a San Francisco Landmark, the property is automatically eligible for inclusion in the California Register of Historic Resources. The cottages are therefore a historic resource under CEQA.

As the above analysis demonstrates, the alterations proposed to the Filbert Street Cottages appear to comply with *Secretary of the Interior's Standards for Rehabilitation*. Because the proposed project at the Filbert Street Cottages appears to comply with the *Secretary's Standards*, it does not appear to have a significant effect on the environment under CEQA.

## IX. REFERENCES CITED

### *Unpublished*

Carey & Co., Inc. Architecture. *Historic Fabric Assessment, 1338 Filbert Street Cottages*, dated August 21, 2006.

Architectural Resources Group. *Filbert Cottages – Door and Window Survey*, dated February 15, 2008.

### *Published*

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A Knopf, 2003.

### *Public Records*

Ordinance No. 53-03 amending the Planning Code article 10 to designate the 1338 Filbert Street Cottages as a Landmark, file No. 030097 dated March 18, 2003 became effective April 3, 2003.

Landmark Designation Report, Date July 12, 2001 Case No. 2001.0232L

### *Online Resources*

[www.streetcar.org/mim/cable/history/index.html](http://www.streetcar.org/mim/cable/history/index.html), accessed December 8, 2008.

[www.cable-car-guy.com](http://www.cable-car-guy.com), accessed December 8, 2008.

### *Government Documents*

California. Public Resource Code SS5024.1, Title 14 CCR, Section 4850 et seq.

California. 2006. *Code of Regulations, Title 13, Chapter 3: Guidelines of Implementation of the California Environmental Quality Act*.

California Office of Historic Preservation, *Technical Assistance Series #6: California Register and National Register: A Comparison*. Sacramento, CA: the Office, 2006.

[http://ohp.parks.ca.gov/pages/1056/files/06CalReg&NatReg\\_090606.pdf](http://ohp.parks.ca.gov/pages/1056/files/06CalReg&NatReg_090606.pdf) (accessed September 2006).

California Office of Historic Preservation, *Technical Assistance Series #7: How to Nominate a Resource to the California Register of Historical Resources*. Sacramento, CA: the Office, 2001.

<http://ohp.parks.ca.gov/pages/1069/files/07%20cal%20reg%20how%20to%20nominate.pdf> (accessed September 2006).

San Francisco Planning Department. *San Francisco Preservation Bulletin No. 18 – Residential and Commercial Architectural Periods and Styles in San Francisco*. San Francisco: the Department, 2003.

<http://www.sfgov.org/site/uploadedfiles/planning/preservation/PresBulletin18ARCHSTYLES.pdf> (accessed September 2006).

### *Maps*

Sanborn Insurance Company Maps, 1886-1950.



X. PHOTOGRAPHS

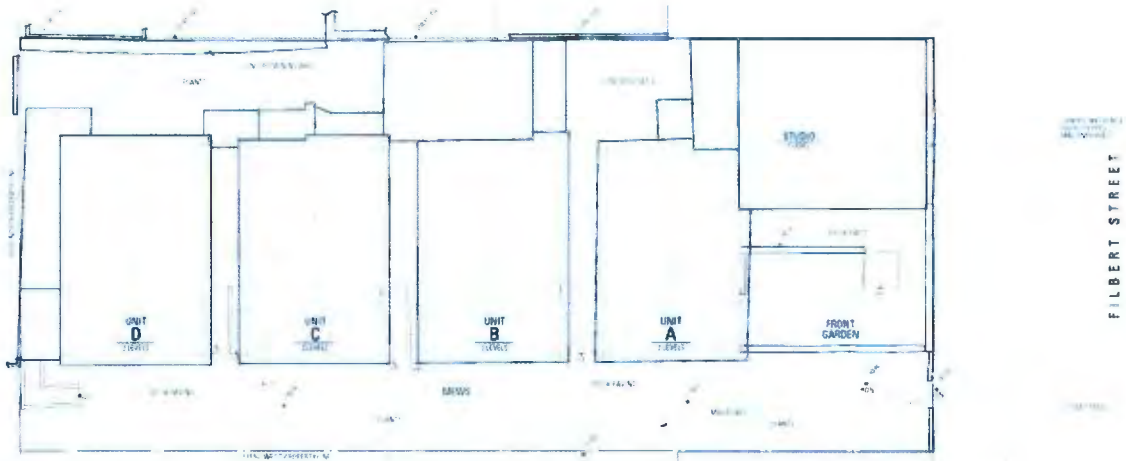


Figure 1. Existing site plan (Buttrick Wong Architects).



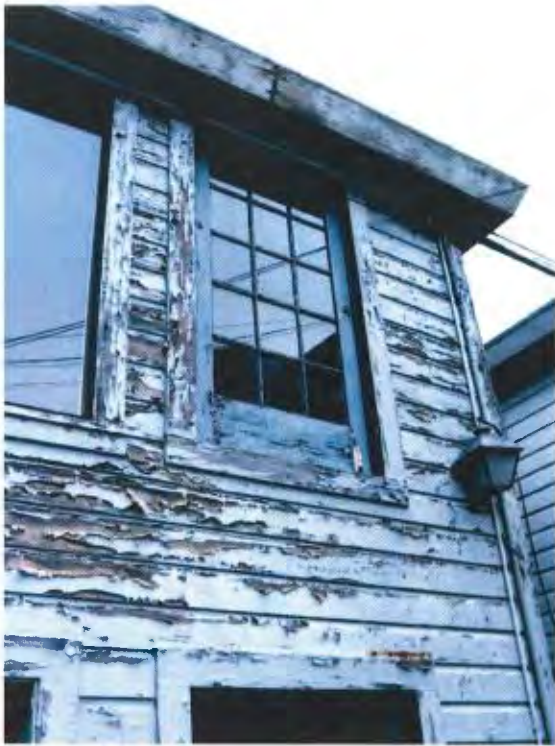
Figure 2. View of property from Filbert Street. View north.



**Figure 3.** West facade of cottages. Note brick pathway. View north.



**Figure 4.** West facade of studio. View east.



**Figure 5.** West facade of Cottage C. Note door used as window. View east.



**Figure 6.** Detail of brick steps to be relocated. View north.

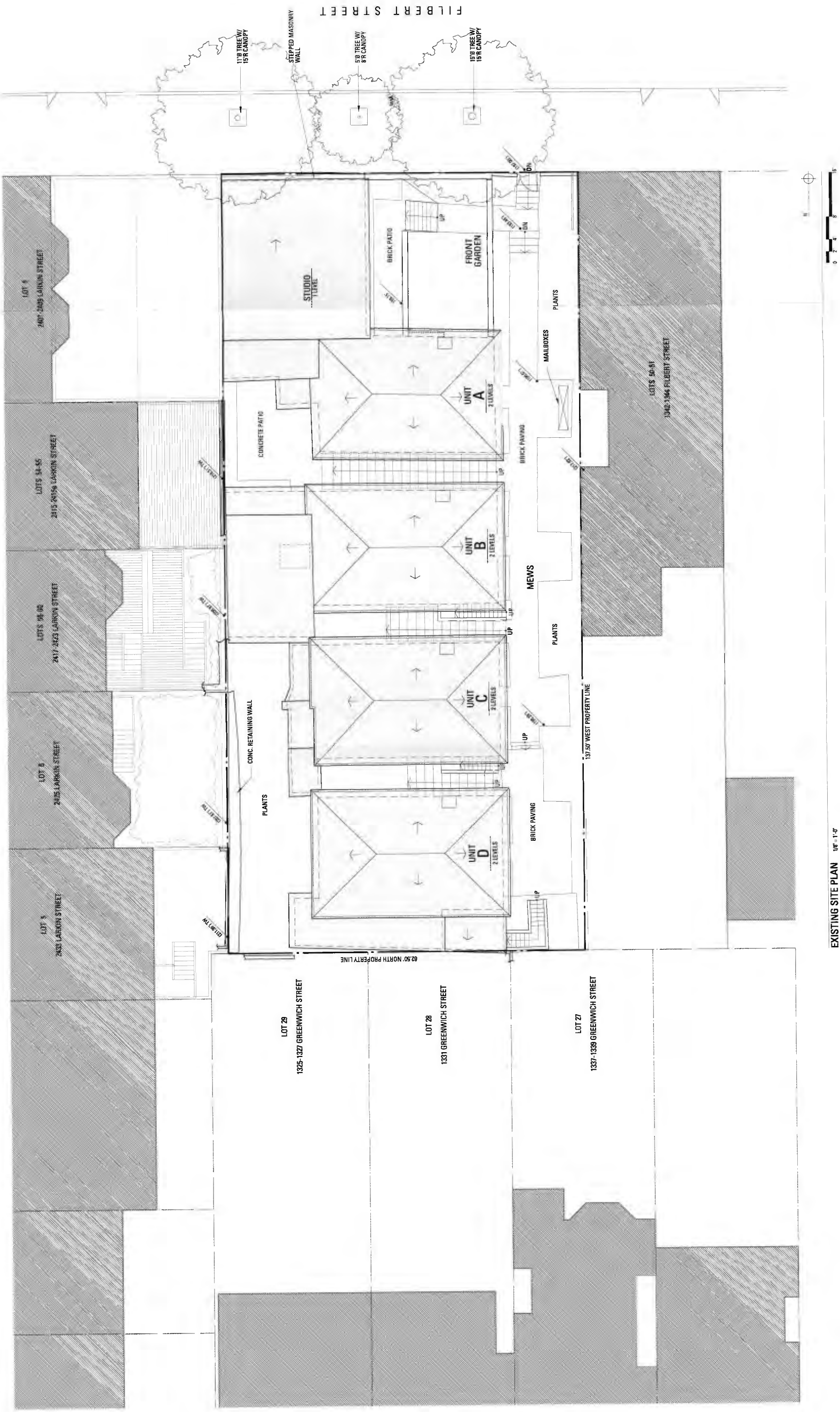
**XI. APPENDICES**

- A. Architectural Drawings, Buttrick Wong Architects, June 5, 2009*
- B. Landmark Designation Report, July 21, 2001*
- C. Historic Fabric Evaluation, Carey & Co., August 21, 2006*
- D. Door and Window Survey, ARG, February 15, 2008*
- E. Significance Diagram, Page & Turnbull*
- F. Roof and Chimney Rehabilitation Memo, Page & Turnbull, January 14, 2009*
- G. Landscape and Paving Rehabilitation Memo, Page & Turnbull, April 28, 2009*









EXISTING SITE PLAN 1/8" = 1'-0"

**EXISTING SITE PLAN**  
 TITLE: **FILBERT STREET COTTAGES**  
 1330 FILBERT STREET, SAN FRANCISCO, CA 94109

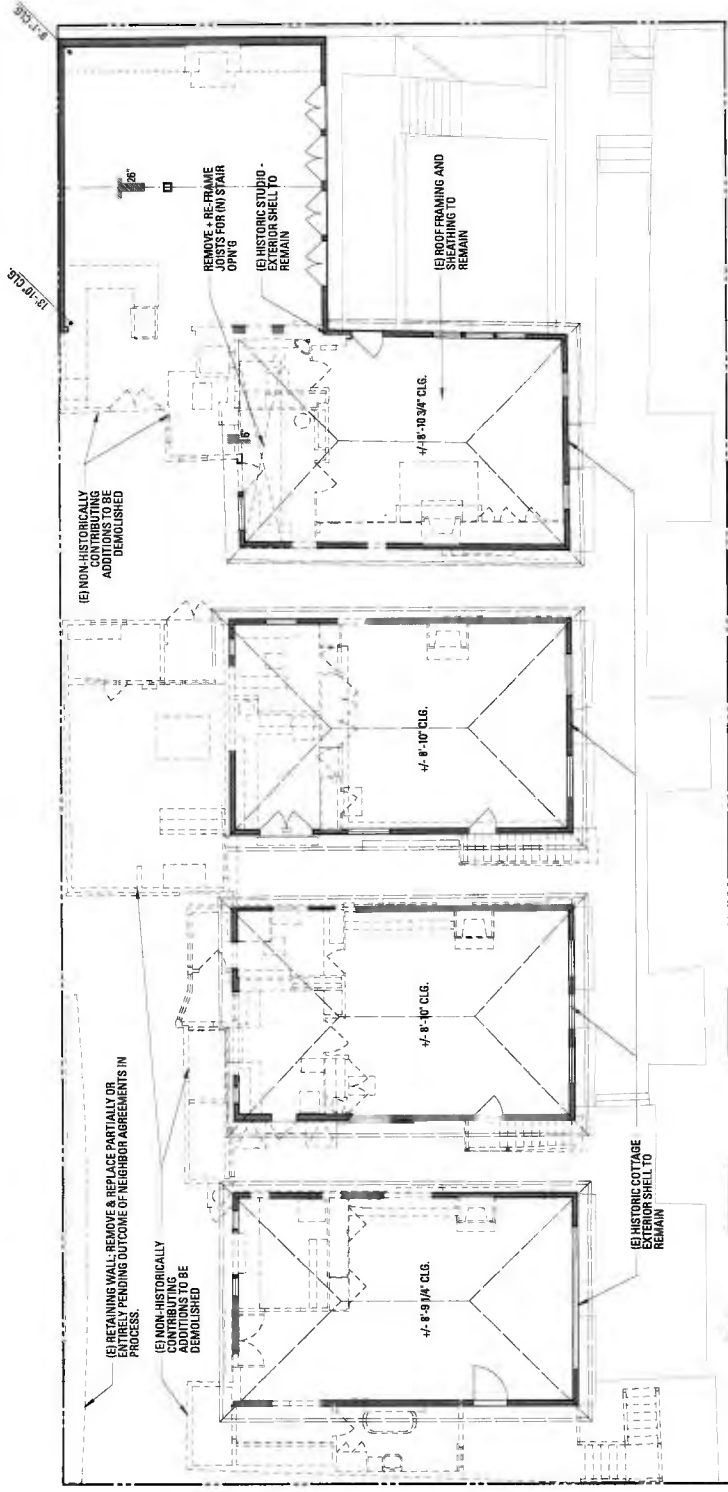
**X1.1**

6.5.09	Heritage submittal	REV
5.18.09	Planning submittal	REV
5.5.09	Neighbor review	REV
5.28.04	SET	REV

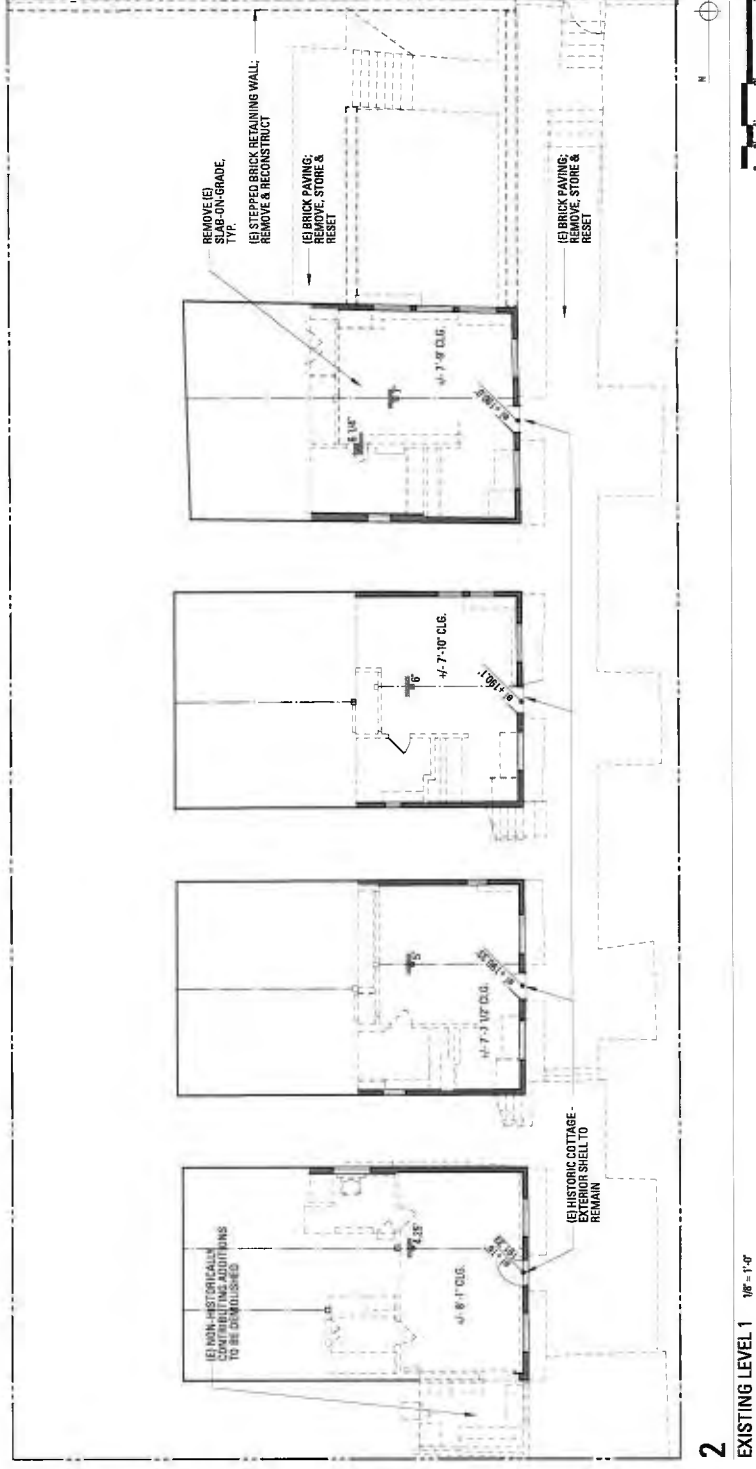
**BUTTRICK WONG Architects**  
 1144 89th Street Unit E Emeryville, CA 94608 P: 510.594.2700

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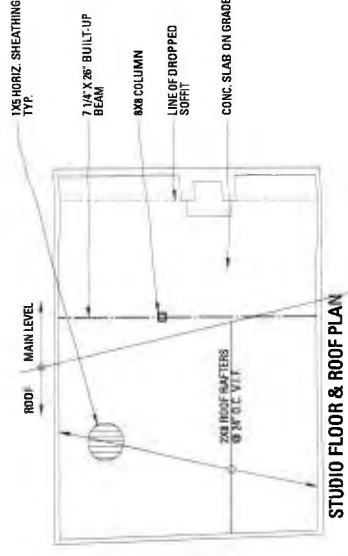
1  
EXISTING LEVEL 2 1/8" = 1'-0"



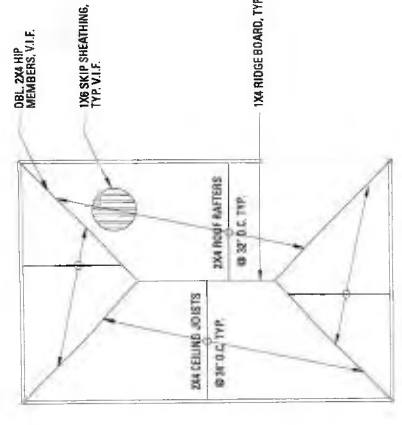
2  
EXISTING LEVEL 1 1/8" = 1'-0"

LEGEND  
 ——— EXISTING WALLS TO REMAIN  
 - - - - - EXISTING WALLS TO BE DEMOLISHED

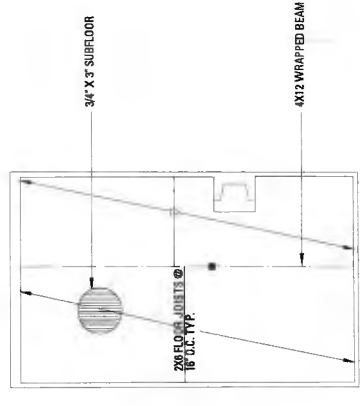
- NOTES:**
1. CONSULT PRESERVATION ARCHITECT PRIOR TO COMMENCING ANY WORK.
  2. ALL CEILING DIMENSIONS ARE FINISH TO FINISH EXCEPT FOR COTTAGE A. COTTAGE A DIMENSIONS ARE F.F. TO B.O. JOIST ELEVATIONS.
  3. FOR EXTERIOR DOOR - WINDOW INFORMATION SEE UNIT ELEVATIONS.
  4. ALL EXISTING HISTORIC MATERIAL TO REMAIN SHALL BE PRESERVED IN PLACE, OR REPLACED IN KIND IF CORROD OR SIGNIFICANT DETERIORATION IS IDENTIFIED DURING CONSTRUCTION.
  5. ALL BRICK PAVING TO BE REMOVED, CATALOGED, STORED, AND REPLACED.



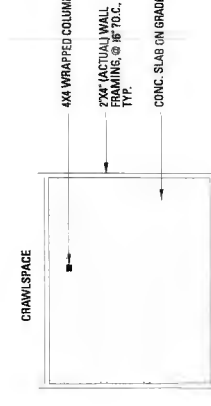
STUDIO FLOOR & ROOF PLAN



COTTAGE ROOF PLAN



COTTAGE LEVEL 2 PLAN



COTTAGE LEVEL 1 PLAN

3  
TYPICAL (E) FRAMING 1/8" = 1'-0"

**BUTTRICK WONG Architects**  
 1144 65th Street Unit E Emeryville, CA 94608 P 510 594 8700

05.09	Heritage submittal	
05.09	Phasing submittal	
05.09	Neighbor review	
05.09	Issued	04/21/2024

**EXISTING FLOOR PLANS**  
 PRESERVATION + SELECTIVE DEMOLITION  
**FILBERT STREET COTTAGES**  
 1338 FILBERT STREET, SAN FRANCISCO, CA 94109

**X2.1**





ROOF BETWEEN COTTAGE A + STUDIO



NON-CONTRIBUTING ADDITIONS @ COTTAGES B, C + D



VIEW FROM STREET



LOOKING EAST TOWARDS LARKIN ST NEIGHBORS



COTTAGE B



COTTAGE C



VIEW FROM INSIDE GATE



DOOR SILL COTTAGE A



HISTORIC (NON LONGER EXISTING) GATE





STUDIO West



North



COTTAGE A South



West



North



East



South



West



North



South





COTTAGE C  
South



West



North



East



COTTAGE D  
South



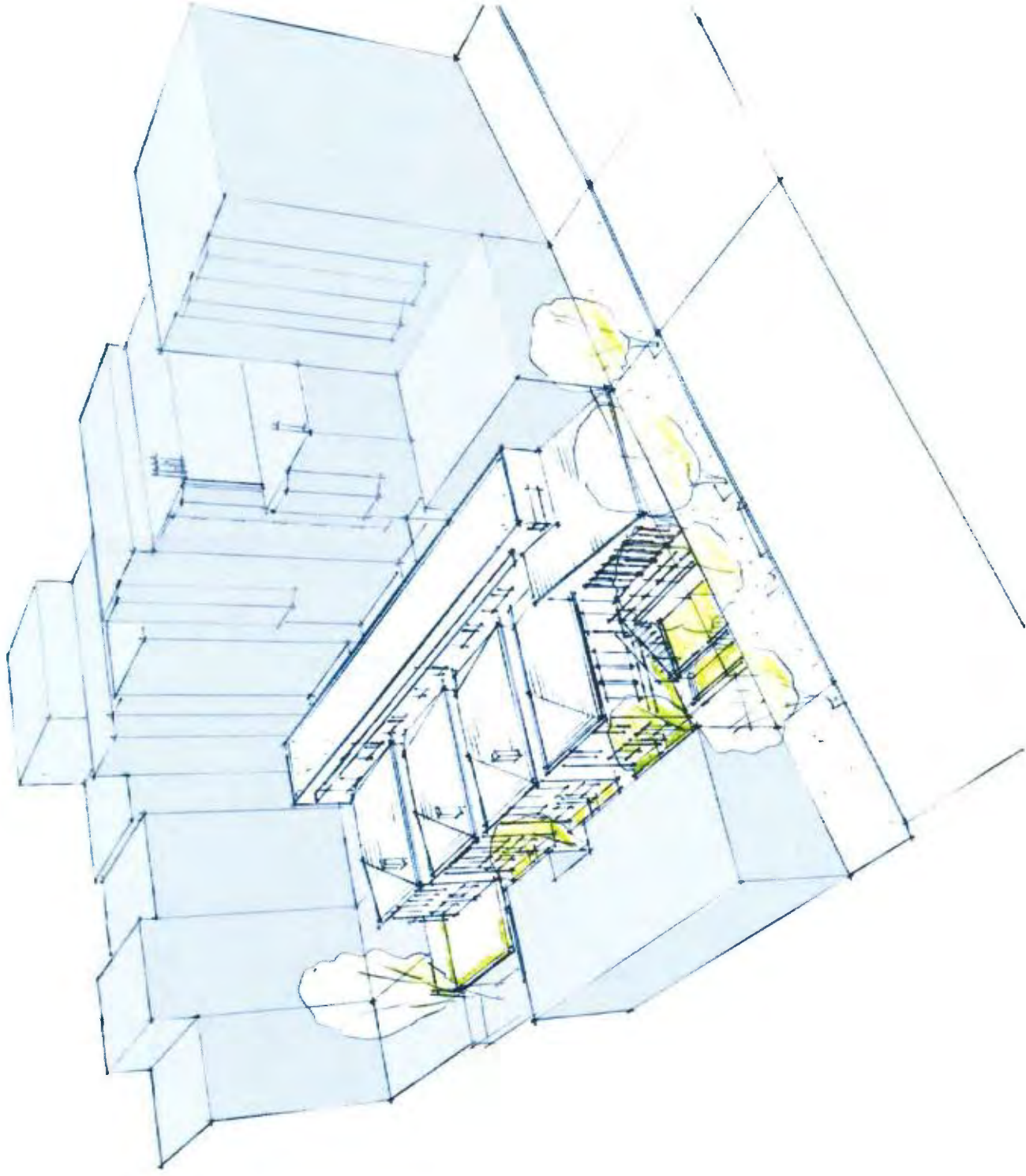
West



North



East



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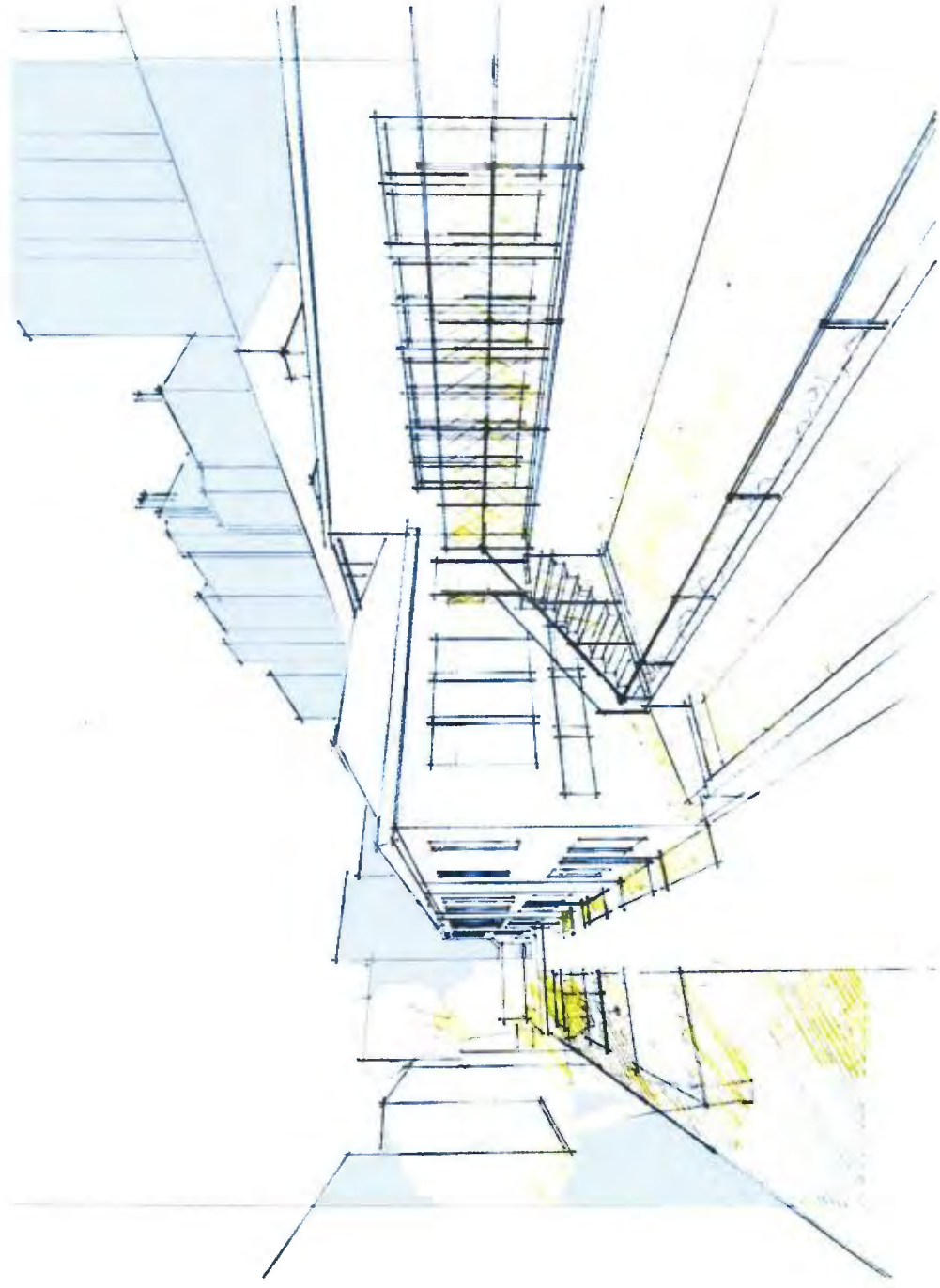
**AERIAL VIEW LOOKING NORTHEAST**

**FILBERT STREET COTTAGES**  
1938 FILBERT STREET, SAN FRANCISCO, CA 94109

**A0.5**

6.5.09





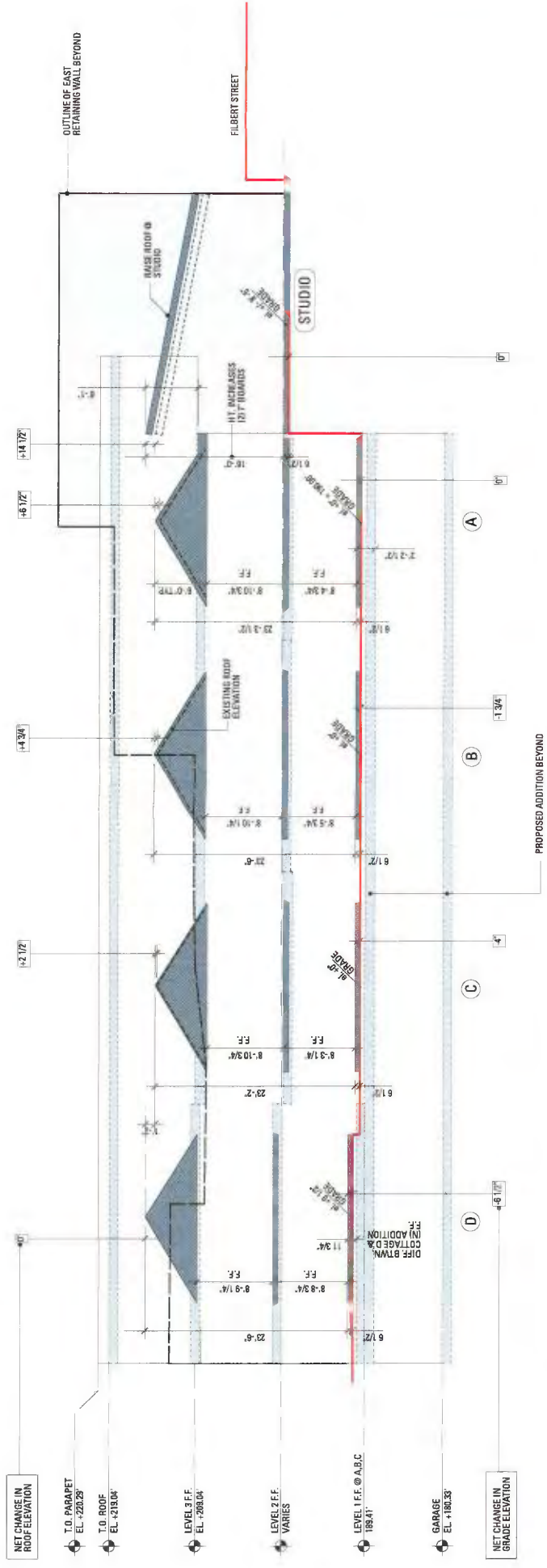
**BUTTRICK WONG Architects**  
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**VIEW FROM ENTRY GATE**

**FILBERT STREET COTTAGES**  
1328 FILBERT STREET, SAN FRANCISCO, CA 94109

**A0.6**

65/118



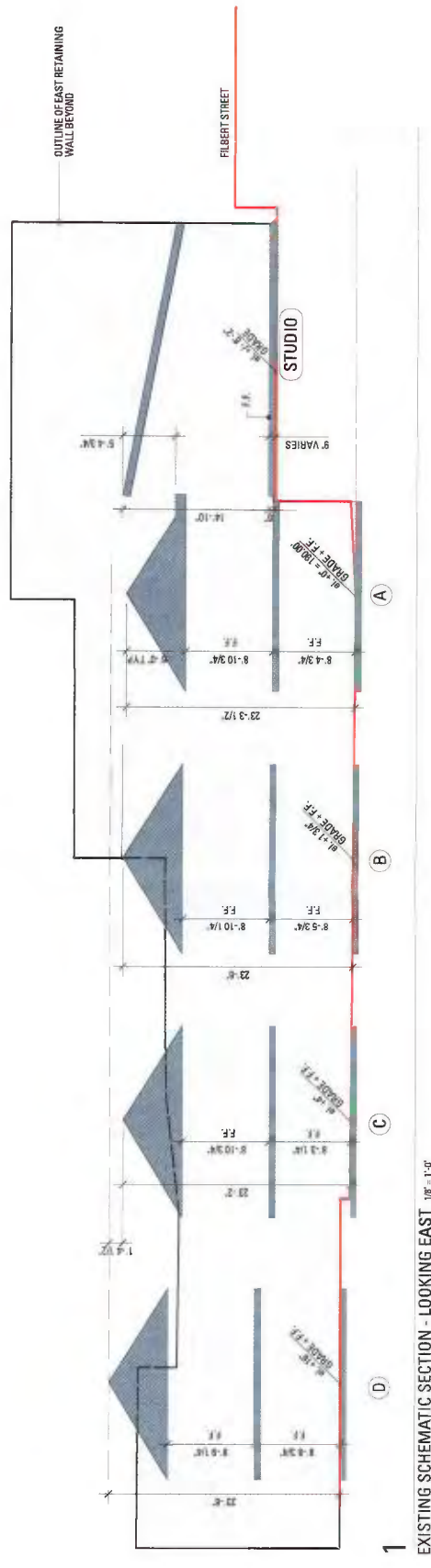
**NOTES:**

1. FLOOR TO FLOOR MEASUREMENTS AS TAKEN BY BMA ON THIS PROJECT. MEASUREMENTS ARE AVERAGES, AND PART BY 4" ONE INCH.
2. ROOF HEIGHTS ARE ASSUMED AND HAVE NOT BEEN FIELD VERIFIED.
3. FOR MORE INFORMATION SEE SECTIONS AS.1

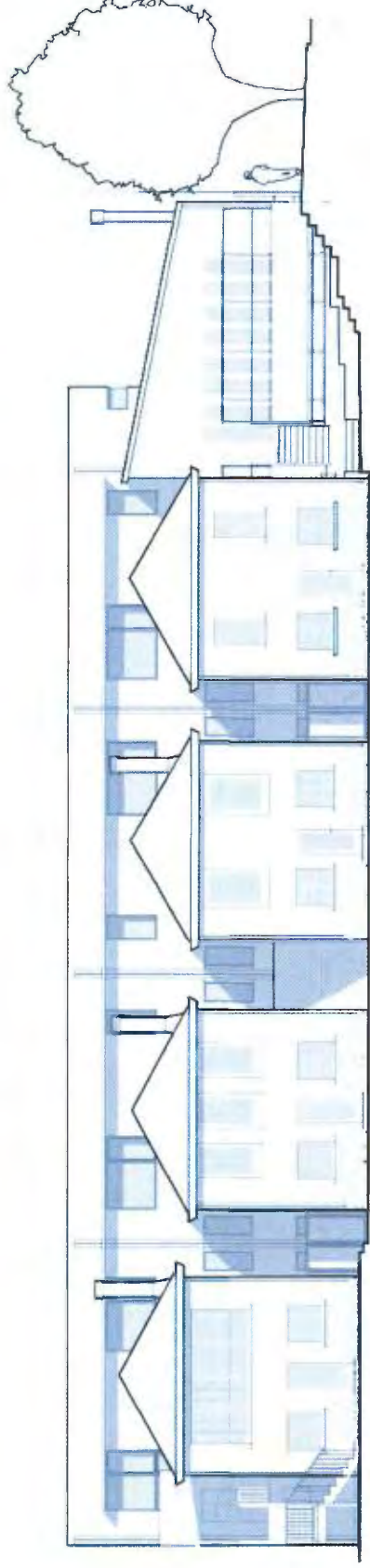
**HOW BLDG HEIGHT ADJUSTMENTS ARE DETERMINED:**

1. FLOOR TO FLOOR AND OVERALL HEIGHTS OF ALL 4 EXISTING COTTAGES ARE MAINTAINED.
2. EXISTING GRADE @ COTTAGE A IS THE DATUM WORKPOINT. THIS ASSUMES THAT BRICK PAVING WILL BE REMOVED AND RESET LEVEL TO THIS DATUM.
3. LEVEL 1 OF COTTAGES A, B, & C IS SET AT THE SAME ELEVATION AS THE EXISTING GRADE. LEVEL 2 OF COTTAGE A IS SLIGHTLY REDUCED.
4. THE NEW GARAGE CEILING LEVEL IS DETERMINED BY A 10" SLAB THICKNESS PLUS ADDITIONAL REDUCED HEIGHT FOR PAVING AND DRAINAGE. THE GARAGE FLOOR SLAB IS 8" BELOW THE CEILING.
5. LEVEL 1 OF THE ADDITION IS DETERMINED BY ADDING A 3" TOPPING SLAB ABOVE THE 1" GARAGE SLAB.
6. LEVEL 2 OF THE ADDITION VARIES FROM COTTAGE TO COTTAGE AND IS DETERMINED BY THE INDIVIDUAL LEVEL 2 AT EACH COTTAGE.
7. THE STUDIO FLOOR IS RAISED SLIGHTLY TO ALIGN WITH LEVEL 2 OF COTTAGE A. THE STUDIO ROOF IS RAISED TO MATCH THE NEW FLASHING AT THE CORNER STORY WINDOWS.

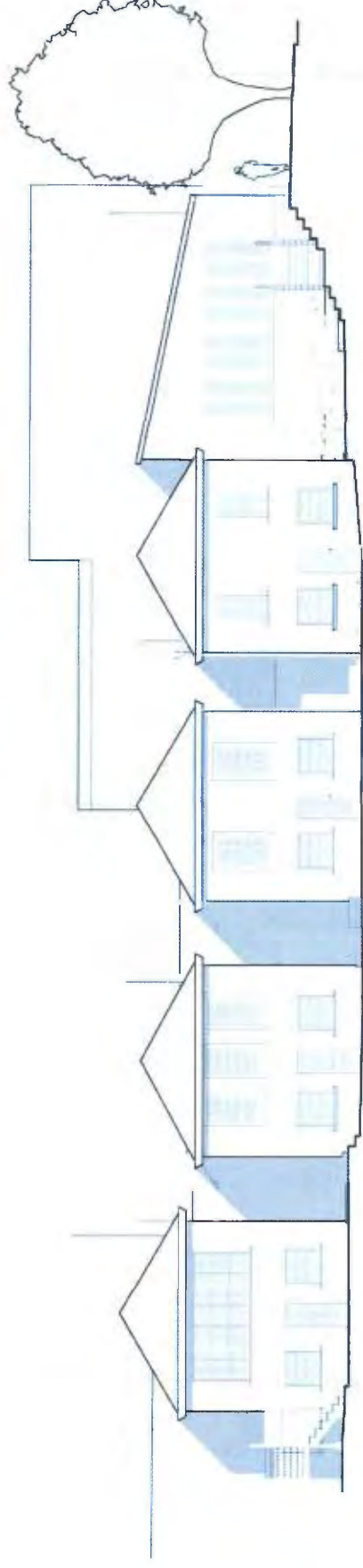
2 PROPOSED SCHEMATIC SECTION - LOOKING EAST 1/8" = 1'-0"



1 EXISTING SCHEMATIC SECTION - LOOKING EAST 1/8" = 1'-0"



PROPOSED WEST ELEVATION 1/8" = 1'-0"



EXISTING WEST ELEVATION 1/8" = 1'-0"

**NOTES:**

1. FOR ADDITIONAL INFORMATION SEE ELEVATIONS A3.2

**BUTTRICK WONG Architects**  
1144 16th Street, Unit E, Emeryville, CA 94608 P | 510 354.8700

**WEST ELEVATION STUDIES**

**FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94109

**A0.8**

6.5.19





**A**  
VIEW OF ENTRY



**B**  
VIEW OF STUDIO STAIR



**C**  
VIEW OF MEWS LOOKING NORTH



**D**  
VIEW OF MEWS LOOKING SOUTH



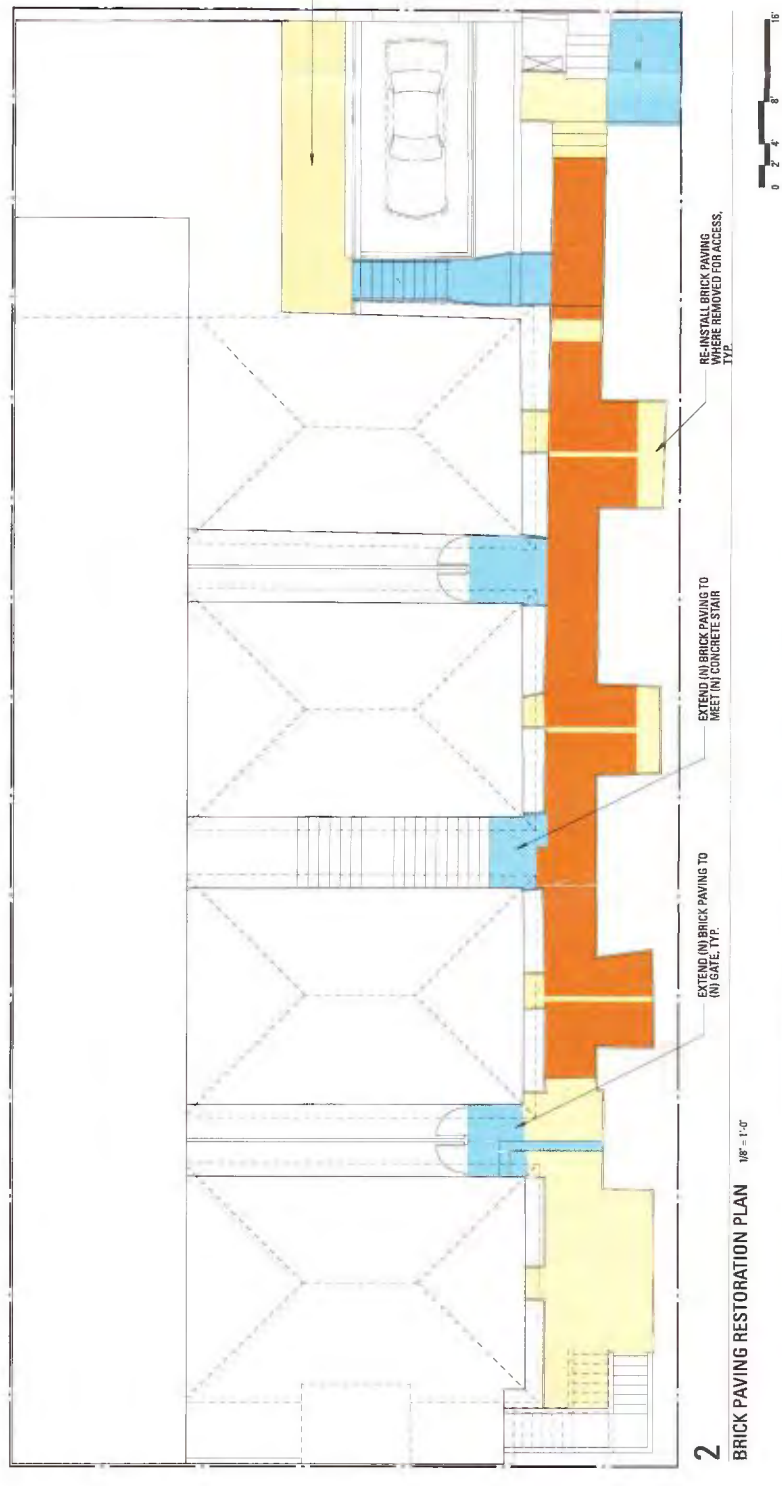
**E**  
VIEW OF MEWS IN FRONT OF COTTAGE D

**LEGEND**

	EXISTING BRICK PAVING TO REMAIN
	EXISTING BRICK PAVING TO BE REMOVED
	EXISTING BRICK PAVING TO BE RE-INSTALLED
	NEW BRICK PAVING TO BE ADDED
	PHOTO + DIRECTION OF VIEW



**1**  
BRICK PAVING REMOVAL PLAN 1/8" = 1'-0"

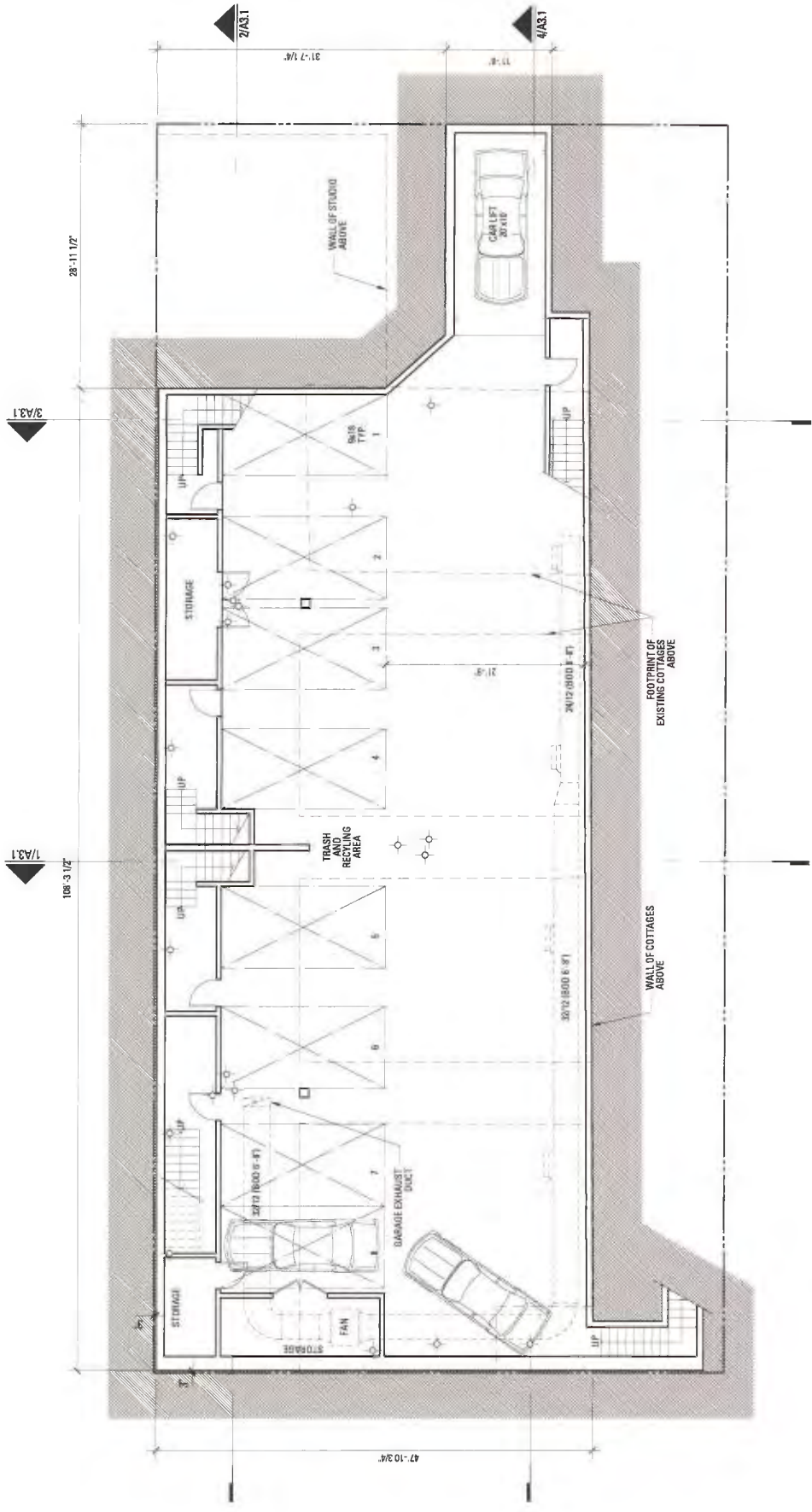


**2**  
BRICK PAVING RESTORATION PLAN 1/8" = 1'-0"









GARAGE LEVEL 5,545 SF  
1/8" = 1'-0"



**LEGEND**

- EXISTING WALLS TO REMAIN
- NEW 2X4 WALLS
- NEW 2X6 WALLS
- NEW PARTY WALLS: DBL 2X4 W/ 1" AIR GAP & 2 LAYERS GWB EA. SIDE
- NEW FIRE-RATED PARTY WALLS:
- HISTORIC WINDOW/DOOR
- EXISTING, NON-HISTORIC WINDOW/DOOR
- NEW WINDOW/DOOR
- DRAIN FROM ABOVE
- WASTE LINE FROM ABOVE

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1144 65th Street Unit E, Emeryville, CA 94608 P/510.584.0700

REV	ISSUED	BY
05.09	Heritage Submittal	
05.08	Planning Submittal	
05.08	Neighbor Review	

**GARAGE PLAN**  
01/06  
**FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94109

**A2.0**

Sheet



LEVEL 1 4,525.2 SF  
1/8" = 1'-0"

**LEGEND**

- EXISTING WALLS TO REMAIN
- NEW 2X4 WALLS
- NEW 2X6 WALLS
- NEW PARTY WALLS: DBL 2X4 W/ 1" AIR GAP & 2 LAYERS GWB EA. SIDE
- NEW ...FR FIRE-RATED PARTY WALLS:
- HISTORIC WINDOW/DOOR
- EXISTING, NON-HISTORIC WINDOW/DOOR
- NEW WINDOW/DOOR
- WASTE LINE
- WASTE LINE FROM ABOVE

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1144 65th Street Unit E Emeryville, CA 94608 P 510 554 8770

REV	ISSUED	BY
5.5.09	Heritage submittal	
5.18.09	Planning submittal	
5.5.09	Neighbor review	

**LEVEL 1 PLAN**  
DATE: **FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94109  
A2.1



FINAL WALL THICKNESS  
MAY VARY DEPENDING  
ON OUTCOME OF  
NEIGHBOR AGREEMENTS.  
IN PROCESS



**LEVEL 2** 5,065.3 SF  
1/8" = 1'-0"

**LEGEND**

- EXISTING WALLS TO REMAIN
- NEW 2X4 WALLS
- NEW 2X6 WALLS
- NEW PARTY WALLS: DBL 2X4 W/ 1" AIR GAP & 2 LAYERS GWB EA. SIDE
- NEW FIRE-RATED PARTYWALLS:
- HISTORIC WINDOW/DOOR
- EXISTING NON-HISTORIC WINDOW/DOOR
- NEW WINDOW/DOOR
- WASTE LINE
- WASTE LINE FROM ABOVE

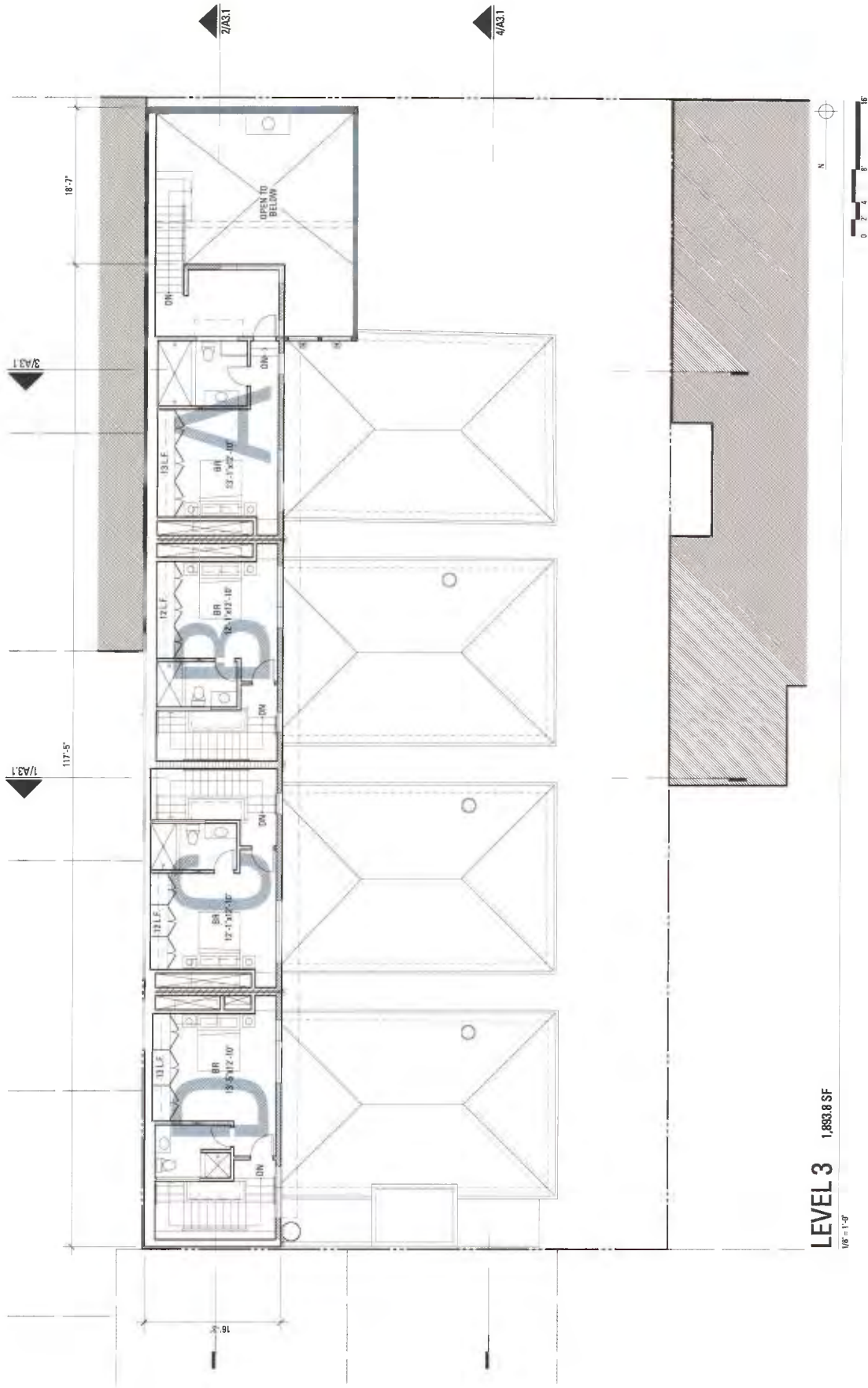
**BUTTRICK WONG Architects**  
1144 85th Street Unit E Emeryville, CA 94608 P: 510.556.8700

REV	ISSUED	BY
6.5.09	Heritage submittal	
5.18.09	Planning submittal	
5.5.09	Neighbor review	

**LEVEL 2 PLAN**  
05/09  
**FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94109

**A2.2**  
SHEET





**LEVEL 3** 1,853.8 SF  
1/8" = 1'-0"

**LEGEND**

- EXISTING WALLS TO REMAIN
- NEW 2X4 WALLS
- NEW 2X6 WALLS
- NEW PARTY WALLS: DBL 2X4 W/ 1" AIR GAP & 2 LAYERS GWB EA SIDE
- NEW FIRE-RATED PARTYWALLS
- HISTORIC WINDOW/DOOR
- EXISTING, NON-HISTORIC WINDOW/DOOR
- NEW WINDOW/DOOR
- WASTE LINE
- WASTE LINE FROM ABOVE

**BUTTRICK WONG Architects**  
1144 65th Street, Unit E, Emeryville, CA 94608 P/510.554.8700

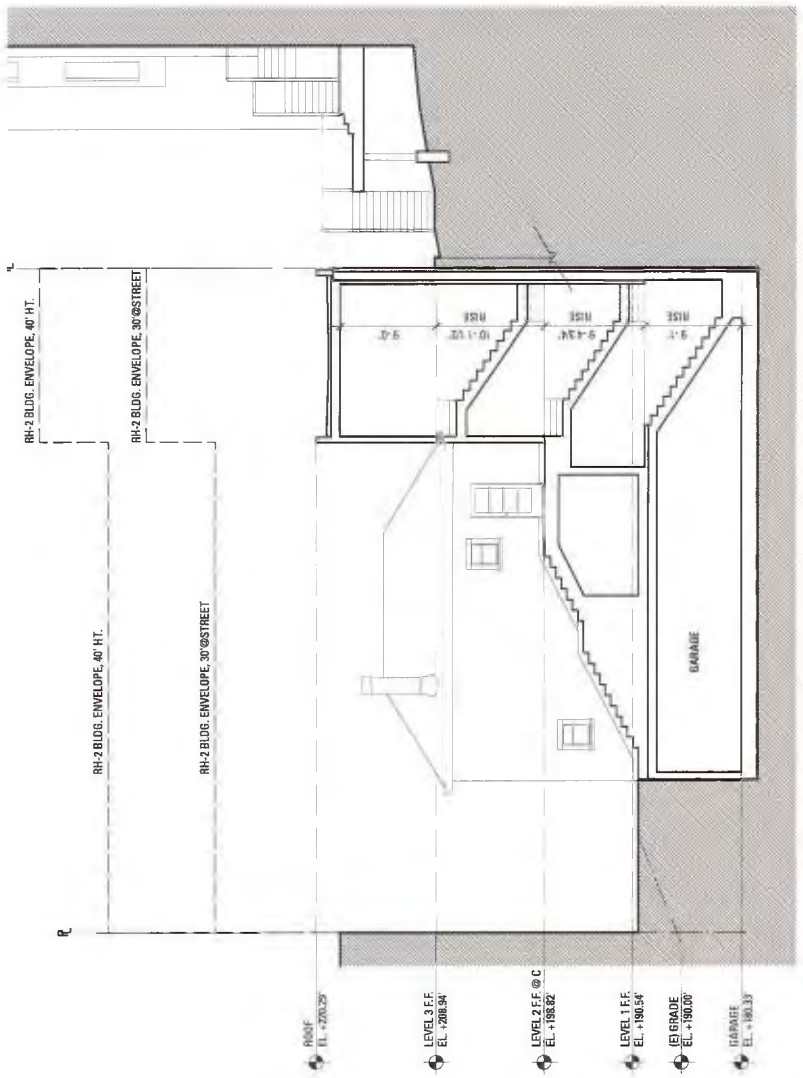
REV	ISSUED	DATE
6.5.09	Heritage submittal	
5.18.09	Planning submittal	
5.5.08	Neighbor review	

**LEVEL 3 PLAN**  
01a  
**FILBERT STREET COTTAGES**  
1238 FILBERT STREET, SAN FRANCISCO, CA 94109

**A2.3**

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1

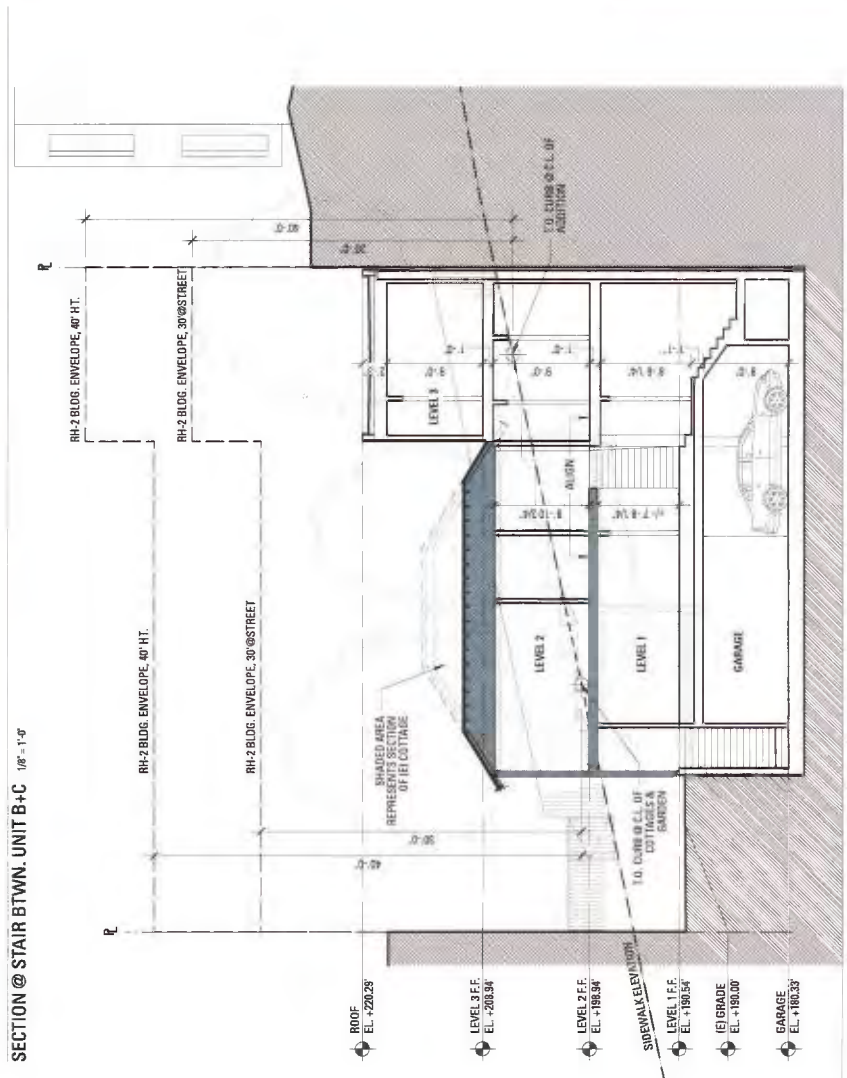
SECTION @ STAIR BTWN. UNIT B+C 1/8" = 1'-0"

2 SECTION THROUGH ADDITION 1/8" = 1'-0"



2

SECTION THROUGH ADDITION 1/8" = 1'-0"



3

SECTION @ UNIT A 1/8" = 1'-0"



4

LONGITUDINAL SECTION 1/8" = 1'-0"

**BUTTRICK WONG Architects**  
 1144 65th Street Unit E Emeryville, CA 94608 P 510.558.8700

NO.	DATE	REVISION
6.5.09		Heritage submittal
5.18.09		Planning submittal
5.5.09		Neighbor review

**LEGEND**

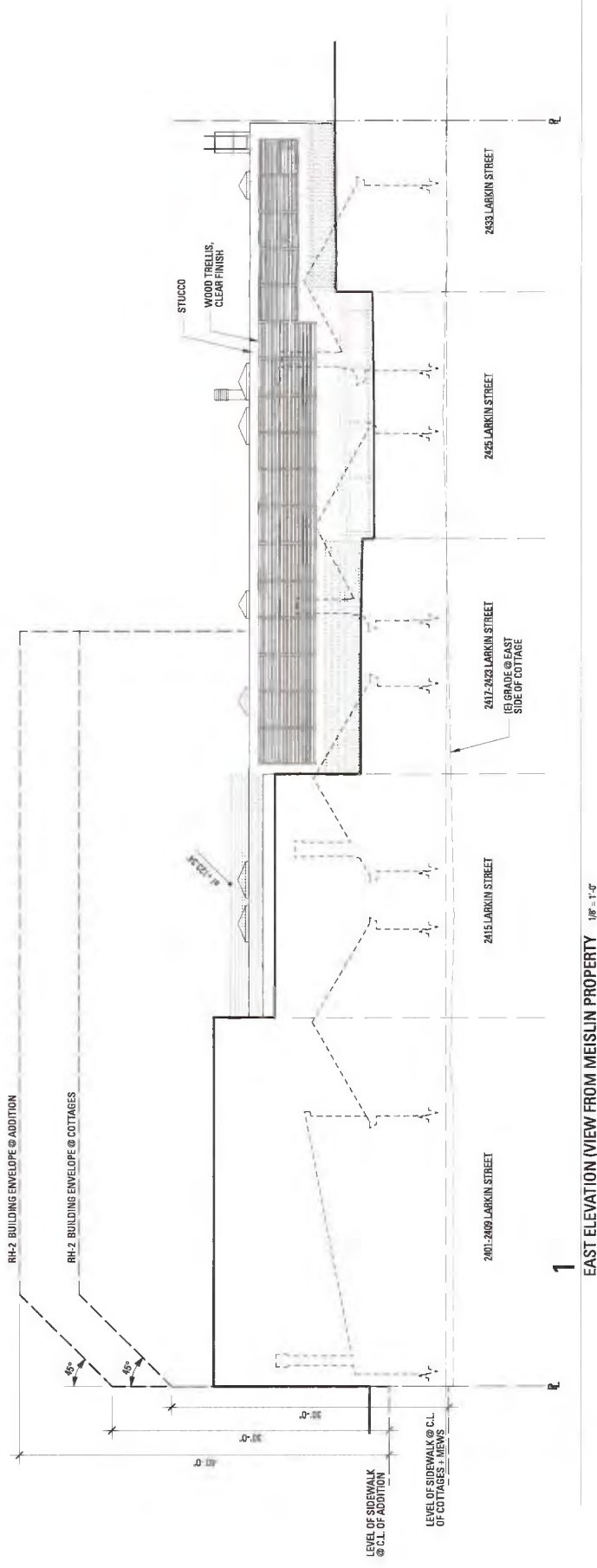
	EXISTING WALLS TO REMAIN
	NEW WALLS

**SECTIONS**  
 5/06  
**FILBERT STREET COTTAGES**  
 1538 FILBERT STREET, SAN FRANCISCO, CA 94109

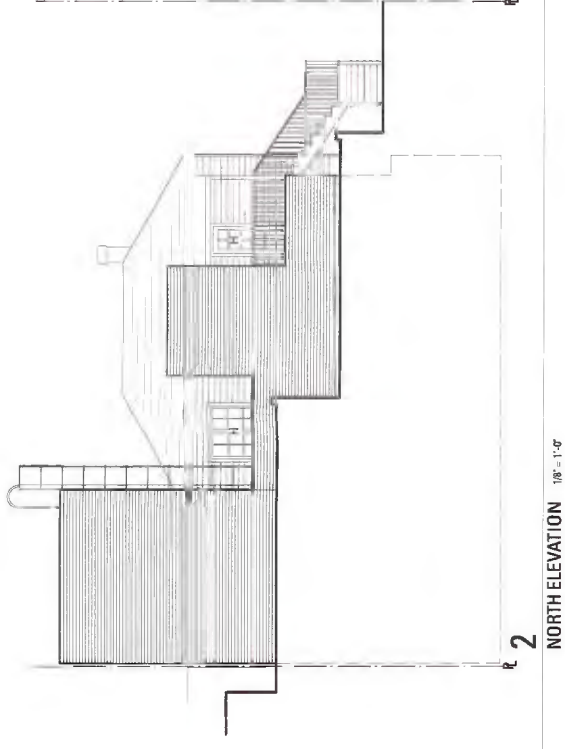
**A3.1**

03/04/11

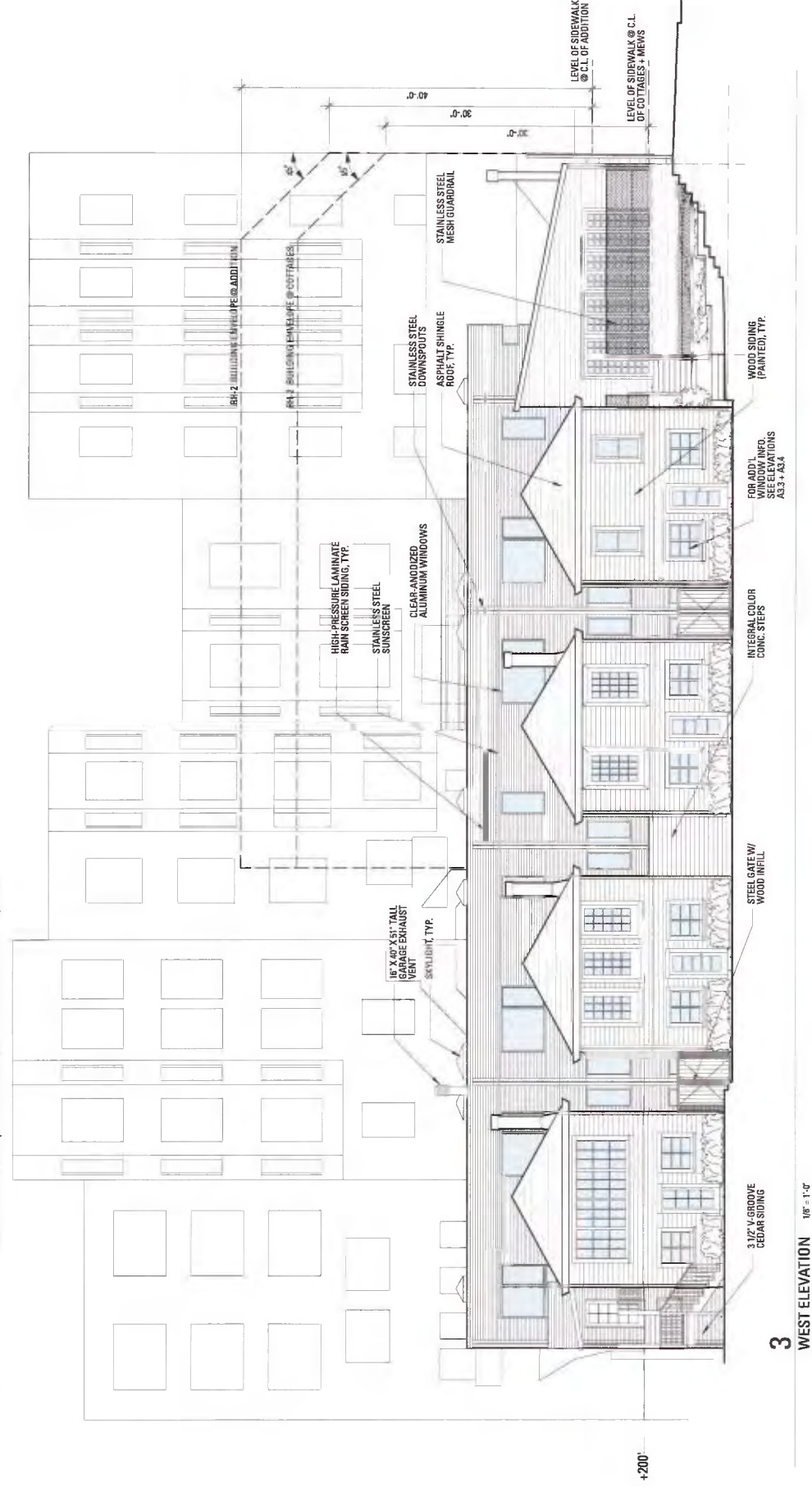




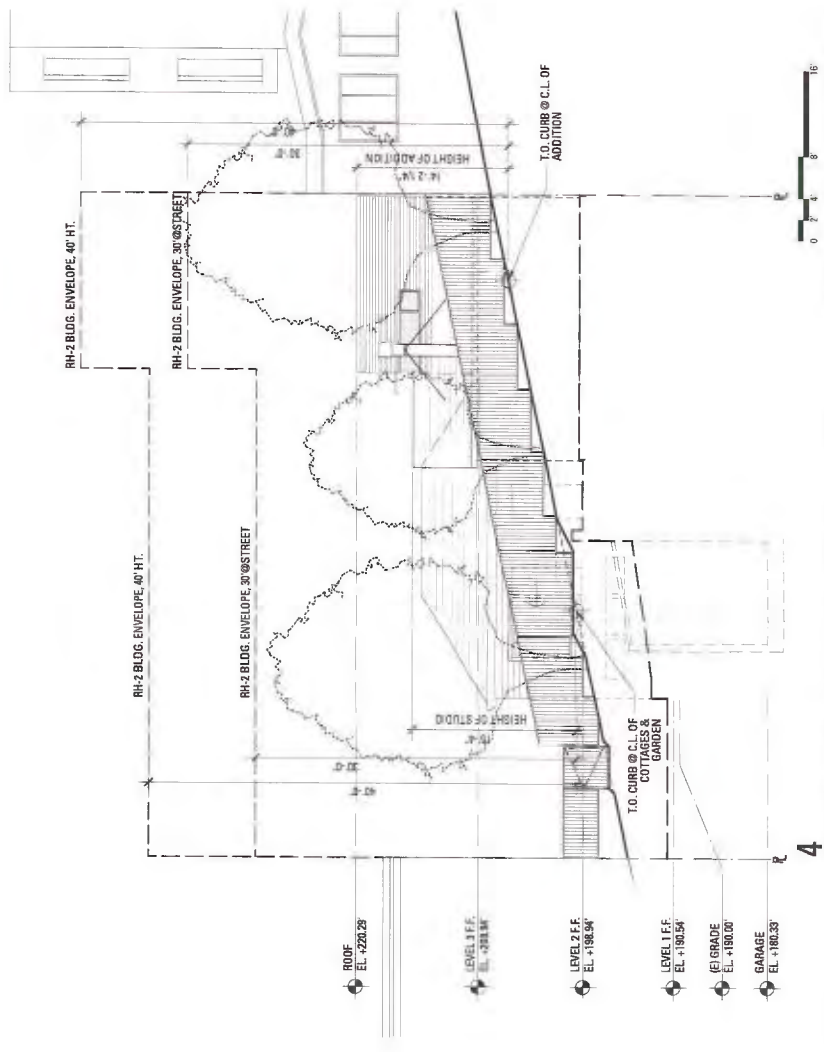
1 EAST ELEVATION (VIEW FROM MEISLIN PROPERTY) 1/8" = 1'-0"



2 NORTH ELEVATION 1/8" = 1'-0"



3 WEST ELEVATION 1/8" = 1'-0"



4 SOUTH ELEVATION 1/8" = 1'-0"

**BUTTRICK WONG Architects**  
1144 65th Street Unit E, Emeryville, CA 94608 P 510 594 8700

REV	ISSUED	DATE
6.5.19	Heritage Submittal	
5.18.06	Planning Submittal	
5.1.05	Neighbor Review	
	ISSUED	9/17

**ELEVATIONS**

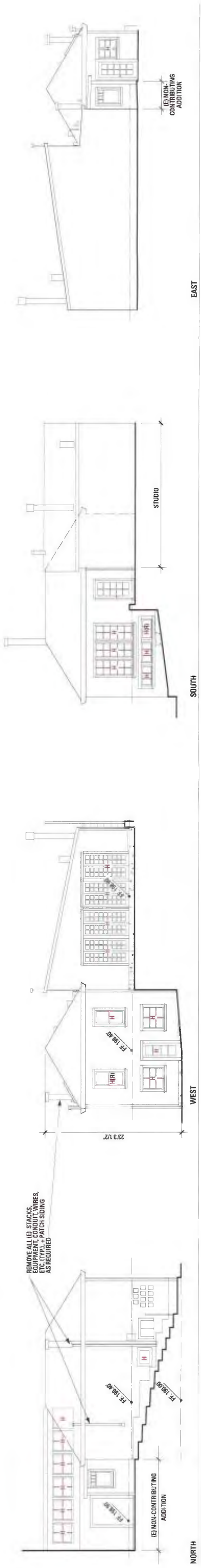
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1238 FILBERT STREET, SAN FRANCISCO, CA 94109

**A3.2**

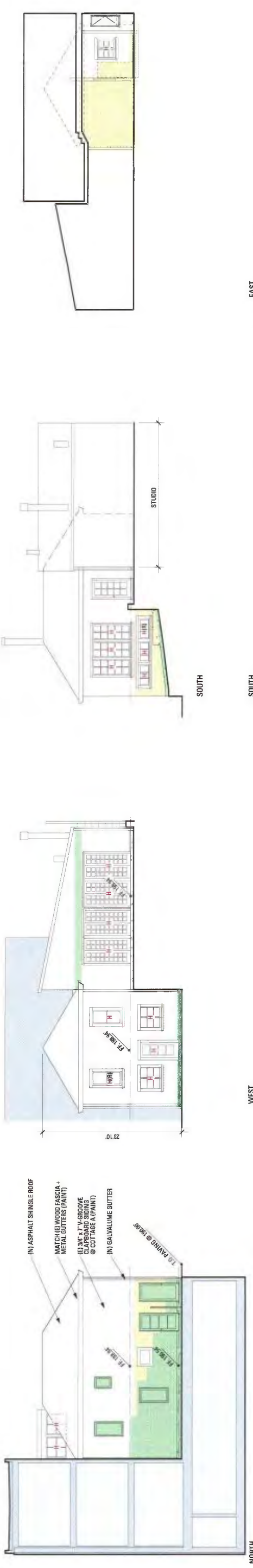
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1/8" = 1'-0" (Scale)  
1/8" = 1'-0" (Scale)

Sheet

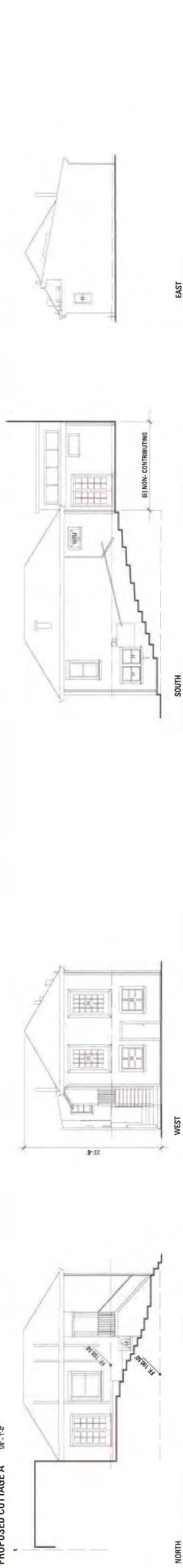




NORTH  
EXISTING COTTAGE A  
1/8" = 1'-0"



NORTH  
PROPOSED COTTAGE A  
1/8" = 1'-0"



NORTH  
EXISTING -COTTAGE B  
1/8" = 1'-0"



NORTH  
PROPOSED -COTTAGE B  
1/8" = 1'-0"

**BUTTRICK WONG Architects**  
1144 68th Street Unit E Emeryville, CA 94608 P/510 594.8700

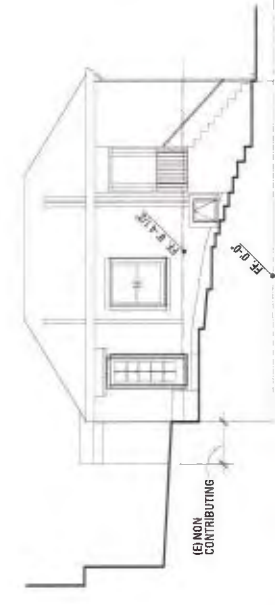
**LEGEND**  
 IEI OPENING OR SIDING TO BE RESTORED  
 NEW REAR ADDITION  
 NEW OPENING OR SIDING  
 HISTORIC WINDOW (H)  
 HISTORIC WINDOW (R)  
 RESTORED WINDOW (R)

Heritage Submittal  
 Planning Submittal  
 Neighbor Review

**UNIT A+B ELEVATIONS**  
 016  
**FILBERT STREET COTTAGES**  
 1328 FILBERT STREET, SAN FRANCISCO, CA 94108

**A3.3**  
 SHEET

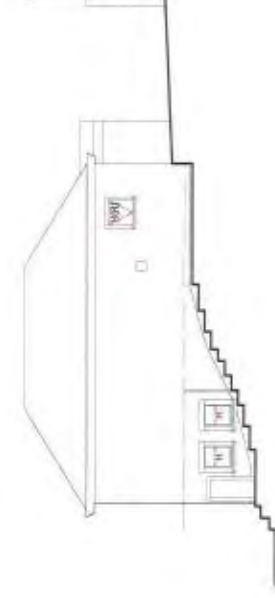




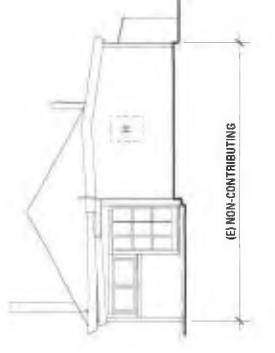
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EXISTING--COTTAGE C  
1/8" = 1'-0"



WEST



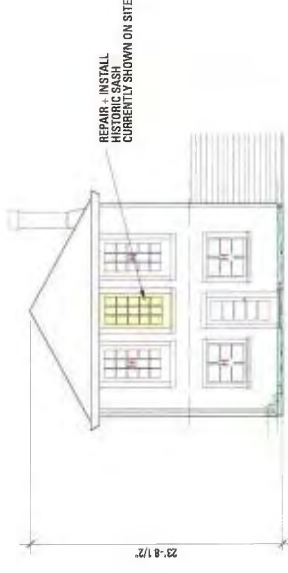
SOUTH



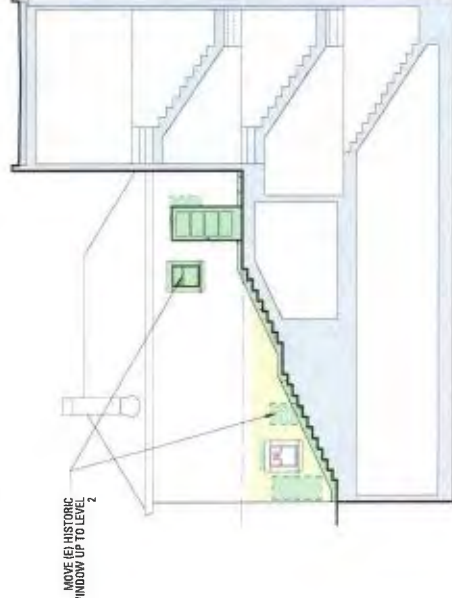
EAST



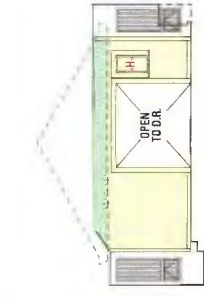
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PROPOSED--COTTAGE C  
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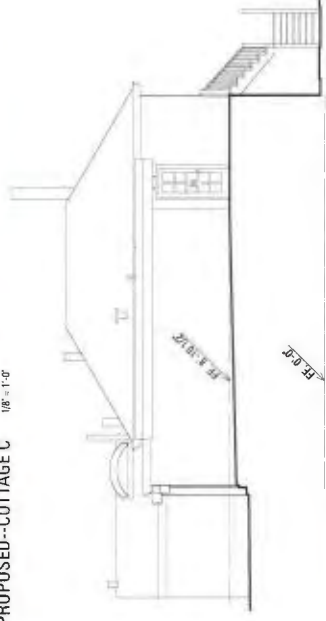
WEST



SOUTH



EAST



NORTH  
EXISTING--COTTAGE D  
1/8" = 1'-0"



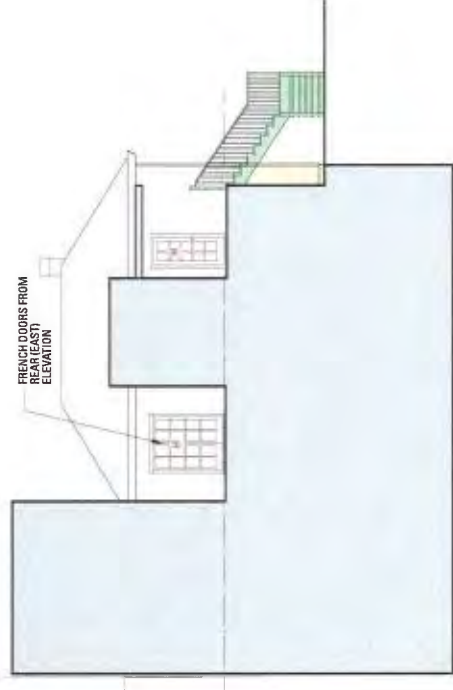
WEST



SOUTH



EAST



NORTH  
PROPOSED--COTTAGE D  
1/8" = 1'-0"



WEST



SOUTH



EAST

**BUTTRICK WONG Architects**  
1144 65th Street Unit E Emeryville, CA 94608 P 510 534 8700

**LEGEND**

- (E) OPENING OR SIDING TO BE RESTORED
- NEW REAR ADDITION
- NEW OPENING OR SIDING
- HISTORIC WINDOW
- HISTORIC SASH
- NEW REAR ADDITION
- HISTORIC WINDOW
- (R) - RESTORED WINDOW

6.5.09  
5.18.09  
5.5.09

Heritage Cultural Planning substantial Neighbor review

REV ISSUED SET

UNIT C-D ELEVATIONS

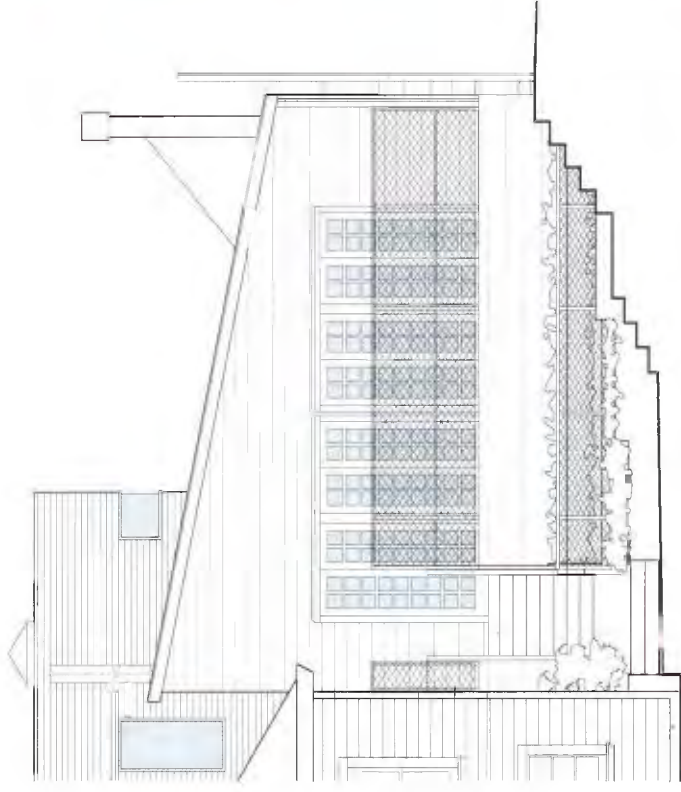
**FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94109

DATE: 5/18/09  
PROJECT: UNIT C-D ELEVATIONS  
SCALE: 1/8" = 1'-0"

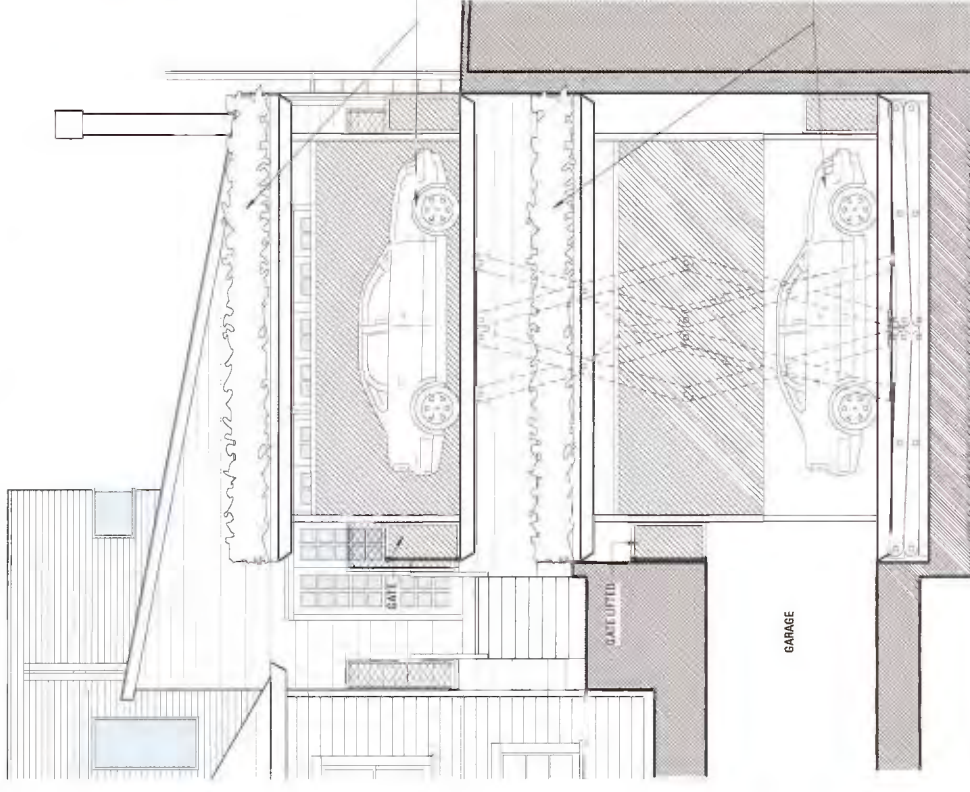
**A3.4**

SHEET





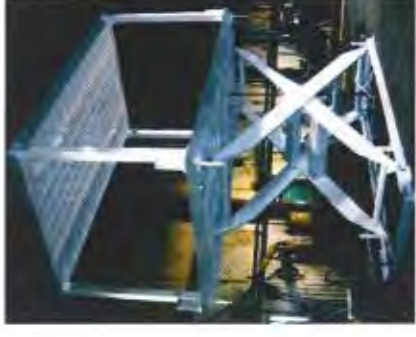
1 LIFT ELEVATION (CAR DOWN) 1/4" = 1'-0"



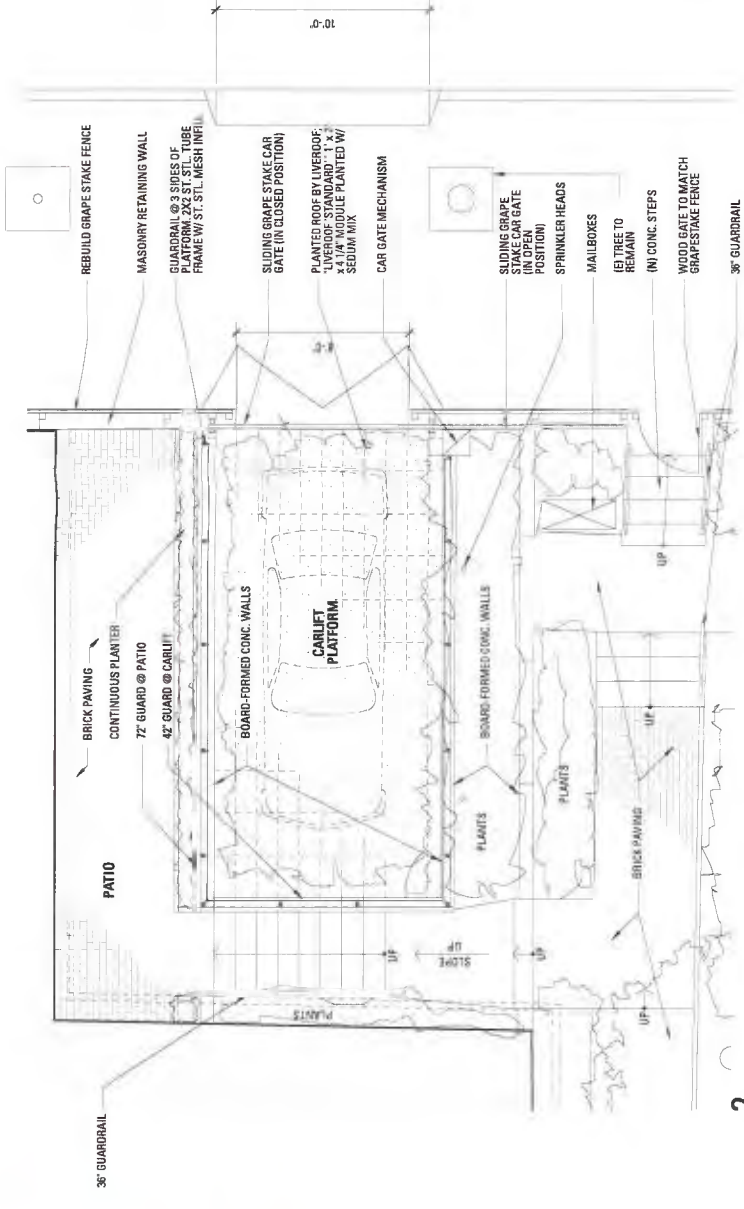
3 LIFT SECTION (CAR SHOWN UP+DOWN) 1/4" = 1'-0"



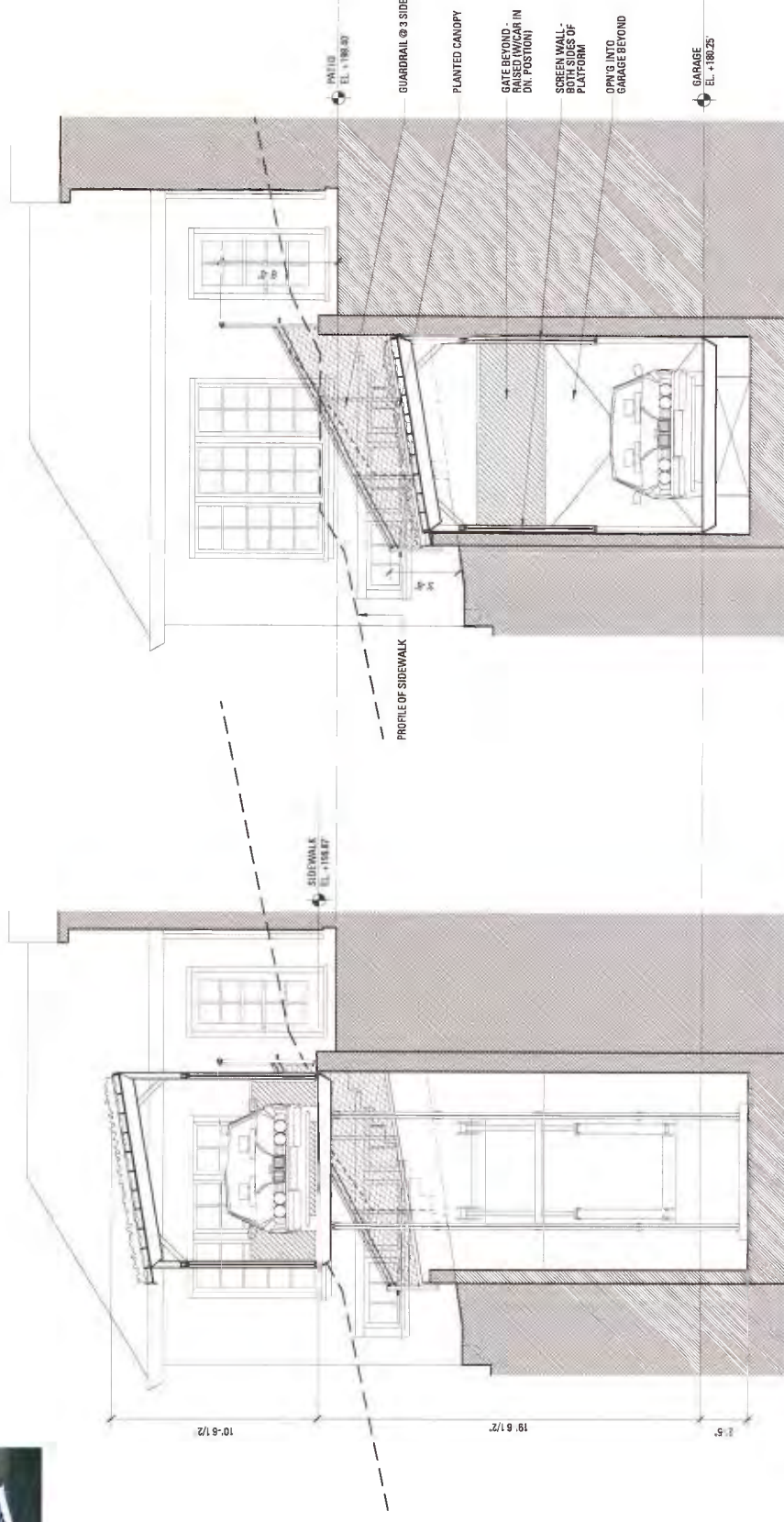
SIMILAR LIVEROOF PLANTED ROOF



SIMILAR LIFT ASSEMBLY W/ CANOPY



2 LIFT PLAN 1/4" = 1'-0"



4 LIFT SECTION - (CAR UP) 1/4" = 1'-0"

5 LIFT SECTION - (CAR DOWN) 1/4" = 1'-0"

**BUTTRICK WONG Architects**  
1144 68th Street Unit E Emeryville, CA 94608 P/510.594.8700

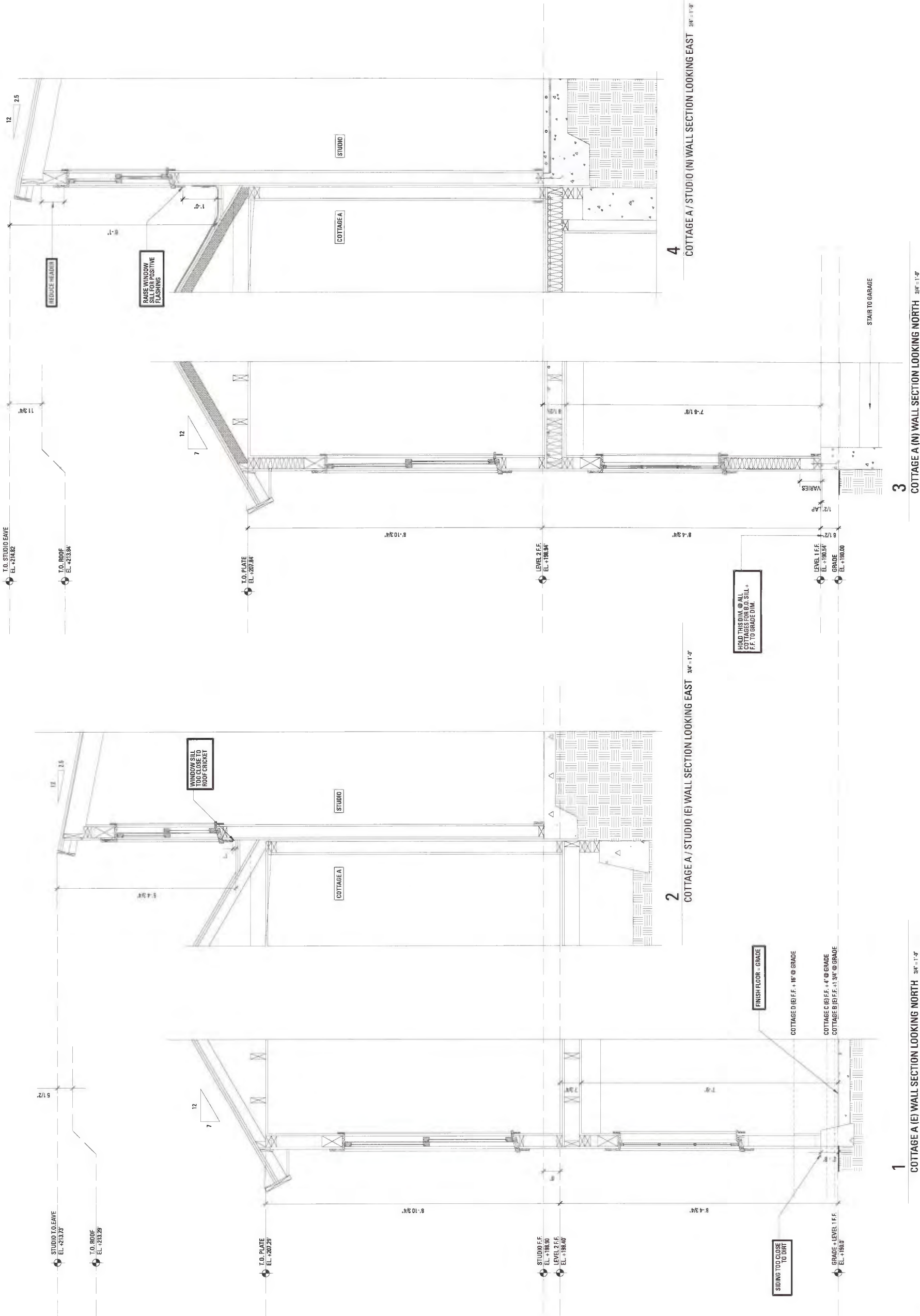
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5.18.09 Planning substantial  
5.5.09 Neighbor review

**CARLIFT**  
FF/16  
**FILBERT STREET COTTAGES**  
1338 FILBERT STREET, SAN FRANCISCO, CA 94119

**A4.1**

sheet





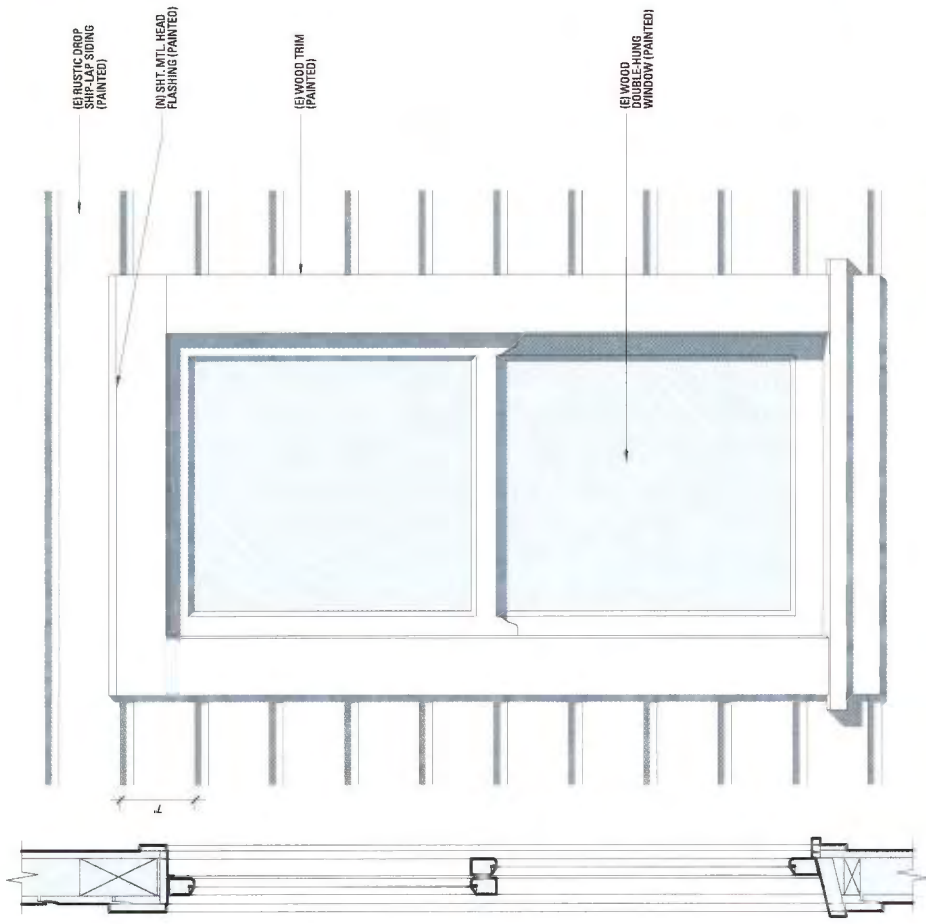
1 COTTAGE A (E) WALL SECTION LOOKING NORTH 3/4" = 1'-0"

3 COTTAGE A (N) WALL SECTION LOOKING NORTH 3/4" = 1'-0"

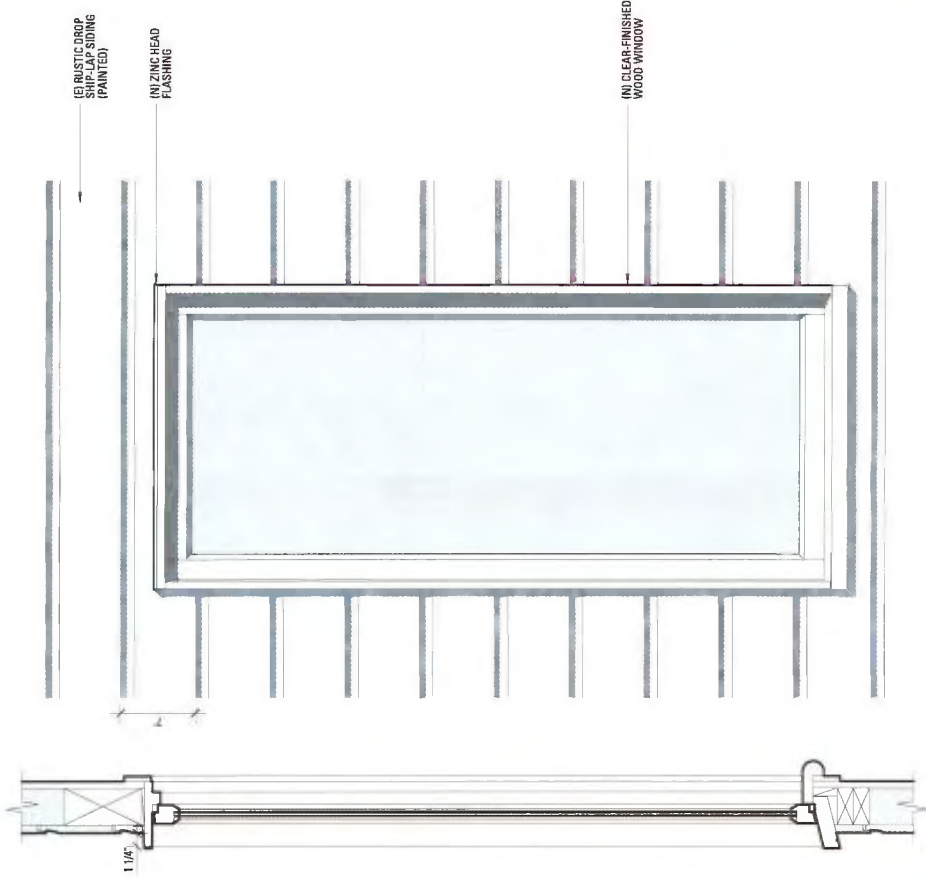
2 COTTAGE A / STUDIO (E) WALL SECTION LOOKING EAST 3/4" = 1'-0"

4 COTTAGE A / STUDIO (N) WALL SECTION LOOKING EAST 3/4" = 1'-0"

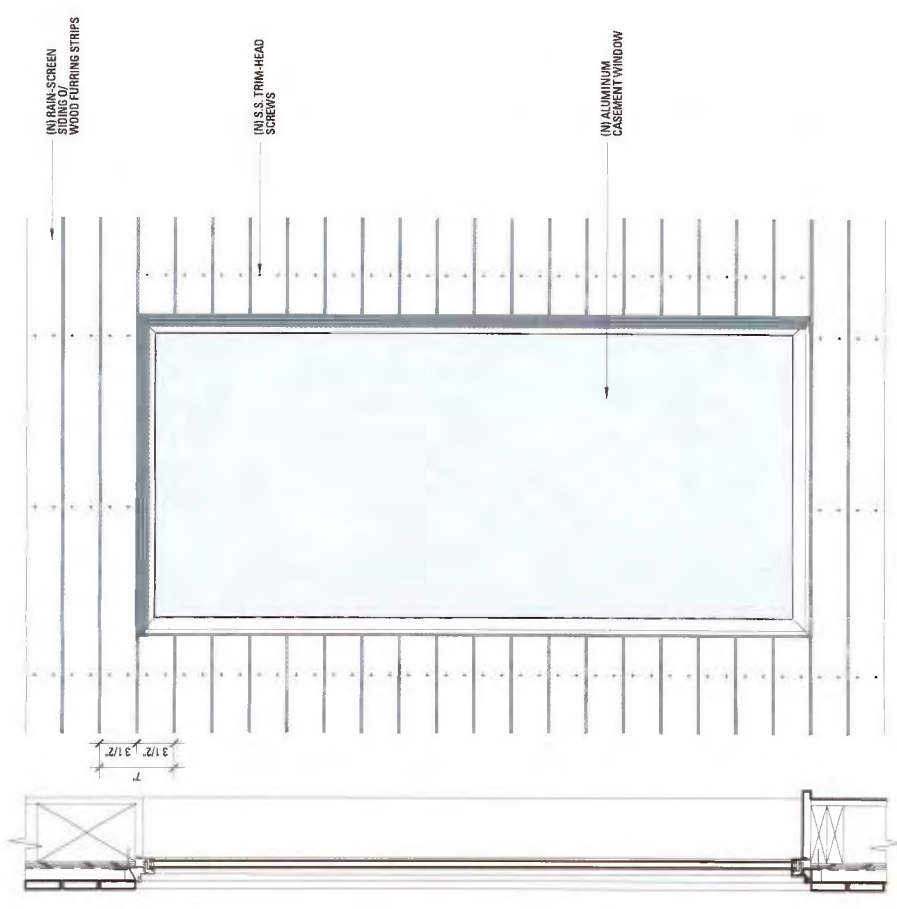
REV	ISSUED	DATE
5.5.09	Heritage submittal	
5.18.09	Planning submittal	
5.5.09	Neighbor review	



1 (E) WINDOW IN HISTORIC WALL 3'-1'-0"



2 (N) WINDOW IN HISTORIC WALL 3'-1'-0"

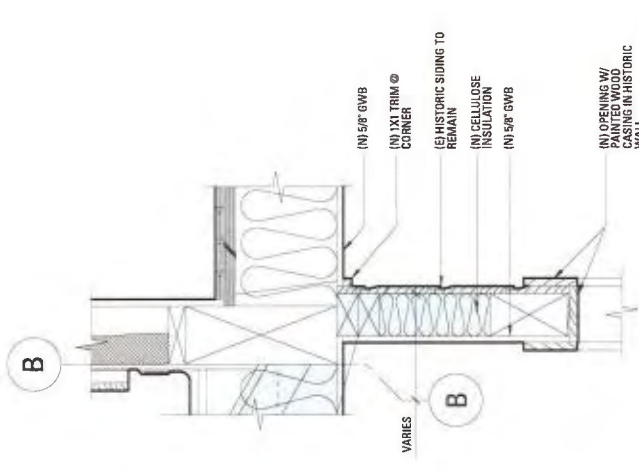


3 (N) WINDOW IN (N) WALL 3'-1'-0"

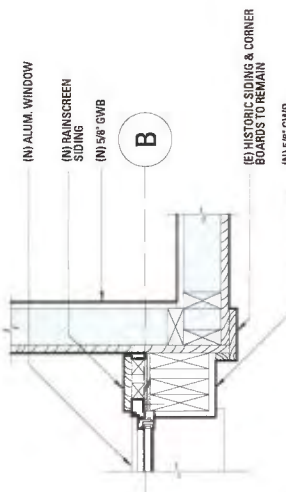
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5.18.09		Planning submittal
5.5.09		Neighbor review
		ISSUED

**NOTES:**

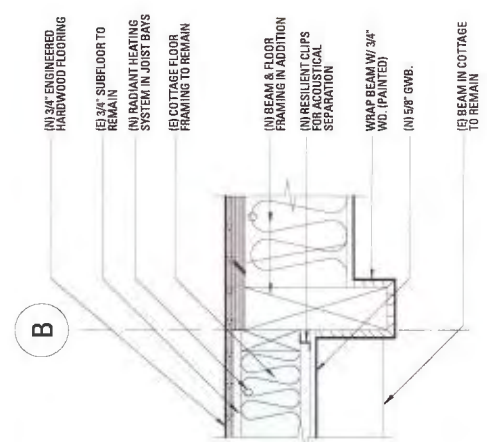
1. ALL EXISTING HISTORIC MATERIAL TO REMAIN SHALL BE PRESERVED IN PLACE, OR REPLACED IN KIND, IF OBTAIN OR SIGNIFICANT DEGRADATION IS IDENTIFIED DURING CONSTRUCTION.



**2.3**  
SECTION @ CEILING 1/12" = 1'-0"

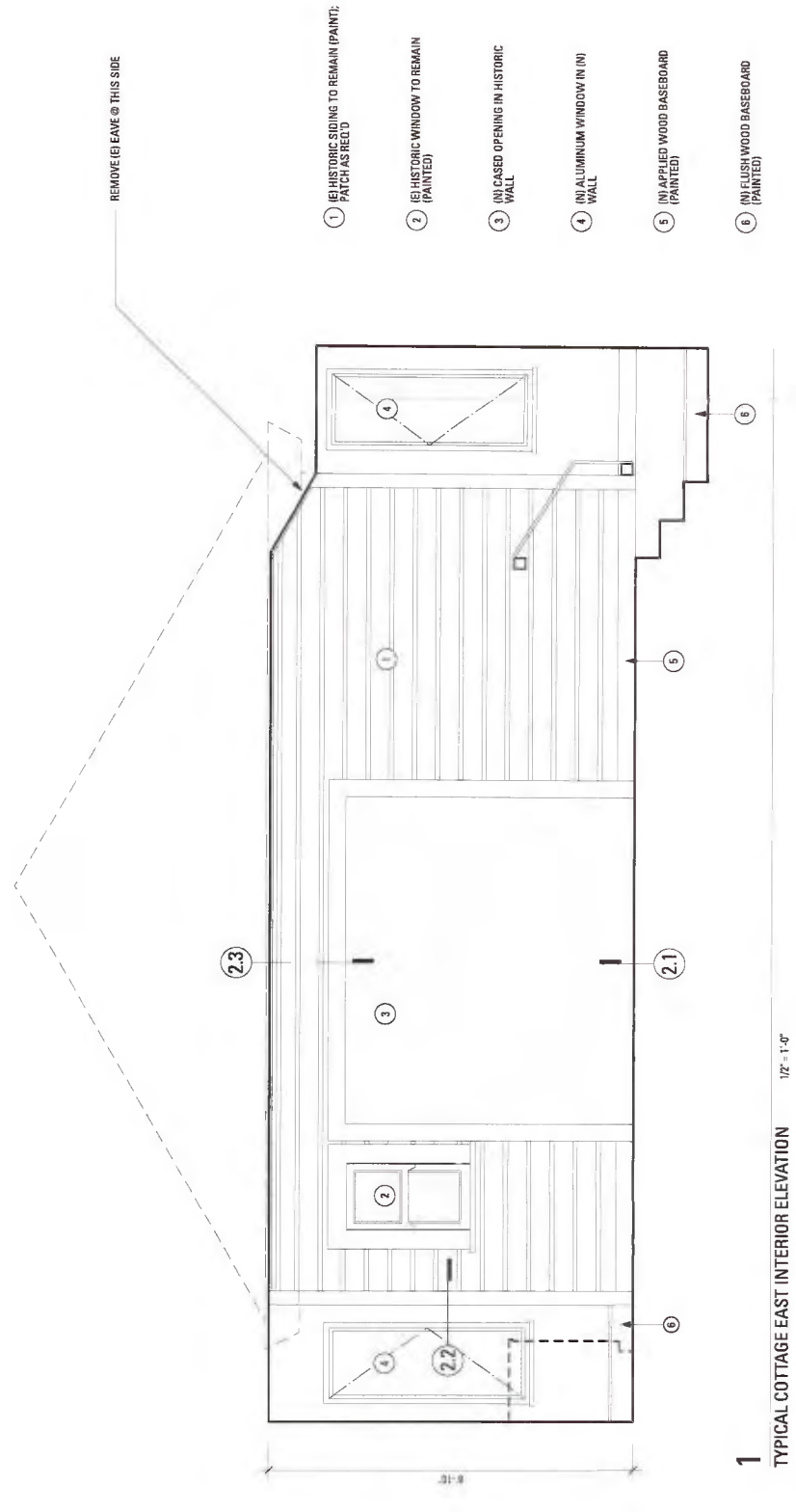


**2.2**  
PLAN DETAIL 1/12" = 1'-0"



**2.1**  
SECTION @ FLOOR 1/12" = 1'-0"

**2**  
COTTAGE/ADDITION INTERSECTION DETAILS



**1**  
TYPICAL COTTAGE EAST INTERIOR ELEVATION 1/2" = 1'-0"

- REMOVE (E) EAVE @ THIS SIDE
- 1 (E) HISTORIC SIDING TO REMAIN (PAINT), PATCH AS NEEDED
  - 2 (E) HISTORIC WINDOW TO REMAIN (PAINTED)
  - 3 (N) CASD OPENING IN HISTORIC WALL
  - 4 (N) ALUMINUM WINDOW IN (N) WALL
  - 5 (N) APPLIED WOOD BASEBOARD (PAINTED)
  - 6 (N) FLUSH WOOD BASEBOARD (PAINTED)







## HISTORIC LANDSCAPE PALETTE



**a** *Prunus cerasifera* var. 'Atropurpurea', Purple cherry plum

Constraints: Wind burn, weak wood and breakage, a 'trash tree'



**b** *Leptospermum laevigatum*, Australian Tea Tree



**c** *Acer palmatum*, Japanese Maple



**e** *Pittosporum tobira*, Pittosporum



**f** *Buxus sempivirens*, Boxwood



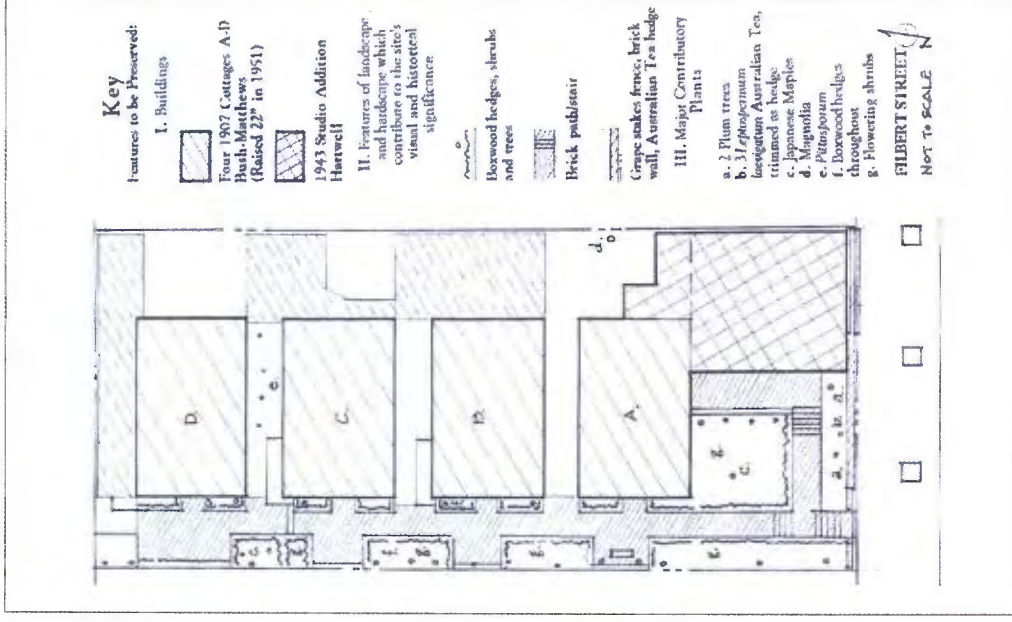
**g** Flowering Shrubs [Understory]

Not specifically prescribed in the Report.

\* SOURCE : LANDMARK DESIGNATION REPORT, JULY 21, 2001. CASE NO.: 2001.0232L

### NOTE REGARDING RECOMMENDED ALTERNATE TREE SPECIES :

SPECIES RECOMMENDED AS ALTERNATES TO THOSE LISTED IN THE CULTURAL LANDSCAPE REPORT ARE SELECTED TO SHARE VALUES AND CHARACTERISTICS (E.G., COLOR, TEXTURE, PATTERN, FORM) OF THOSE IN THE REPORT AND DO NOT AMOUNT TO A SIGNIFICANT IMPACT ON THE CULTURAL RESOURCE. THESE RECOMMENDED SPECIES ARE SELECTED BASED ON THEIR HORTICULTURAL VALUES RELATING TO SUITABILITY TO SAN FRANCISCO'S CLIMATE AND URBAN ENVIRONMENT, AND THEIR DISEASE RESISTANCE.



HISTORIC KEY PLAN \*

## PROPOSED LANDSCAPE PALETTE



**a alt. 1** *Cercos canadensis*, Redbud var. 'Forest pansy'

Shared Value: Purple leaves, pink spring flowers



**a alt. 11** *Cotinus coggyria*, 'Royal purple', Purple smoke tree

Shared Value: Purple leaves, prolific ornamental panicles



**b** *Leptospermum laevigatum* (cultivar), Australian Tea Tree



**c** *Acer palmatum*, Japanese Maple



**e** *Pittosporum tobira*, Pittosporum



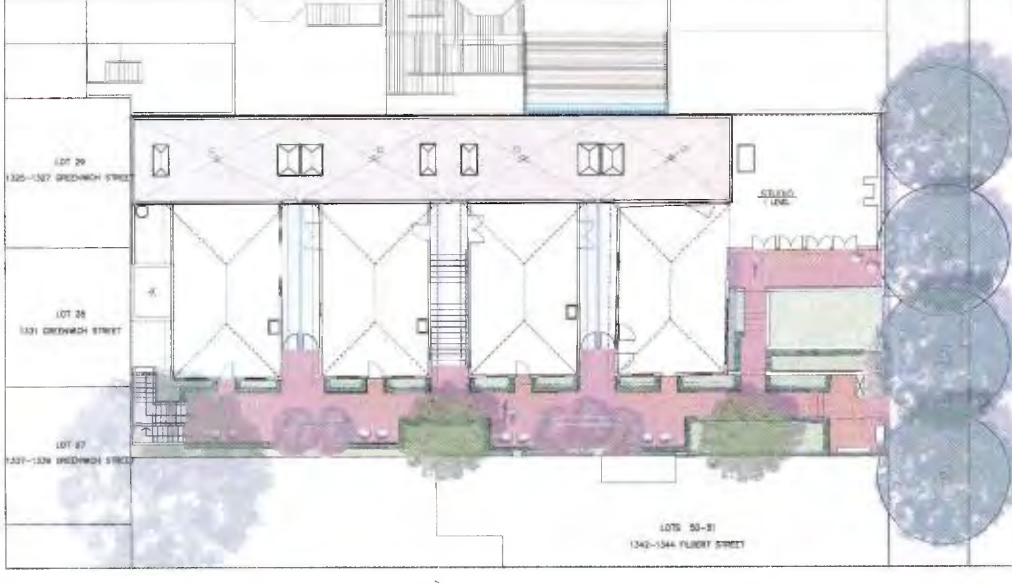
**f** *Buxus sempivirens*, Boxwood



**g** Shrubs [UNDERSTORY]



**h** Vines and Espaliers [SCREENING]



Proposed Plan



Front Entry Alternative - Maple at Garage Lift [TBD]



PROPOSED LANDSCAPE MATERIALS  
AND FINISHES PALETTE



GRAPE STAKE FENCE

BRICK PATHS AND STAIRS

PLANTED RAILINGS

TRANSLUCENT SCREENS

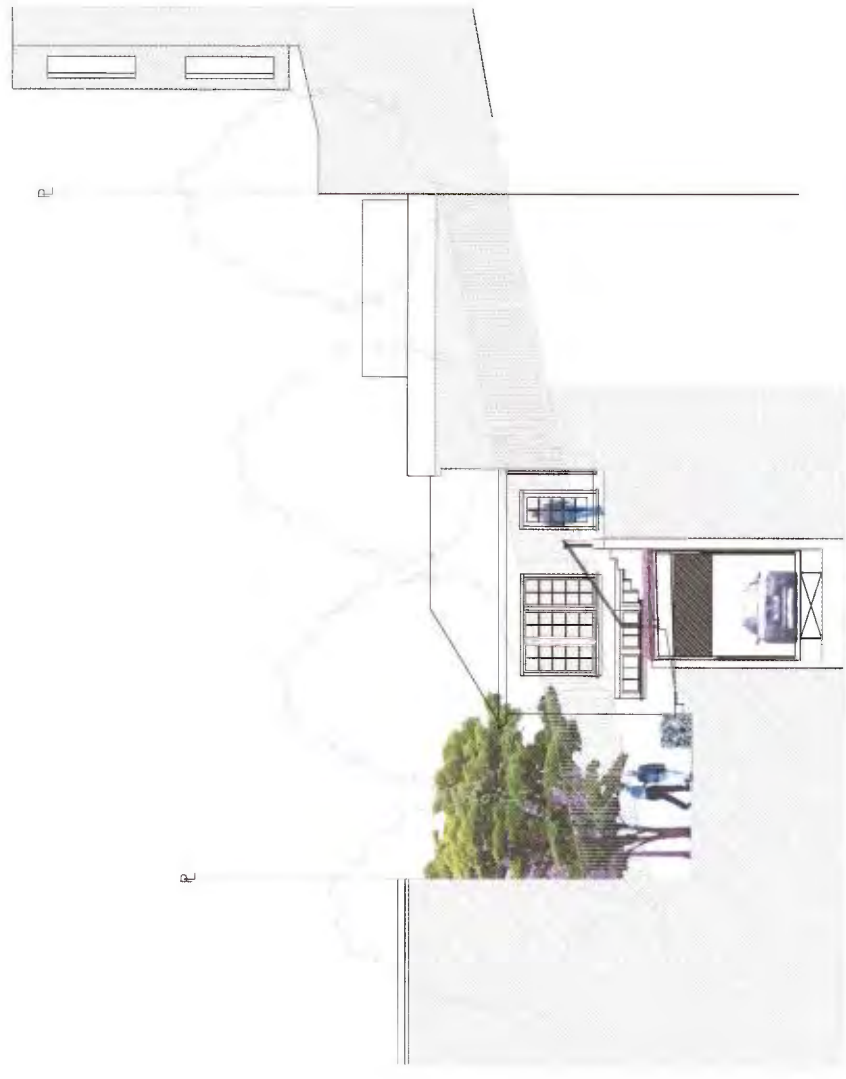
ORNAMENTAL BALLAST ROOF

VERTICAL SCREEN  
WITH ESPALIER

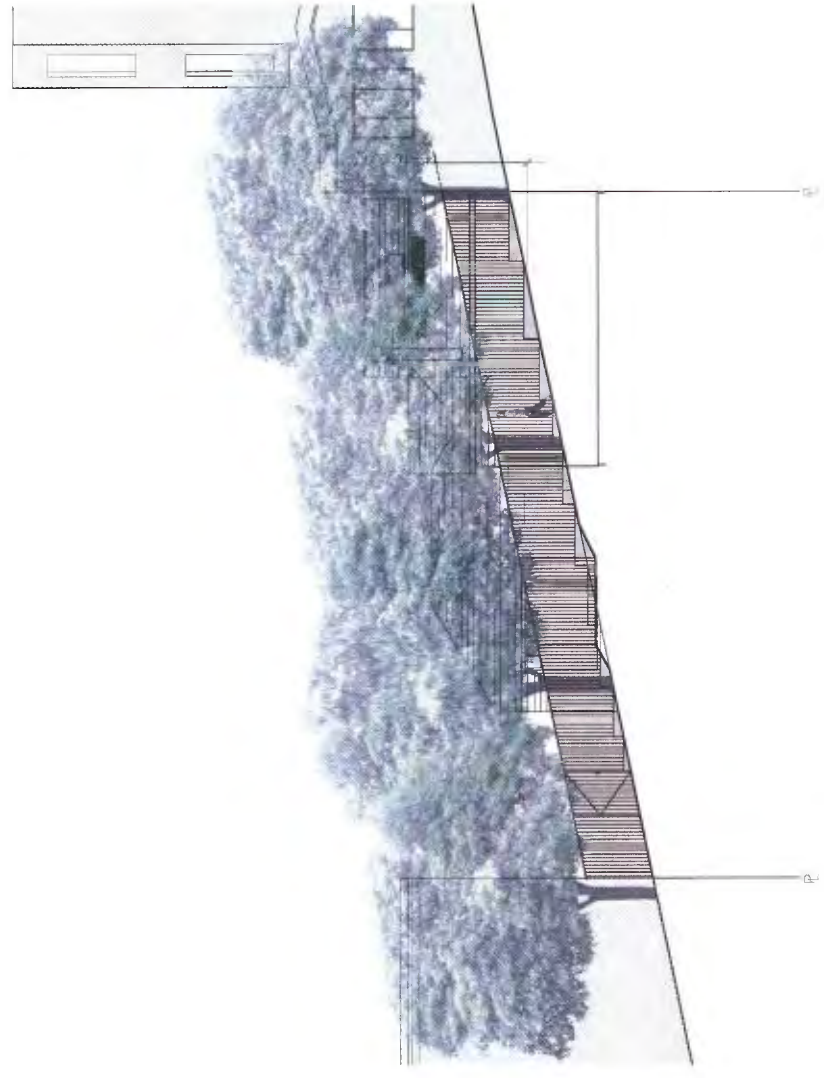


VEGETATION  
PITTOSPORUM UNDULATUM  
VICTORIAN BOX





ENTRY SECTION ELEVATION



STREETSCAPE AND FRONT ELEVATION



EAST MEWS ELEVATION



EAST MEWS ELEVATION ALTERNATIVE  
Maple at Garage Lift (TBD)

**BUSH COTTAGES/SCHOOL OF  
BASIC DESIGN & COLOR**  
1338 Filbert Street, San Francisco, California

**HISTORIC BUILDINGS SURVEY**

August 11, 2010



## HISTORIC BUILDINGS SURVEY

**Bush Cottages/School of Basic Design and Color**  
(Filbert Street Cottages)  
City and County of San Francisco, California

Location: 1338 Filbert Street, San Francisco, CA  
(North side of Filbert Street centered between Polk and Larkin Streets)

Significance: [from Historic Resource Evaluation, page 2]

The [Bush Cottages/School of Basic Design and Color] are significant for their association with the aftermath of the 1906 Earthquake and Fire, their association with the life of Marian Hartwell, a faculty member of the California School of Fine Arts (now the San Francisco Art Institute), and as an example of vernacular post-earthquake period architecture with unique siting and court plan.

History: [from Historic Resource Evaluation, page 7]

Before the 1906 Earthquake and Fire, the property consisted of two lots, each containing a residence. Peter Mathews, a gardener, milkman and laborer lived at one of the houses. William Bush, a butcher, lived in the other house along with his wife, Mary E. Mathews, Peter Mathew's daughter. Ownership of the property transferred to Mary in 1887 and later to William Bush. After the 1906 Earthquake and Fire, William Bush requested permits to build the Filbert Street cottages as rental housing. The 1907 building permit includes rough sketches of the placement of four 20' x 30' wood frame buildings. A 1979 permit states that the cottages were originally constructed as single-family residences, each one-story with a basement for storage. 1907 water records show four families with four basins, baths, and water closets. The property remained in the Bush family until 1946, when it was sold to Marian Hartwell.

Marion Hartwell was a faculty member at the California School of Fine Arts until 1940. In 1943, Hartwell, then a renter, built an addition to Cottage A to use as an art studio and classroom for her School of Basic Design and Color. The other cottages were used to house her students and other renters. Hartwell purchased the property in 1946, and in the 1950s she added the additions to the rear and reconfigured the cottages into ten units. She also added the brick walkways, patios and landscaping.

Description: [from Historic Resource Evaluation, pages 4-5]

The [Bush Cottages/School of Basic Design and Color] are situated on the north side of Filbert Street between Larkin and Polk Street in the Russian Hill Neighborhood of San Francisco. The property consists of four rectangular-plan cottages with rear additions and one attached rectangular-plan studio, all currently vacant and in poor condition. The site is 62.50' wide and 137.50' deep and is located below the grade of the sidewalk on Filbert Street. The site is nearly flat while the street and sidewalk of Filbert Street have a steep grade. Along Filbert Street the property is bordered by a wooden fence that rests on a stepped brick wall that is below grade. A wooden gate in the fence provides access to concrete steps that descend to a walkway running in front of the cottages. The cottages are arranged in a row running the entire depth of the lot, with the studio at a higher grade than the cottages. The buildings on the property are minimally visible from Filbert Street because they are several feet below grade and blocked from view by a six foot high fence running along the sidewalk at the property line. The sidewalk contains mature street trees that screen almost entirely views to the property from the street.

The site is entered by descending a flight of stairs from Filbert Street to a brick paved path that runs north along the primary (west) facades of the cottages. The west facades contain the entries to the cottages. The brick pathway contains brick-edged planters. At the south end of the site, a brick pathway and flight of stairs lead up to the studio, which is bordered by a brick patio. Because of the change in grade, a concrete retaining wall supports the brick patio. A concrete retaining wall runs along the east edge of the property.

The four cottages are two-story, wood framed structures built in 1907. The cottages are referred to as A, B, C, and D running from Filbert Street to the north of the property. The cottages are roughly rectangular in plan and sit upon concrete foundations. The hipped roofs have shallow overhangs and are clad in asphalt shingles. The walls have horizontal wood siding. Each cottage has two units. Generally, the ground floor units have a living space, a small kitchen, and a bathroom, and are built into the slope of the hill (facing east) with windows on three sides. The lower units are entered directly from the main entry path at the west façade. A somewhat larger unit is located in the second story of each cottage, consisting of a variety of living spaces, a kitchen and bathroom, and windows on all four sides. The upper units are entered from wooden stairs located between the cottages. The rear façade of Cottage B features a non-historic rear addition that abuts the concrete retaining wall to the east, while the other cottages (which feature smaller non-historic rear additions) each have open space to the rear.

The studio, connected to Cottage A at the front of the property, is also wood framed with a single story and shed roof. It is accessed by a flight of brick stairs leading to a brick terrace off the main pathway. The studio's interior features a large living space and kitchen and is connected to Cottage A by a hallway on the north side of the studio.

Horizontal wood siding is common to all the structures and consists of two profiles of historic siding, either V-groove or rustic drop siding. All four cottages are capped by hipped roofs with shallow overhangs clad in asphalt shingles. Cottage D features boxed eaves, while the eaves of the other cottages are open. Windows vary from structure to structure, and include a mix of multiple-paned, wood-sash fixed and casement windows, double-hung wood-sash windows, and wood-sash awning windows. There are several installations of what appears to be multiple-paned, wood-frame glass doors, with door hardware still intact.

Summary of Alterations: [from Landmark Designation Report, page 5]

- 1943 Addition of a 600-square-foot art studio (to Building A).
- 1951 Addition of 22" height and interior reconfiguration to create second story living quarters (probably to Cottage C). Second story windows may have been added in C at this time. B and D may also have been altered at this time 1979 permit request describe them as buildings of 1000 square feet.
- 1953 Addition of a 323-square-foot room and bath, window at the rear of B.
- 1954 Window enlarged, Cottage A.

#### Existing Conditions

Currently vacant, the property and its structures are in poor condition. Building materials, doors and windows, and interiors are deteriorated and damaged. The landscape is also deteriorated, with most of the identified historic landscape feature missing, leaving only the brick pathways, steps and planters intact.

#### Sources:

Landmark Designation Report, Date July 12, 2001, Case No. 2001.02321.

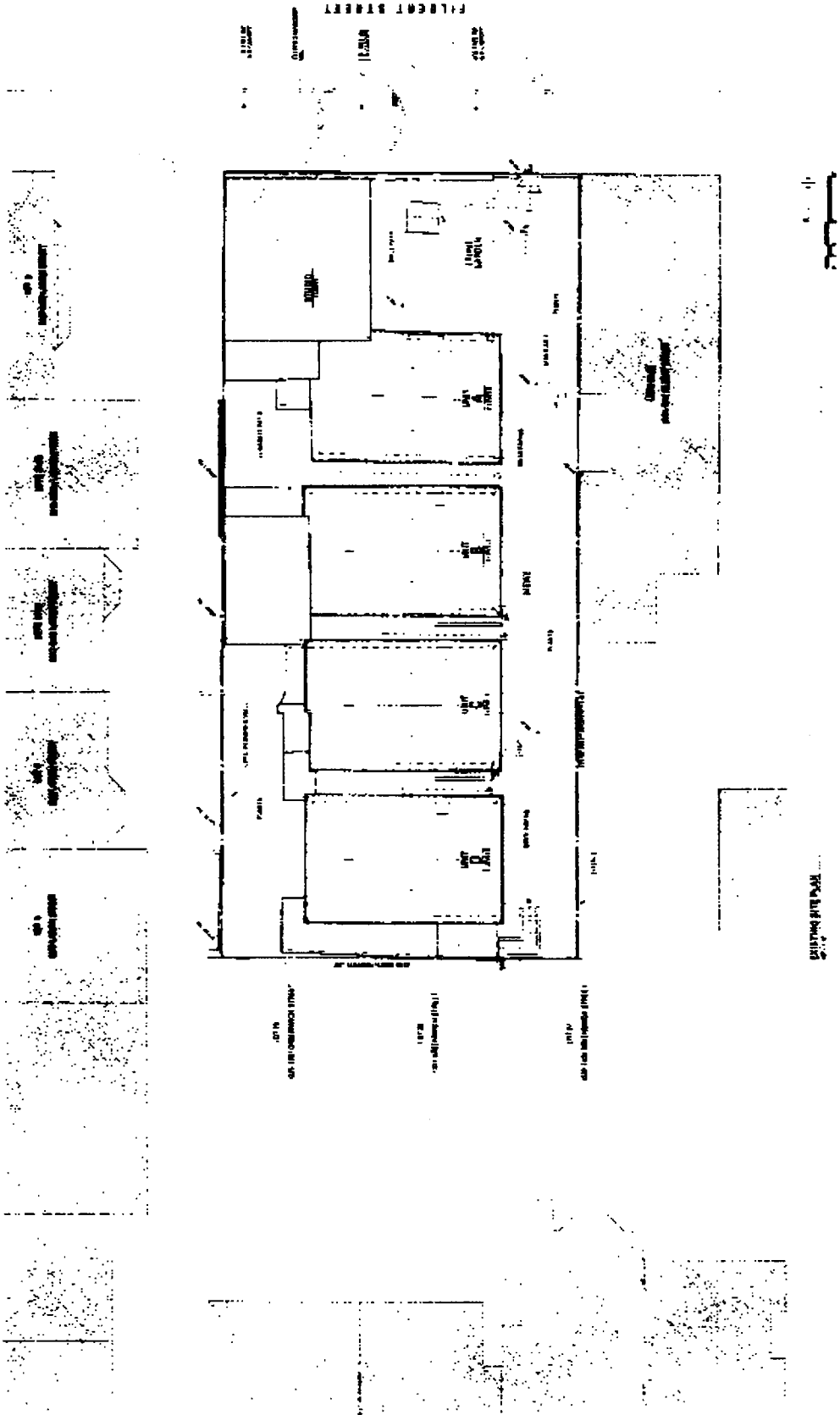
Page & Turnbull, Inc. *Historic Resource Evaluation, 1338 Filbert Street Cottages*, dated July 22, 2009.

#### Preparers:

Mark Hulbert, Preservation Architecture, 446 17<sup>th</sup> Street #302, Oakland, CA 94612,  
[mhulbert@earthlink.net](mailto:mhulbert@earthlink.net), 510-418-0285.

Frank Deras, Frank Deras Photography, 118 Randolph Street, Napa, CA 94559, [mail@frankderas.com](mailto:mail@frankderas.com),  
707-252-4900.

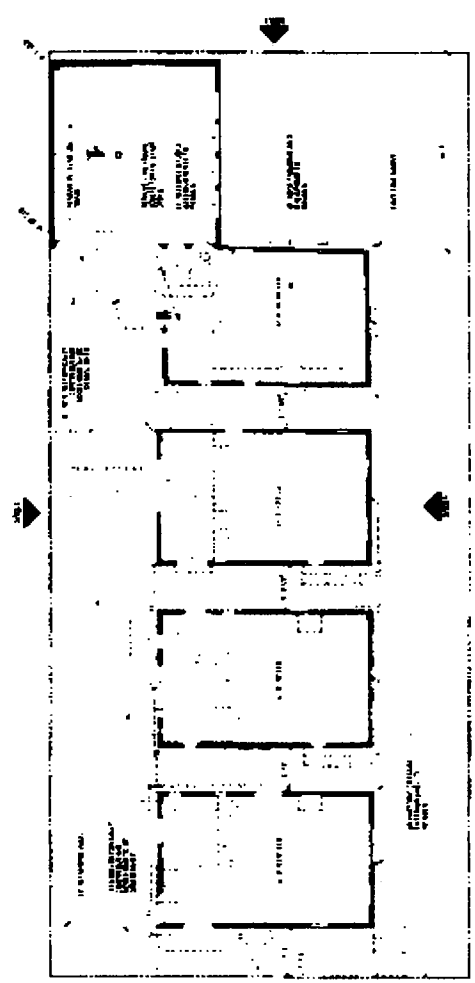
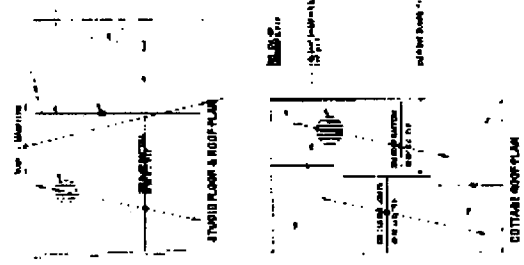
Date of Historic Buildings Survey Publication: August 8, 2010



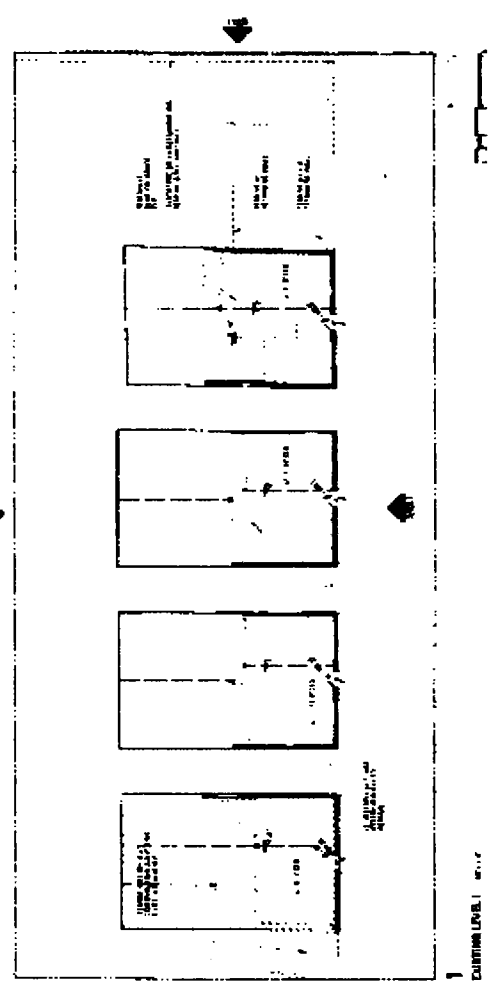
<p><b>BUTTRICK WONG Architects</b>  <small>100 West 10th Street, Suite 200, San Francisco, CA 94103</small></p>	<p><b>FILBERT STREET COTTAGES</b>  <small>(EXISTING SITE PLAN)</small></p>	<p><b>EXISTING SITE PLAN</b></p>	<p><b>X1.1</b></p>
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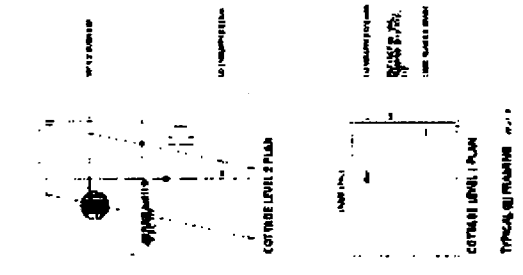
15' WALL HEIGHT  
 100% OF WALL TO  
 BE FINISHED  
 100% FINISH  
 100% FINISH  
 100% FINISH



2 COTTAGE LEVEL 2 PLAN



1 COTTAGE LEVEL 1 PLAN

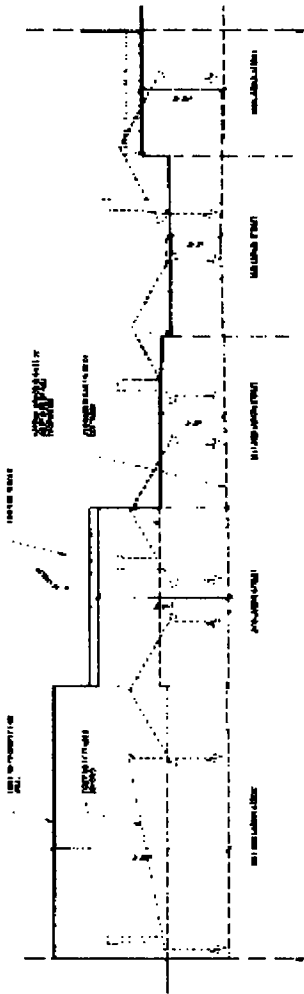


100% FINISH  
 100% FINISH  
 100% FINISH  
 100% FINISH

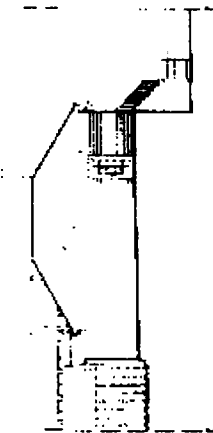
**X2.1**

**FILBERT STREET COTTAGES**  
 EXISTING FLOOR PLANS

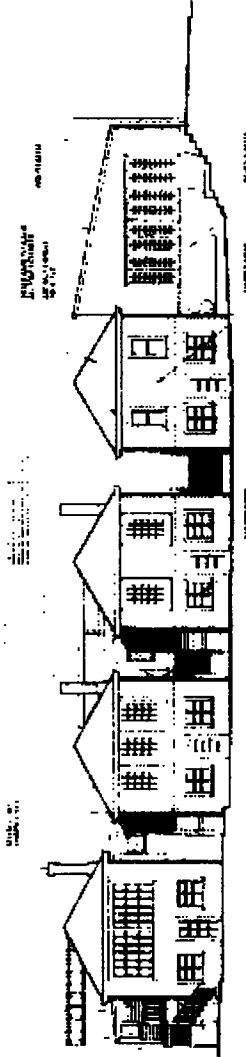
**RUTRICK WONG Architects**  
 ARCHITECTS



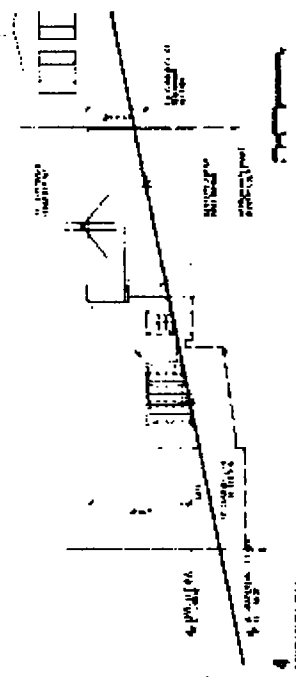
1 EAST ELEVATION



2 NORTH ELEVATION



3 WEST ELEVATION



4 SOUTH ELEVATION

**BUTTRICK WONG Architects**  
 1000 10th Street, Suite 100, San Francisco, CA 94103  
 Phone: 415.774.1111

**FILBERT STREET COTTAGES**  
 1000 10th Street, San Francisco, CA 94103

**EXISTING ELEVATIONS**

**X9.1**

**HISTORIC BUILDINGS SURVEY**

**Bush Cottages/School of Basic Design and Color  
(1338 Filbert Street Cottages)  
City and County of San Francisco, California**

**INDEX TO PHOTOGRAPHS  
Frank Deras Jr., Photographer  
Photographs produced July 20th, 2010**

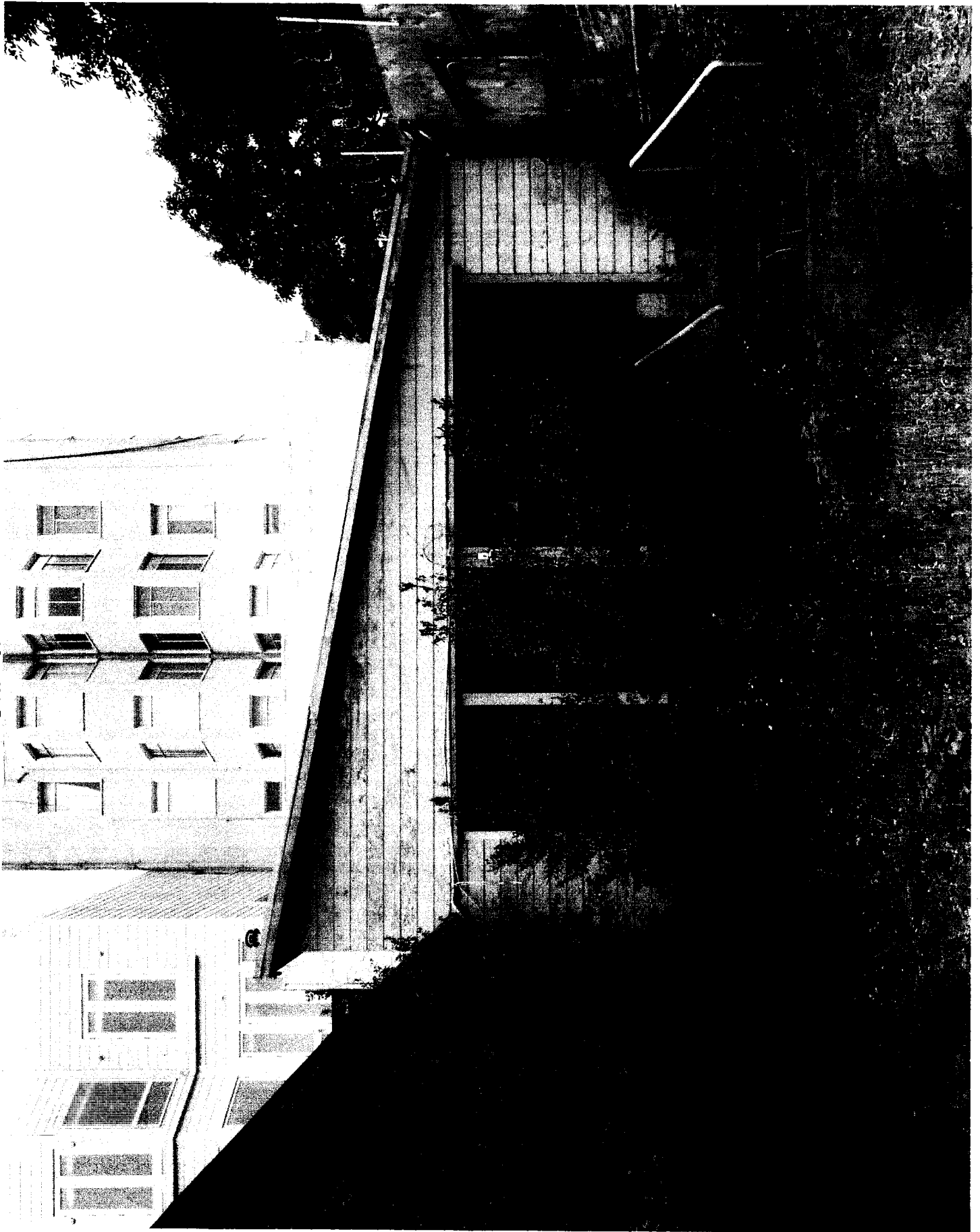
- #1 OVERALL VIEW FROM CORNER OF SITE, LOOKING NORTH**
- #2 VIEW OF WEST SIDE "STUDIO", LOOKING NORTHEAST**
- #3 VIEW OF WEST SIDE "COTTAGE A", LOOKING NORTH**
- #4 VIEW OF COURT BETWEEN COTTAGES "A & B", LOOKING NORTHEAST**
- #5 VIEW OF WEST SIDE "COTTAGE B", LOOKING NORTH**
- #6 VIEW OF COURT BETWEEN COTTAGES "B & C", LOOKING NORTHEAST.**
- #7 VIEW OF WEST SIDE OF "COTTAGE C", LOOKING NORTH**
- #8 VIEW OF COURT BETWEEN COTTAGES "C & D", LOOKING NORTHEAST**
- #9 VIEW OF WEST SIDE OF COTTAGES "A & B", LOOKING SOUTHEAST**
- #10 VIEW OF WEST SIDE OF COTTAGE "D", LOOKING NORTH**
- #11 VIEW OF WALKWAY FROM REAR OF PROPERTY, LOOKING SOUTHEAST**
- #12 VIEW FROM COURT BETWEEN "STUDIO", "COTTAGE A & B", LOOKING SOUTH**
- #13 VIEW FROM COURT BETWEEN "STUDIO", "COTTAGE A & B", LOOKING SOUTHWEST**
- #14 VIEW FROM LANDING OF ENTRY GATE, LOOKING NORTHWEST**
- #15 DETAIL VIEW OF DOOR AND WINDOW AT WEST SIDE OF "COTTAGE B", LOOKING NORTHEAST**
- #16 VIEW OF EAST SIDE OF "COTTAGE D", LOOKING NORTHWEST**
- #17 INTERIOR VIEW OF "COTTAGE D" SECOND FLOOR, LOOKING SOUTHWEST**
- #18 VIEW FROM FIRST FLOOR ENTRY DOOR INTO INTERIOR OF "COTTAGE B", LOOKING EAST**
- #19 INTERIOR VIEW AT SECOND FLOOR OF "COTTAGE B", LOOKING SOUTH**
- #20 INTERIOR VIEW AT "STUDIO", LOOKING EAST**
- #21 INTERIOR VIEW AT "STUDIO", LOOKING WEST**
- #22 INTERIOR VIEW AT SECOND FLOOR OF "COTTAGE A", LOOKING NORTH**

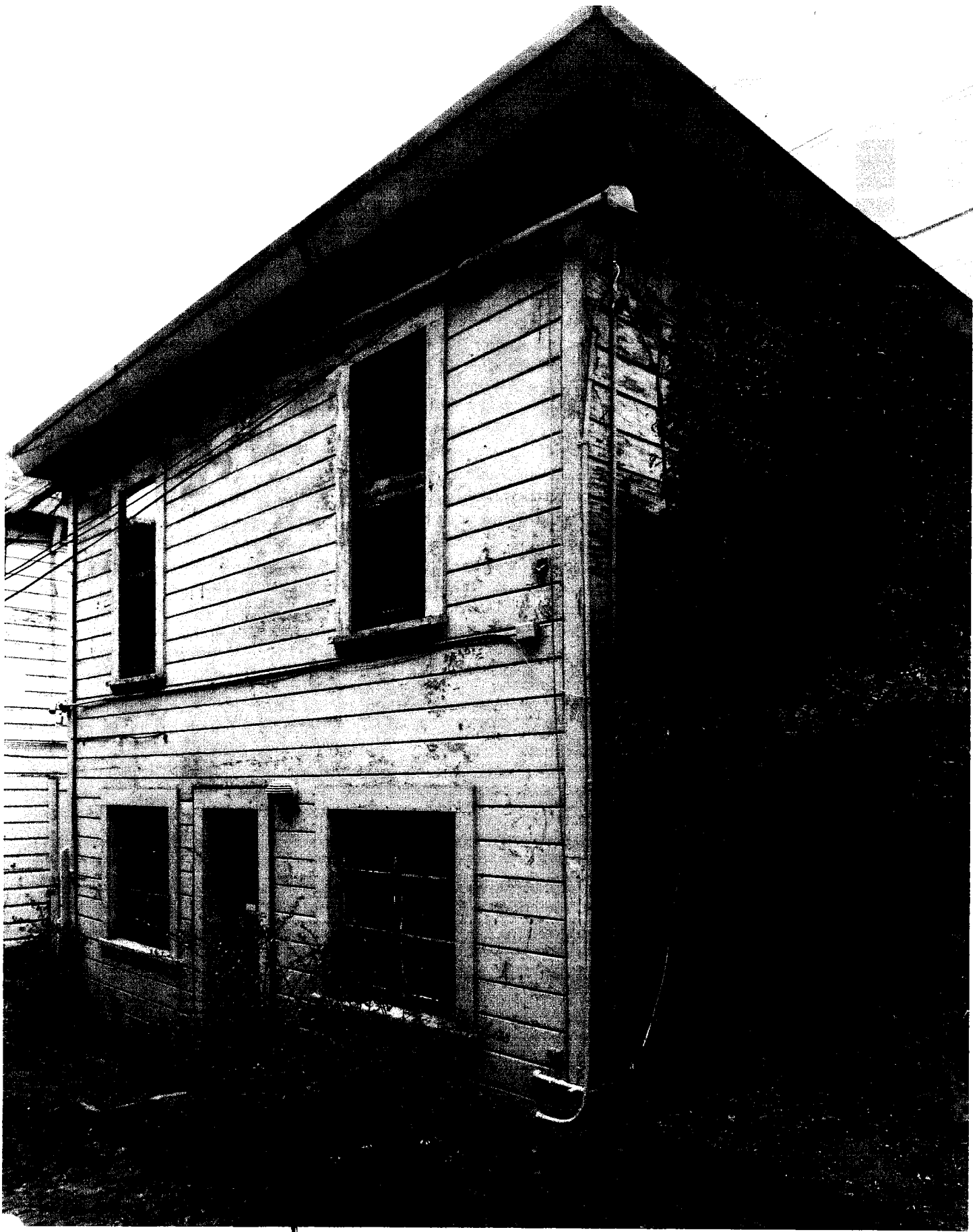




#1 OVERALL VIEW FROM CORNER OF SITE, LOOKING NORTH  
HISTORIC BUILDING SURVEY

42 VIEW OF WEST SIDE "STUDIO", LOOKING NORTHEAST

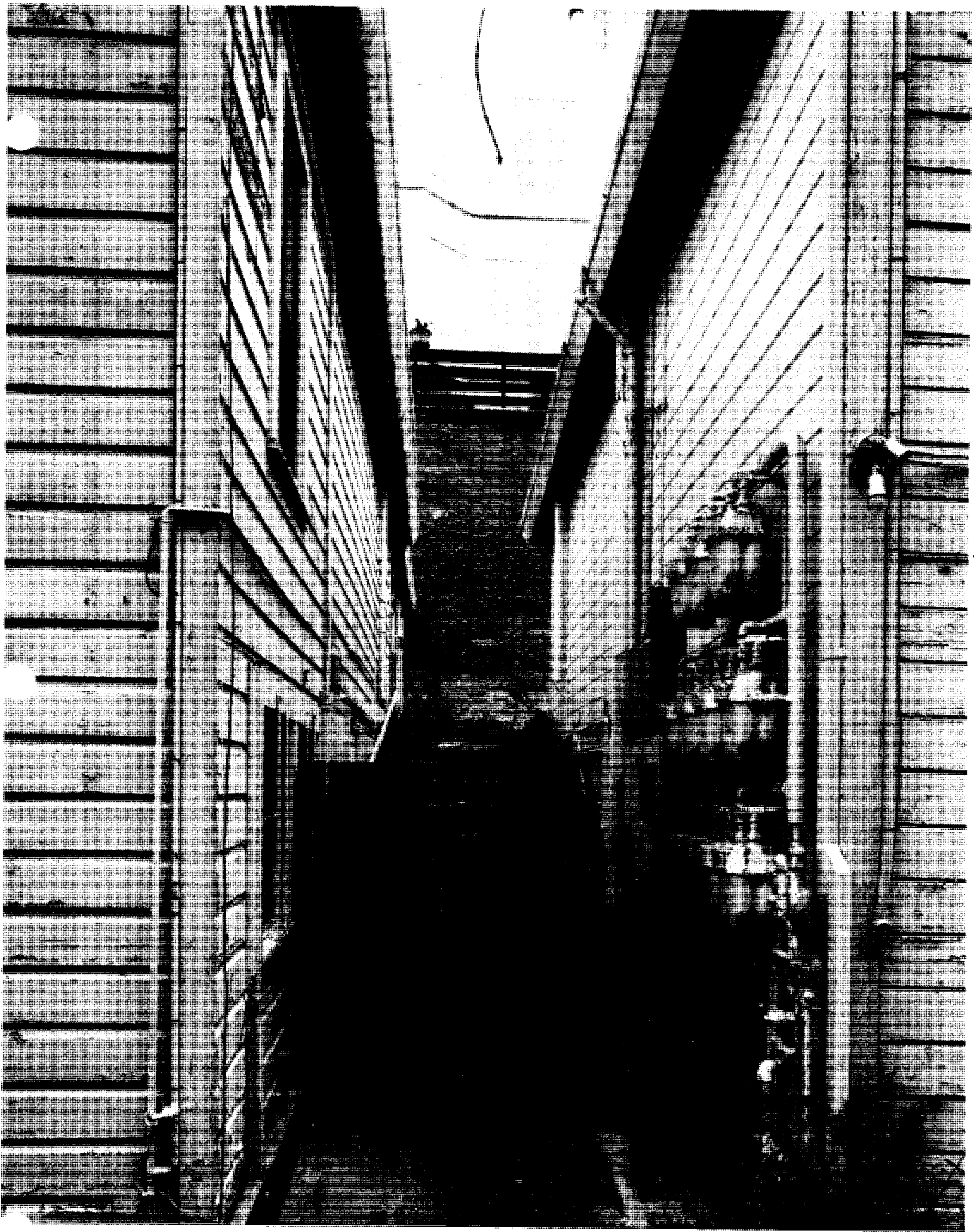




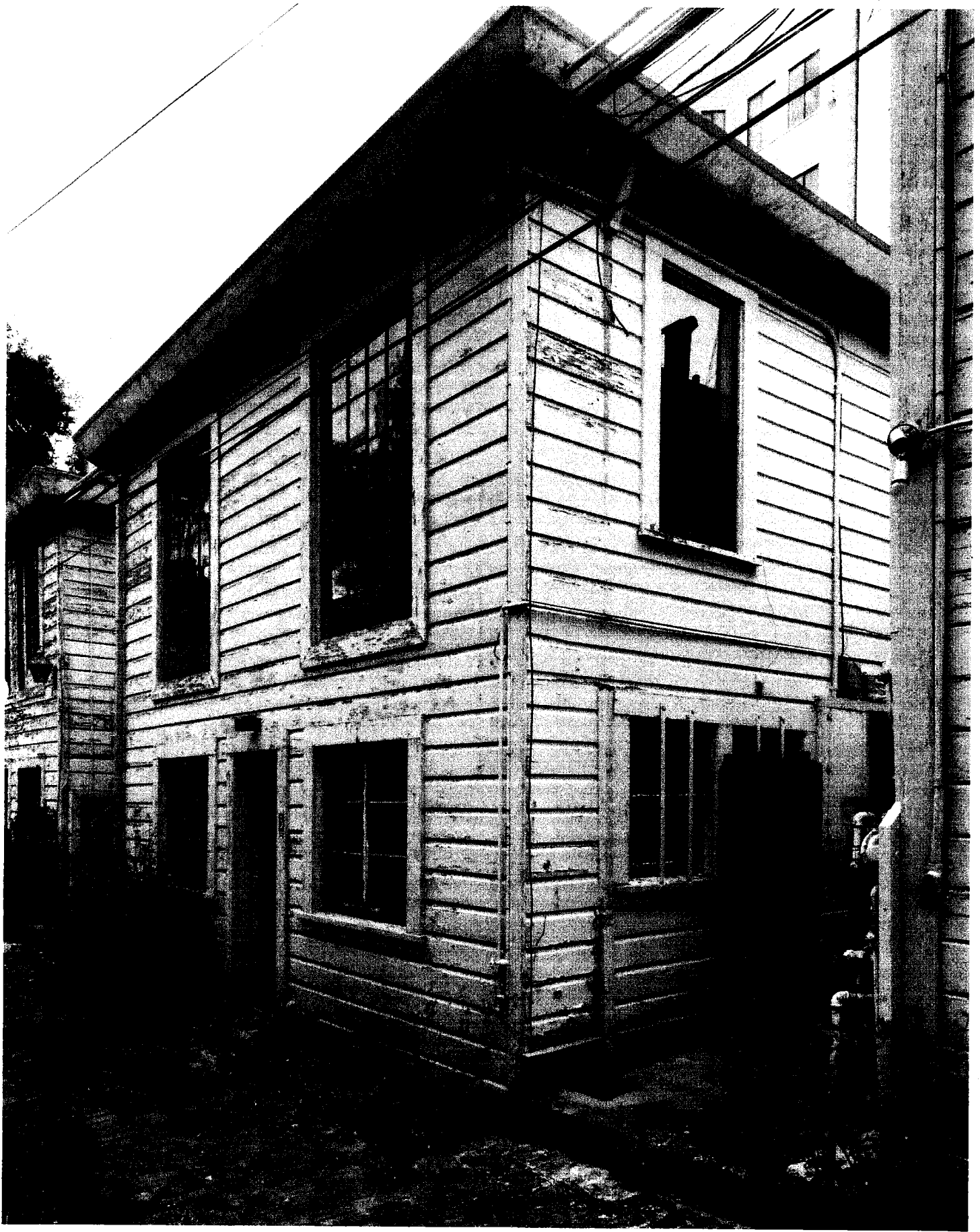
#3 VIEW OF WEST SIDE "COTTAGE A", LOOKING NORTH

HISTORIC BUILDING SURVEY





#4 VIEW OF COURT BETWEEN COTTAGES "A & B", LOOKING NORTHEAST

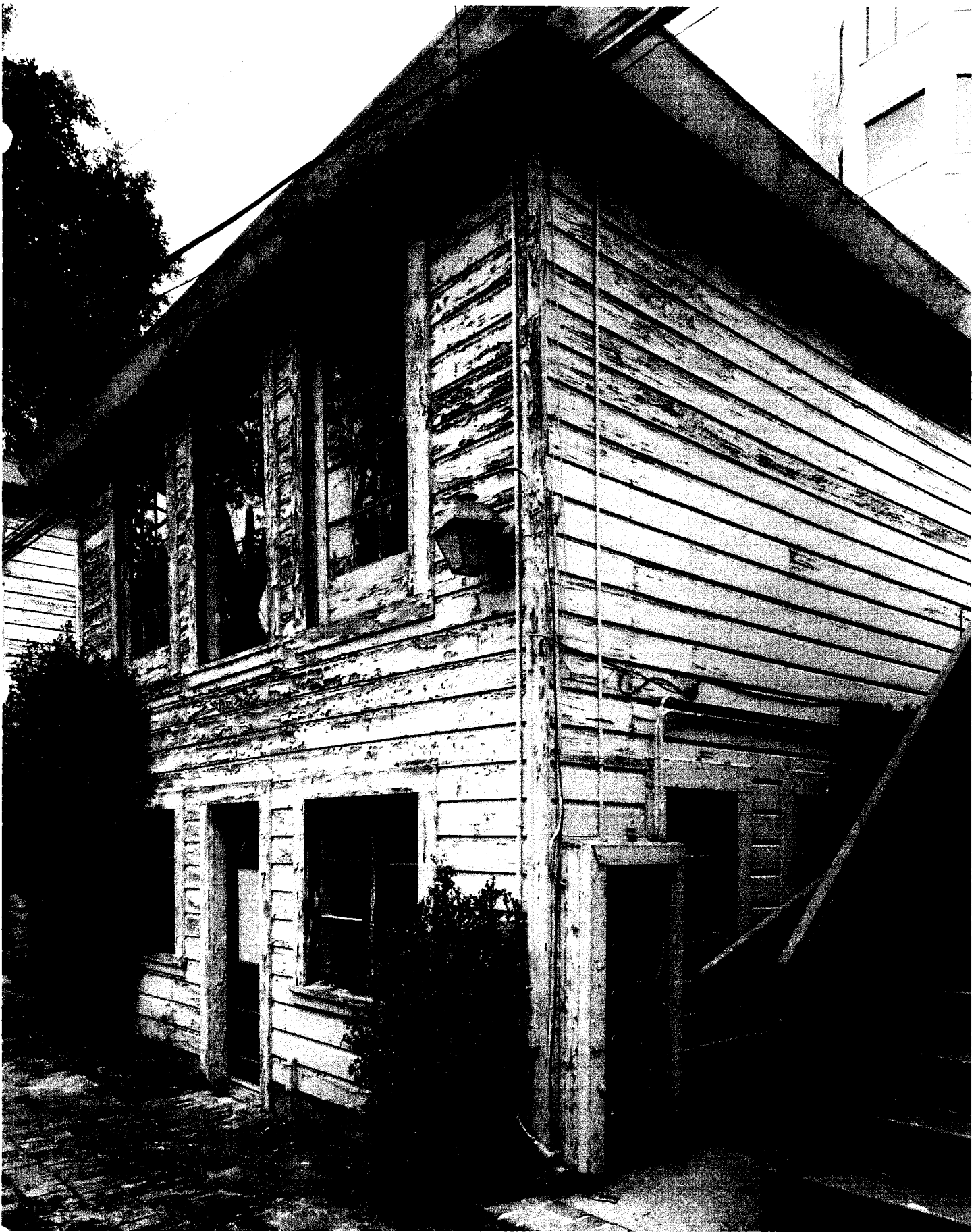


#5 VIEW OF WEST SIDE "COTTAGE B", LOOKING NORTH



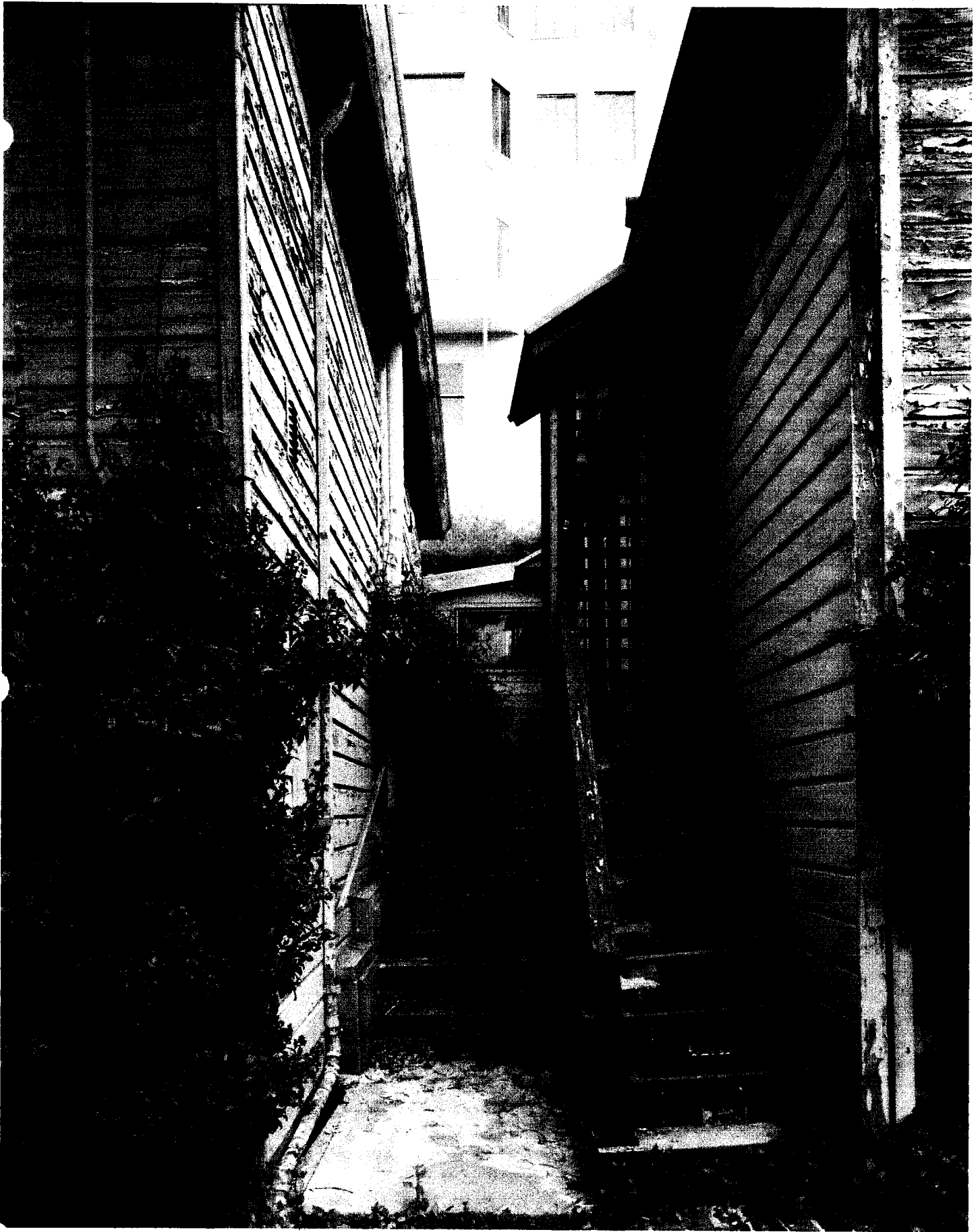
#6 VIEW OF COURT BETWEEN COTTAGES "B & C", LOOKING NORTHEAST





47 VIEW OF WEST SIDE OF "COTTAGE C", LOOKING NORTH

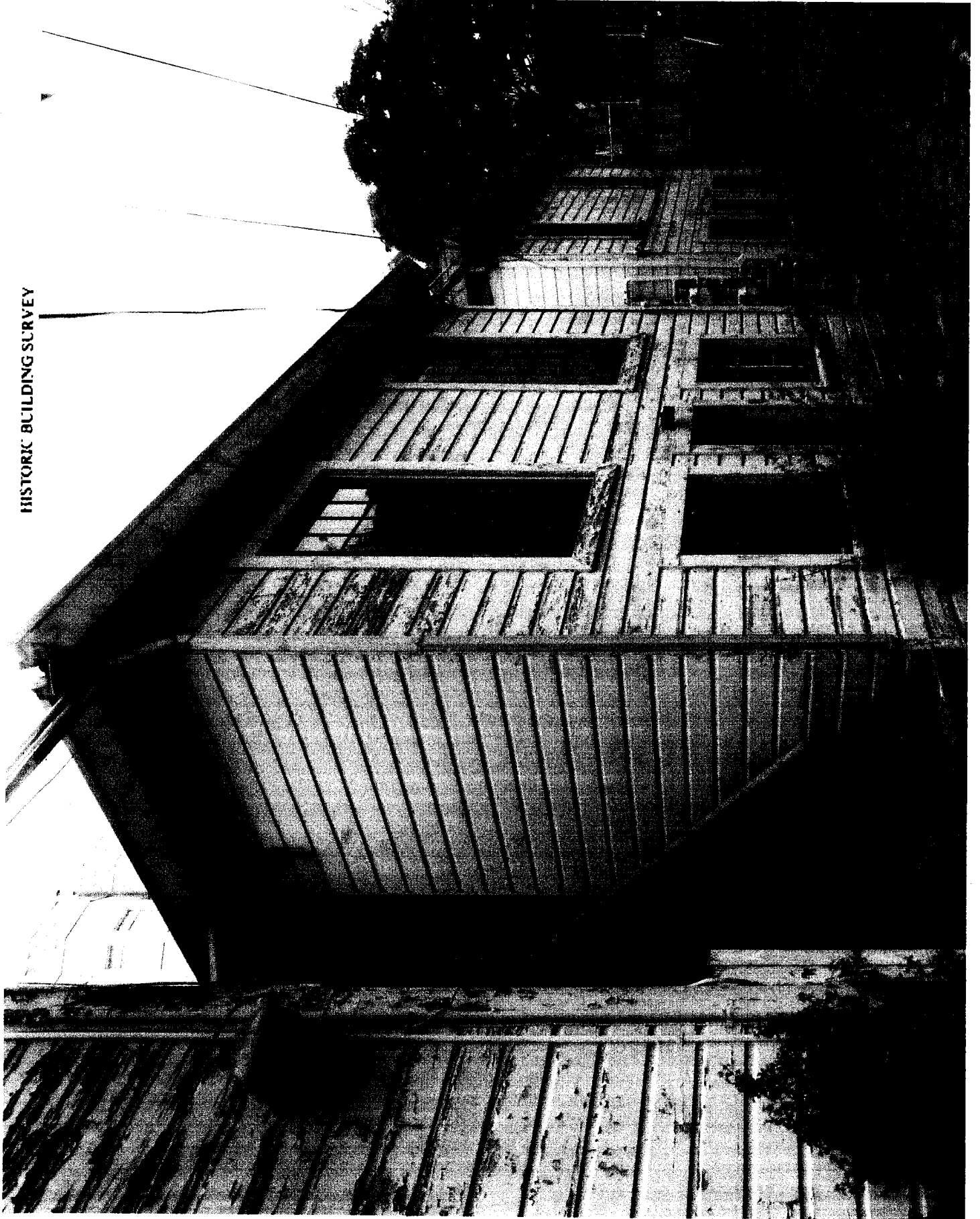
HISTORIC BUILDING SURVEY



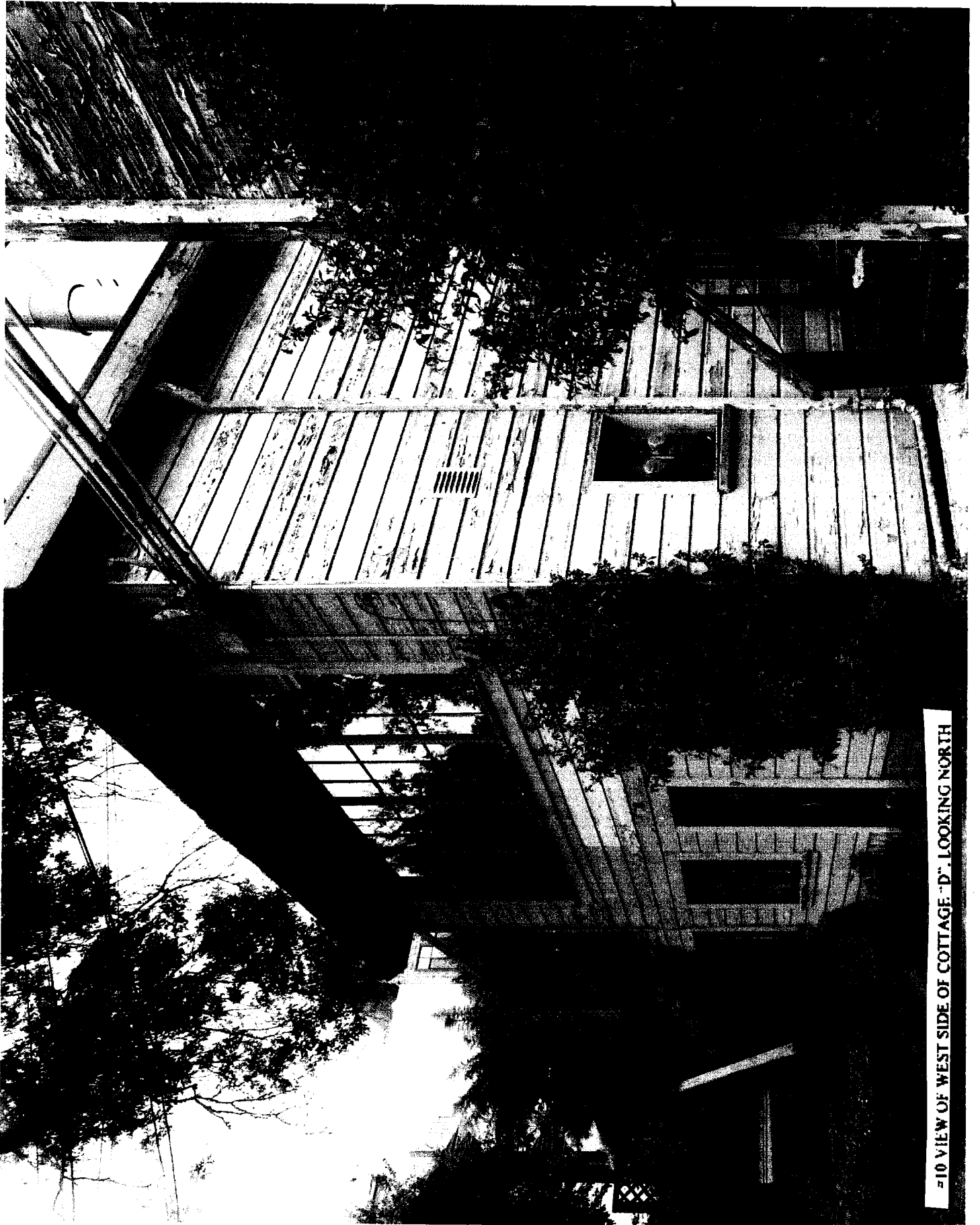
48 VIEW OF COURT BETWEEN COTTAGES "C & D". LOOKING NORTHEAST

#9 VIEW OF WEST SIDE OF COTTAGES "A & B". LOOKING SOUTHEAST

HISTORIC BUILDING SURVEY





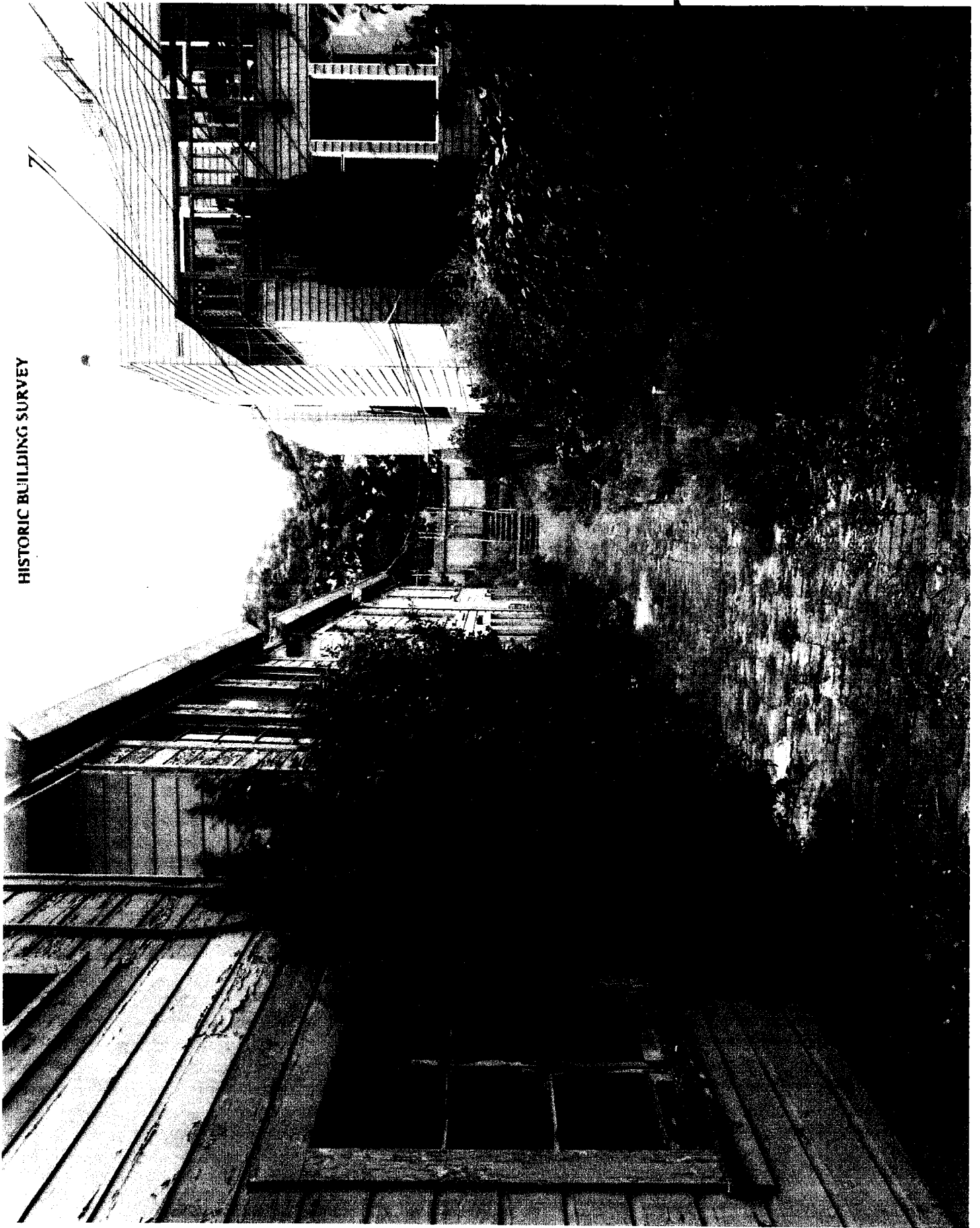


~10 VIEW OF WEST SIDE OF COTTAGE "D", LOOKING NORTH

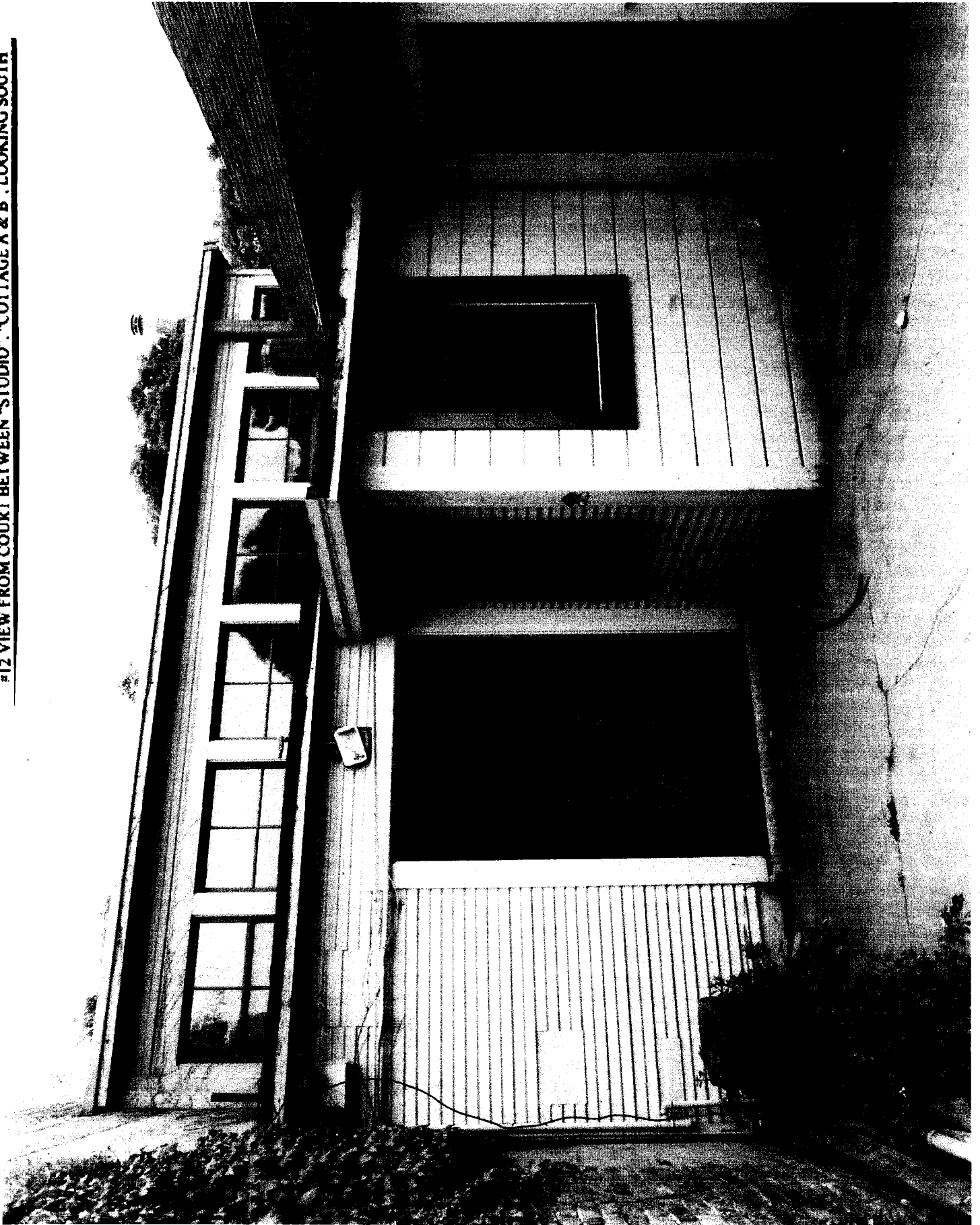
#11 VIEW OF WALKWAY FROM REAR OF PROPERTY. LOOKING SOUTHEAST

HISTORIC BUILDING SURVEY

7



#12 VIEW FROM COURT BETWEEN "STUDIO", "COTTAGE A & B", LOOKING SOUTH



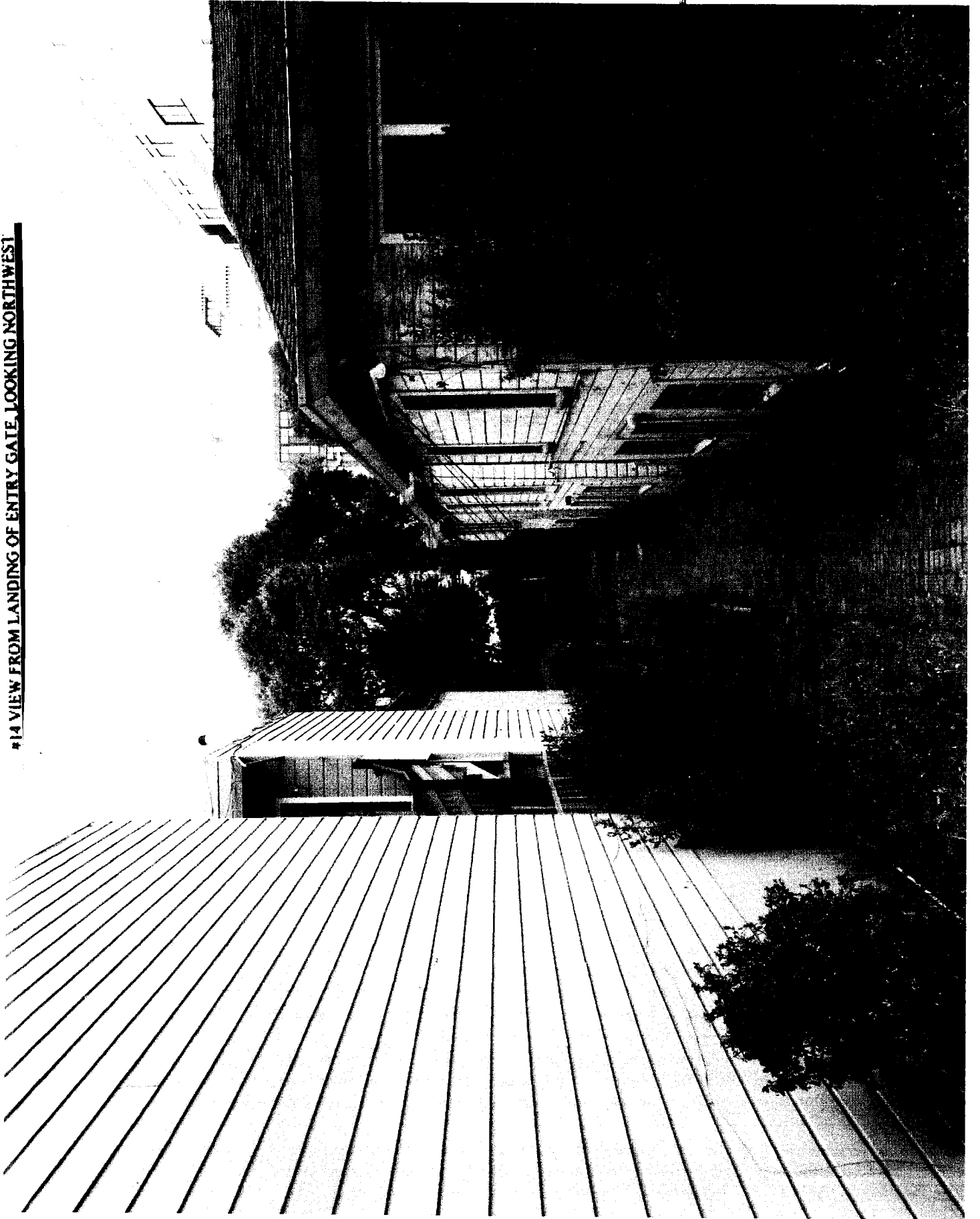


#13 VIEW FROM COURT BETWEEN "STUDIO", "COTTAGE A & B". LOOKING SOUTHWEST

HISTORIC BUILDING SURVEY

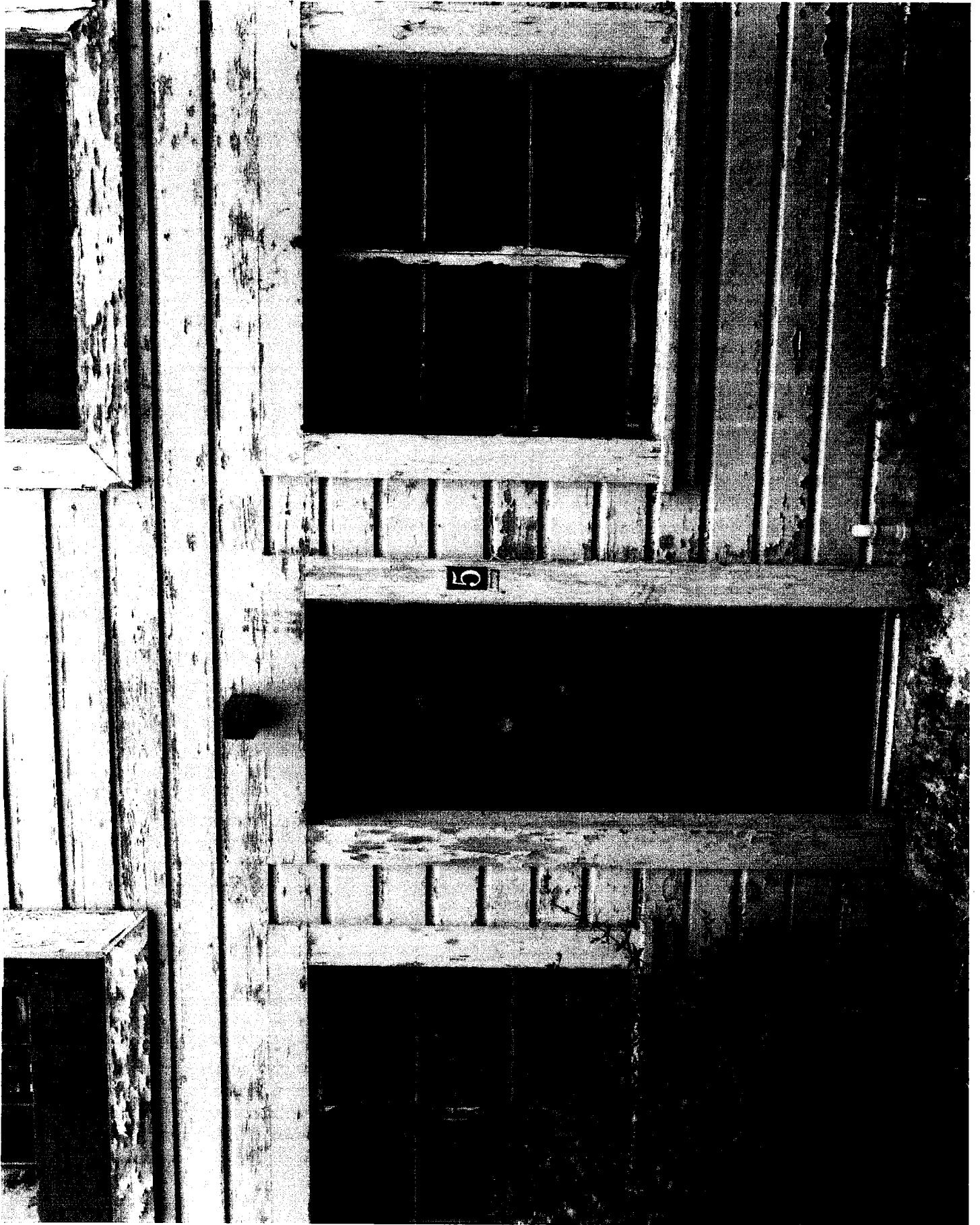


#14 VIEW FROM LANDING OF ENTRY GATE, LOOKING NORTHWEST



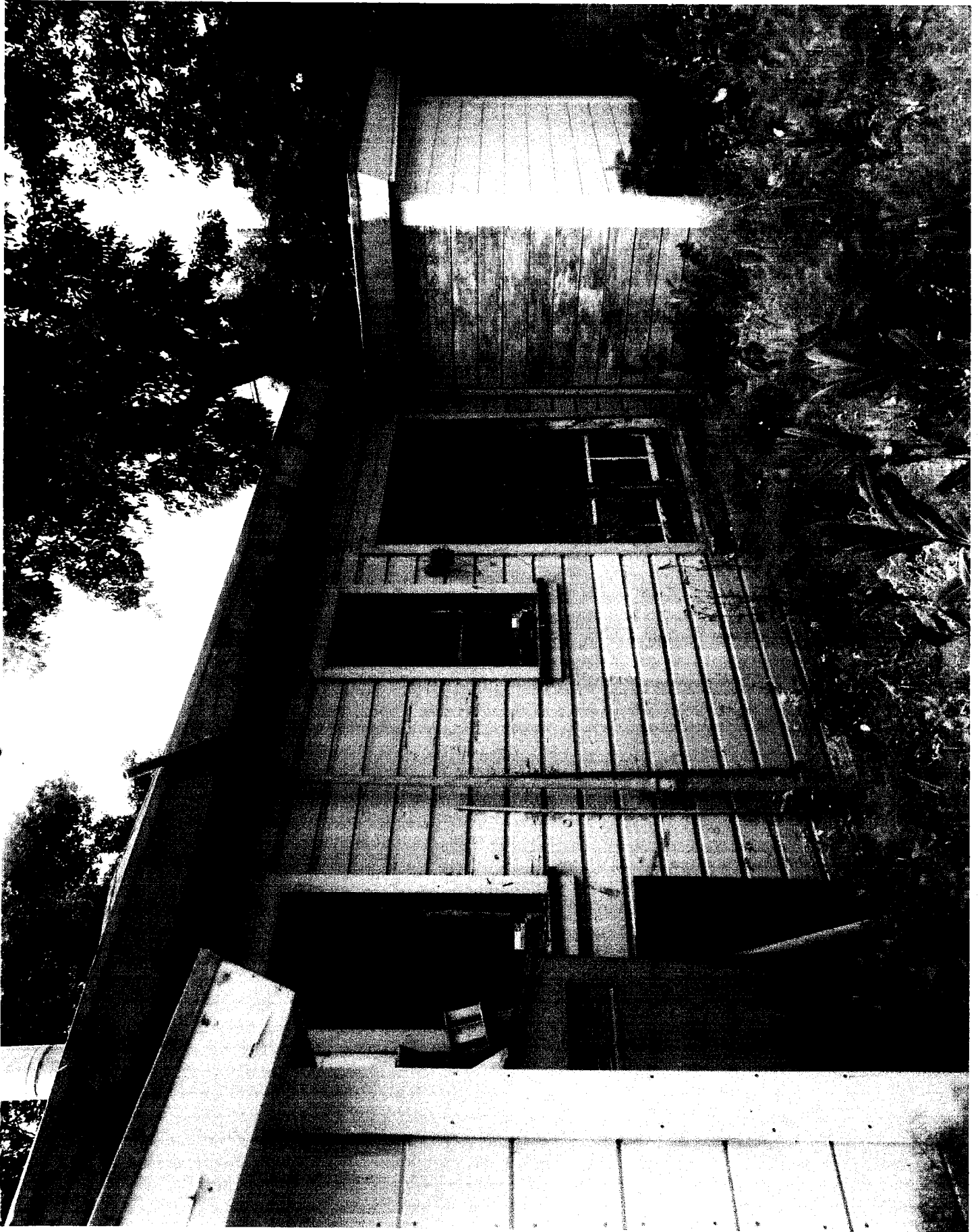
#15 DETAIL VIEW OF DOOR AND WINDOW WEST SIDE "COTTAGE B". LOOKING NORTHEAST

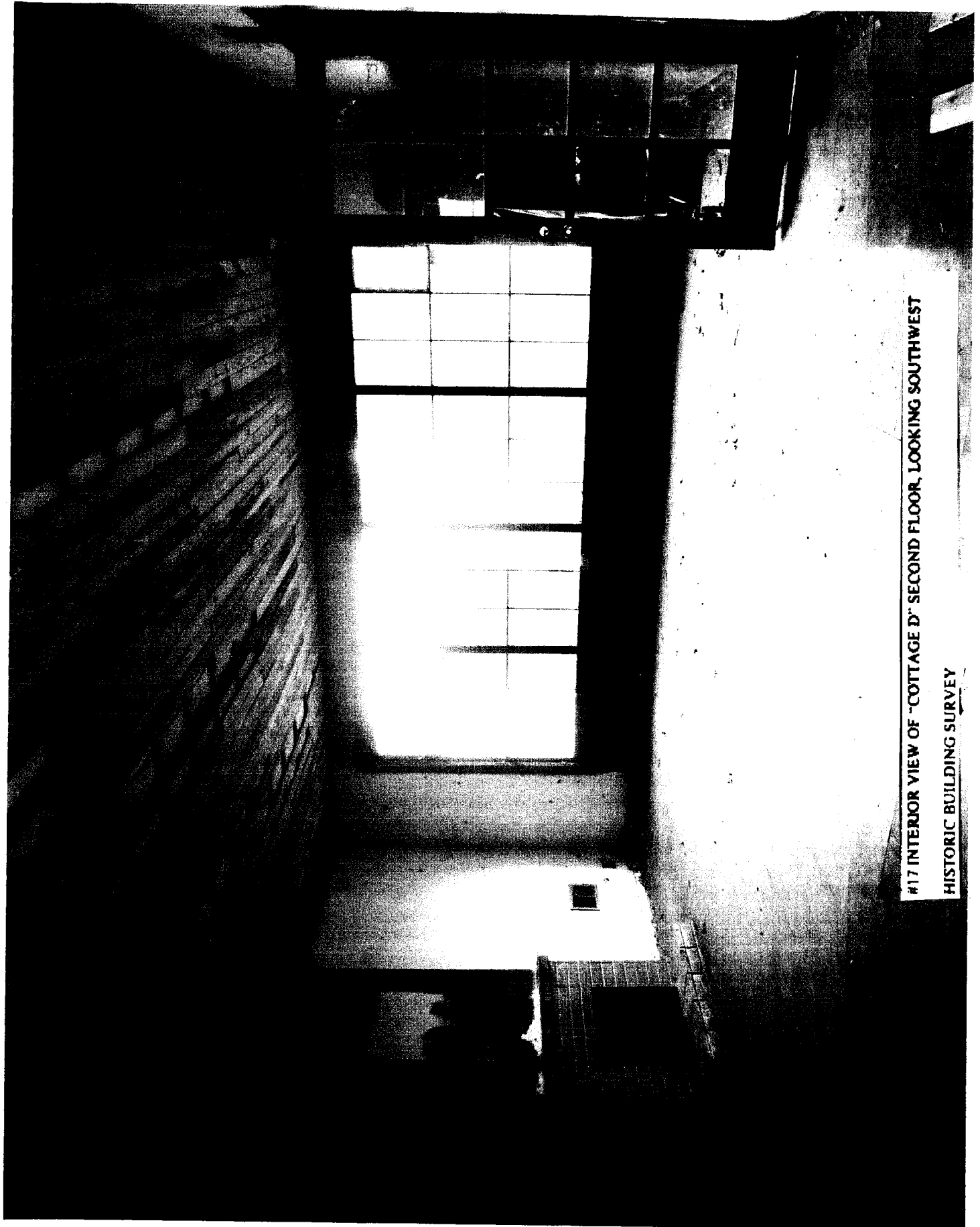
HISTORIC BUILDING SURVEY





#16 VIEW OF EAST SIDE OF "COTTAGE D", LOOKING NORTHWEST

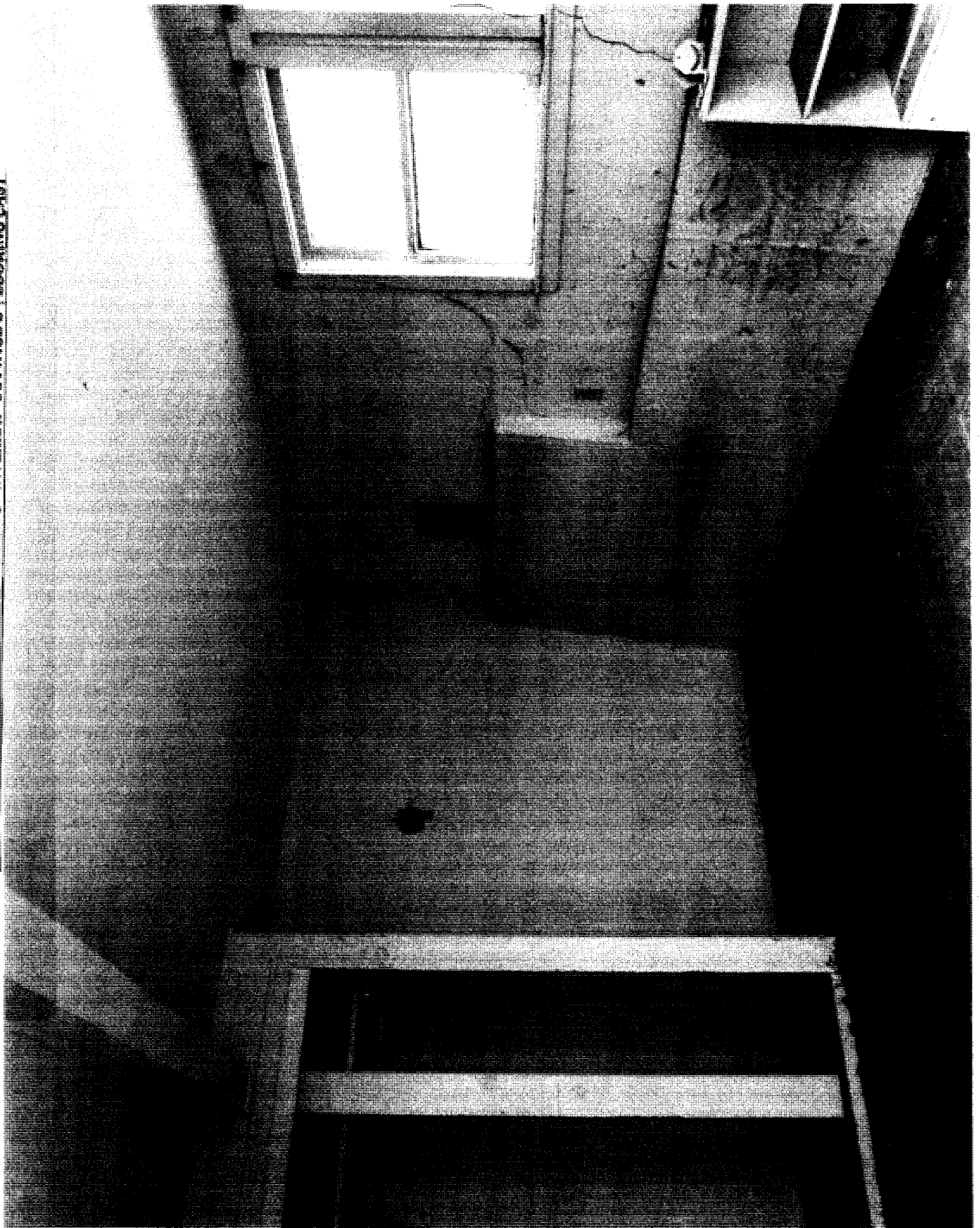




#17 INTERIOR VIEW OF "COTTAGE D" SECOND FLOOR, LOOKING SOUTHWEST

HISTORIC BUILDING SURVEY

#18 VIEW FROM FIRST FLOOR ENTRY DOOR OF INTERIOR "COTTAGE B", LOOKING EAST





#19 INTERIOR VIEW AT SECOND FLOOR OF "COTTAGE B", LOOKING SOUTH

HISTORIC BUILDING SURVEY



#20 INTERIOR VIEW AT "STUDIO", LOOKING EAST

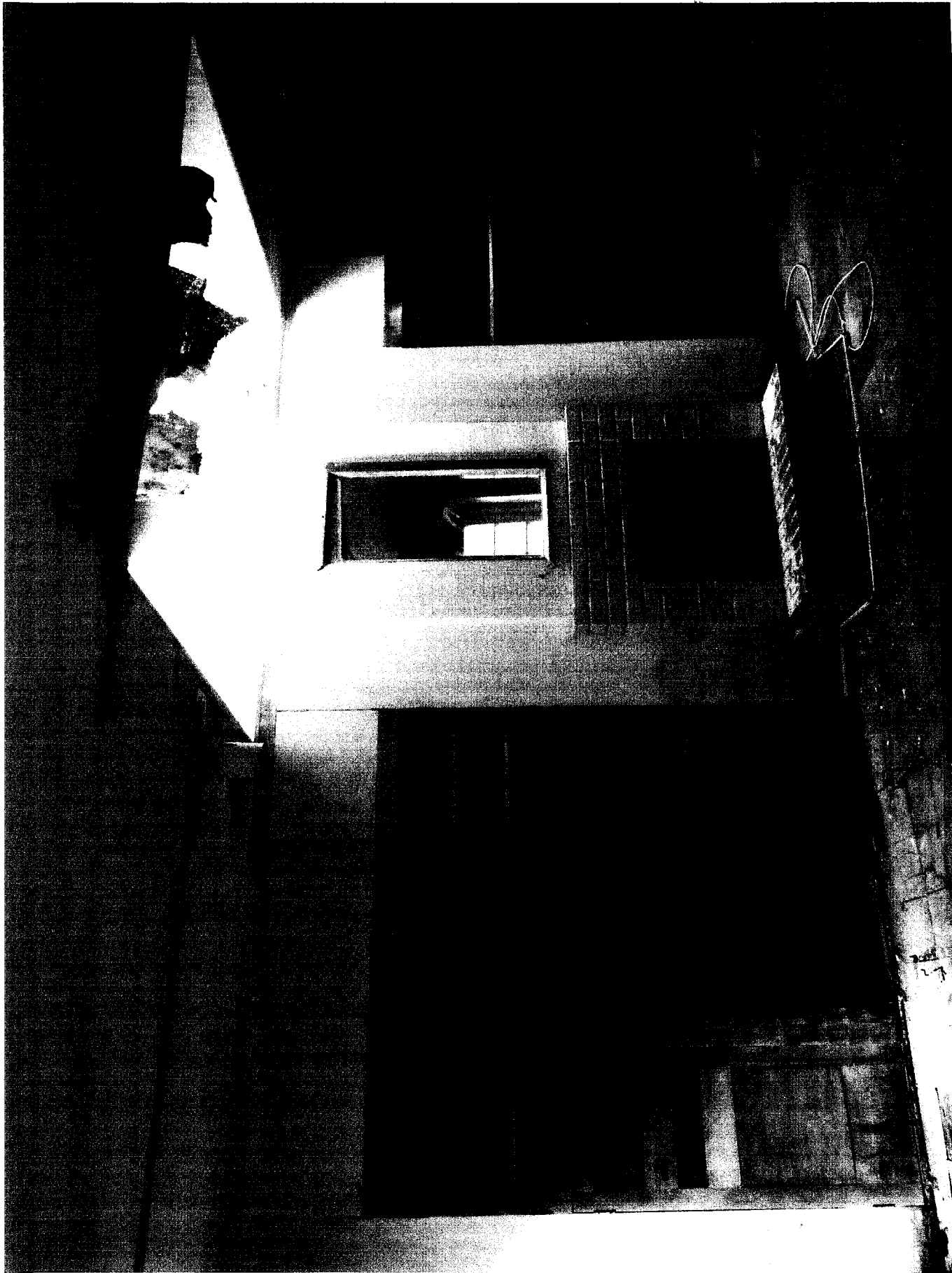


#21 PRIOR VIEW AT "STUDIO". LOOKING WEST

HISTORIC BUILDING SURVEY







#22 INTERIOR VIEW AT SECOND FLOOR OF "COTTAGE A", LOOKING NORTH