



November 22, 2023

Ms. Angela Calvillo, Clerk of the Board of Supervisors  
Honorable Supervisor Melgar  
Board of Supervisors  
City and County of San Francisco  
City Hall  
1 Dr. Carlton B. Goodlett Place, Room 244  
San Francisco, CA 94102  
Via email only

Re: Transmittal of Planning Department Case Number 2023-006744DES  
Westwood Park Entrance Gateway and Pillars Landmark Designation  
BOS File No. 230297

Dear Ms. Calvillo and Supervisor Melgar,

On May 16, 2023, the Board of Supervisors adopted Resolution No. 257-23 initiating landmark designation of Westwood Park Entrance Gateway and Pillars and extending by 90 days the prescribed time within which the Historic Preservation Commission may respond to the landmark designation initiation.

On November 15, 2023, the San Francisco Historic Preservation Commission (hereinafter "HPC") conducted a duly noticed public hearing at a regularly scheduled meeting to consider a draft ordinance to landmark Westwood Park Entrance Gateway and Pillars, in public rights-of-way at intersections of Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo Way. At the hearing, the HPC voted to approve a resolution to recommend landmark designation pursuant to Article 10 of the Planning Code.

The proposed landmark designation is exempt from the California Environmental Quality Act ("CEQA") as a Class 8 Categorical Exemption.

Please find attached documents related to the HPC's action. Also attached is an electronic copy of the proposed ordinance and Legislative Digest, drafted by Deputy City Attorney Peter Miljanich. If you have any questions or require further information, please do not hesitate to contact me.

Sincerely,



Aaron D. Starr  
Manager of Legislative Affairs

Cc: Peter Miljanich, City Attorney's Office  
Jen Low, Legislative Aide  
John Carroll, Office of the Clerk of the Board  
Rich Sucre, Planning Department, Deputy Director of Current Planning  
Pilar LaValley, Planning Department  
[board.of.supervisors@sfgov.org](mailto:board.of.supervisors@sfgov.org)  
[bos.legislation@sfgov.org](mailto:bos.legislation@sfgov.org)

Attachments:

Draft Article 10 Landmark Designation Ordinance – Westwood Park Entrance Gateway and Pillars  
Planning Department Recommendation Executive Summary, dated November 8, 2023  
Article 10 Landmark Designation Fact Sheet – Westwood Park Entrance Gateway and Pillars  
CEQA Determination

Included with this electronic transmittal:

Historic Preservation Commission Resolution No. 1360 (PDF)  
Draft Article 10 Landmark Designation Ordinance – Westwood Park Entrance Gateway and Pillars (Word)  
Legislative Digest for Westwood Park Entrance Gateway and Pillars (Word)

1 [Planning Code - Landmark Designation - Westwood Park Entrance Gateways and Pillars]

2

3 **Ordinance amending the Planning Code to designate the Westwood Park Entrance**  
 4 **Gateways and Pillars, located at the intersections of Miramar Avenue and Monterey**  
 5 **Boulevard, Miramar Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo**  
 6 **Way, as a Landmark consistent with the standards set forth in Article 10 of the**  
 7 **Planning Code; affirming the Planning Department’s determination under the California**  
 8 **Environmental Quality Act; and making public necessity, convenience, and welfare**  
 9 **findings under Planning Code, Section 302, and findings of consistency with the**  
 10 **General Plan and the eight priority policies of Planning Code, Section 101.1.**

11 NOTE: **Unchanged Code text and uncodified text** are in plain Arial font.  
 12 **Additions to Codes** are in *single-underline italics Times New Roman font*.  
 13 **Deletions to Codes** are in *strikethrough italics Times New Roman font*.  
 14 **Board amendment additions** are in double-underlined Arial font.  
 15 **Board amendment deletions** are in ~~strikethrough Arial font~~.  
 16 **Asterisks (\* \* \* \*)** indicate the omission of unchanged Code  
 17 subsections or parts of tables.

18 Be it ordained by the People of the City and County of San Francisco:

19

20 Section 1. CEQA and Land Use Findings.

21 (a) The Planning Department has determined that the actions contemplated in this  
 22 ordinance comply with the California Environmental Quality Act (California Public Resources  
 23 Code Sections 21000 *et seq.*). Said determination is on file with the Clerk of the Board of  
 24 Supervisors in File No. \_\_\_\_\_ and is incorporated herein by reference. The Board of  
 25 Supervisors affirms this determination.

(b) Pursuant to Planning Code Section 302, the Board of Supervisors finds that the  
 proposed landmark designation of the Westwood Park Entrance Gateways and Pillars, at the

1 intersections of Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean  
2 Avenue, and Judson Avenue and Friday Kahlo Way, will serve the public necessity,  
3 convenience, and welfare for the reasons set forth in Historic Preservation Commission  
4 Resolution No. \_\_\_\_\_, recommending approval of the proposed designation, which is  
5 incorporated herein by reference.

6 (c) On November 15, 2023, the Historic Preservation Commission, in Resolution No.  
7 \_\_\_\_\_, adopted findings that the actions contemplated in this ordinance are  
8 consistent, on balance, with the City's General Plan and with the eight priority policies of  
9 Planning Code Section 101.1. The Board adopts these findings as its own.

10

11 Section 2. General Findings.

12 (a) On May 16, 2023, the Board of Supervisors adopted Resolution No. 257-23,  
13 initiating landmark designation of the Westwood Park Entrance Gateways and Pillars as a  
14 San Francisco Landmark pursuant to Section 1004.1 of the Planning Code. On May 26, 2023,  
15 the Mayor approved the resolution. Said resolution is on file with the Clerk of the Board of  
16 Supervisors in Board File No. 230297.

17 (b) Pursuant to Charter Section 4.135, the Historic Preservation Commission has  
18 authority "to recommend approval, disapproval, or modification of landmark designations and  
19 historic district designations under the Planning Code to the Board of Supervisors."

20 (c) Planning Department Preservation staff prepared a Landmark Designation Fact  
21 Sheet for the Westwood Park Entrance Gateway and Pillars. All preparers meet the Secretary  
22 of the Interior's Professional Qualification Standards for historic preservation program staff, as  
23 set forth in Code of Federal Regulations Title 36, Part 61, Appendix A. The report was  
24 reviewed for accuracy and conformance with the purposes and standards of Article 10 of the  
25 Planning Code.

1 (d) The Historic Preservation Commission, at its regular meeting of November 15,  
2 2023, reviewed Planning Department staff's analysis of the historical significance of the  
3 Westwood Park Entrance Gateway and Pillars set forth in the Landmark Designation Fact  
4 Sheet dated November 8, 2023.

5 (e) On November 15, 2023, after holding a public hearing on the proposed  
6 designation, and having considered the specialized analyses prepared by Planning  
7 Department staff, and the Landmark Designation Fact Sheet, the Historic Preservation  
8 Commission recommended designation of the Westwood Park Entrance Gateway and Pillars  
9 as a landmark under Article 10 of the Planning Code by Resolution No. \_\_\_\_\_. Said  
10 resolution is on file with the Clerk of the Board in Board File No. \_\_\_\_\_.

11 (f) The Board of Supervisors hereby finds that Westwood Park Entrance Gateway and  
12 Pillars has a special character and special historical, architectural, and aesthetic interest and  
13 value, and that its designation as a Landmark will further the purposes of and conform to the  
14 standards set forth in Article 10 of the Planning Code. In doing so, the Board hereby  
15 incorporates by reference the findings of the Landmark Designation Fact Sheet.

16  
17 Section 3. Designation.

18 Pursuant to Section 1004.3 of the Planning Code, Westwood Park Entrance Gateway  
19 and Pillars, located at the intersections of Miramar Avenue and Monterey Boulevard, Miramar  
20 Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo Way, is hereby designated  
21 as a San Francisco Landmark under Article 10 of the Planning Code. Appendix A to Article 10  
22 of the Planning Code is hereby amended to include this property.

23  
24 Section 4. Required Data.

1 (a) The description, location, and boundary of the Landmark site consists of the  
2 locations in public rights-of-way occupied by the landscape features known as the Westwood  
3 Park Entrance Gateway and Pillars in San Francisco’s Westwood Park neighborhood.

4 (b) The characteristics of the Landmark that justify its designation are described and  
5 shown in the Landmark Designation Fact Sheet and other supporting materials contained in  
6 Planning Department Record Docket No. 2023-006744DES. In brief, the Westwood Park  
7 Entrance Gateway and Pillars were designed in 1916 by renowned architect Louis Christian  
8 Mullgardt for Westwood Park developers Baldwin & Howell. The Westwood Park Entrance  
9 Gateways and Pillars are significant for association with the development of San Francisco  
10 residence parks in the early 20<sup>th</sup> century, as excellent examples of public landscape features  
11 common to residence park developments, and as instances of work of an architect of merit.

12 (c) The particular features that shall be preserved, or replaced in-kind as determined  
13 necessary, are those shown in photographs and described in the Landmark Designation Fact  
14 Sheet, which can be found in Planning Department Record Docket No. 2023-006744DES,  
15 and which are incorporated in this designation by reference as though fully set forth.

16 Specifically, the following features are character-defining and shall be preserved or replaced  
17 in kind:

18 (1) All those physical features, including form, architectural ornament, and  
19 materials of the Westwood Park Entrance Gateway and Pillars, identified as:

20 (A) Entrance Gateway at Miramar Avenue and Monterey Boulevard, a  
21 Beaux-Arts style formal composition of three integrated architectural elements that extends  
22 across the full width of Miramar Avenue, consisting of:

23 (i) Portals along the sidewalks on each side of Miramar Avenue,  
24 each formed by four concrete pillars, clad in textured cement-plaster and topped with wrought-  
25 iron and wire glass lamps, supporting barrel-vault cement-plaster roof under a wrought-iron

1 grille with wrought-iron grilles mounted on concrete curbs enclosing the sides of each portal  
2 along the sidewalk; and

3 (ii) At the median, a semi-circular landscaped area with perimeter  
4 curb extending toward Monterey Boulevard in front of an open wrought-iron fence with  
5 decorative finials between two concrete pillars, topped with wrought-iron and wire glass  
6 lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out  
7 “Westwood”; and

8 (B) Entrance Pillars at Miramar Avenue and Ocean Avenue – adjacent to  
9 the sidewalk on the east and west sides of Miramar Avenue – and at the northwest corner of  
10 Judson Avenue and Frida Kahlo Way, consisting of concrete pillars, topped with wrought-iron  
11 and wire glass lamps, and clad in textured cement-plaster with framed panels with raised  
12 letters spelling out “Westwood”.

13  
14 Section 5. Effective Date. This ordinance shall become effective 30 days after  
15 enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the  
16 ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board  
17 of Supervisors overrides the Mayor’s veto of the ordinance.

18  
19 APPROVED AS TO FORM:  
20 DAVID CHIU, City Attorney

21 By: /s/ Peter R. Miljanich  
22 PETER R. MILJANICH  
23 Deputy City Attorney

24  
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# LANDMARK DESIGNATION RECOMMENDATION EXECUTIVE SUMMARY

**HEARING DATE: NOVEMBER 15, 2023**

**Record No.:** 2023-006744DES

**Project Address:** Westwood Park Entrance Gateway and Pillars – at intersections of Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo Way

**Zoning:** Abutting RH-1(D) (Residential-House, One Family (Detached), Ocean NCT (Neighborhood Commercial Transit), and Westwood Park SUD (Special Use District)

**Cultural District:** N/A

**Block/Lot:** N/A

**Project Sponsor:** SF Planning Department  
49 South Van Ness Avenue, Suite 1400  
San Francisco, CA 94103

**Property Owner:** Department of Public Works  
49 South Van Ness Avenue  
San Francisco, CA 94103

**Staff Contact:** Pilar LaValley (628-652-7372)  
[pilar.lavalley@sfgov.org](mailto:pilar.lavalley@sfgov.org)

**Environmental Review:** Categorical Exemption

**Recommendation:** Recommend Landmark Designation to the Board of Supervisors

## Property Description

The Westwood Park Entrance Gateway and Pillars are landscape features located in the public right-of-way at the intersections of Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo Way. These landscape features were built in 1916 to advertise and market Westwood Park potential home buyers.



The Entrance Gateway is a Beaux-Arts style formal composition of three integrated architectural design elements that extends across the full width of Miramar Avenue at the northern boundary of the neighborhood, at the intersection of Miramar Avenue and Monterey Boulevard. Originally, a matching gateway was also situated at the southern boundary of the neighborhood, at the intersection of Miramar Avenue and Ocean Avenue. At secondary entrances to Westwood Park, such as Judson Avenue at Frida Kahlo Way, the neighborhood was defined by Entrance Pillars.

Specifically, the Entrance Gateway at Miramar Avenue and Monterey Boulevard is a three-part composition that consists of:

- Portals along the sidewalks on each side of Miramar Avenue formed by four concrete pillars, clad in textured cement-plaster and topped with wrought-iron and wire glass lamps, supporting barrel-vault cement-plaster roof under a wrought-iron grille with wrought-iron grilles mounted on concrete curbs enclosing the sides of each portal along the sidewalk; and,
- At the median, a semi-circular landscaped area with perimeter curb extends toward Monterey Boulevard in front of an open wrought-iron fence with decorative finials between two concrete pillars, topped with wrought-iron and wire glass lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out “Westwood.”

The Entrance Pillars, located at the intersection of Miramar Avenue and Ocean Avenue, adjacent to the sidewalk on both sides of Miramar Avenue, and at northwest corner of Judson Avenue and Frida Kahlo Way, are concrete pillars topped with wrought-iron and wire glass lamps. The pillars are clad with textured cement-plaster and have framed panels with raised letters spelling out “Westwood.”

## **Project Description**

The Historic Preservation Commission is requested to make a recommendation to the Board of Supervisors regarding Landmark designation of the Westwood Park Entrance Gateway and Pillars, landscape features associated with the Westwood Park residence park. The pending Landmark designation was initiated by the Board of Supervisors.

On March 14, 2023, Supervisor Melgar introduced a proposed Resolution under Board of Supervisors (hereinafter “Board”) File No. 230297 to initiate the Landmark designation of Westwood Park Entrance Gateway and Pillars. on May 15, 2023, the Board of Supervisors at its Land Use and Transportation Committee meeting recommended unanimously to recommend to the full Board approval of the Resolution to initiate Landmark Designation and to extend the prescribed time within which the Historic Preservation Commission may render it’s decision by 90 days, for a total of 180 days. On May 16, 2023, the Board voted unanimously to approve the Resolution, and on May 26, 2023, with the Mayor’s signature, Resolution No. 257-23 initiating landmark designation of Westwood Park Entrance Gateway and Pillars became effective.

## **Compliance With Planning Code**

### **Article 10 of the Planning Code.**

The executive summary and analysis under review was prepared by Department preservation staff, who meet the Secretary of the Interior's professional qualifications. The Department has determined that the subject property meets the requirements for eligibility as an individual landmark pursuant to Article 10 of the Planning Code. The justification for its inclusion is explained in detail in the attached Landmark Designation Fact Sheet, and briefly in this Executive Summary.

**Significance:** Westwood Park Entrance Gateway and Pillars, constructed in 1916 for Westwood Park developers Baldwin & Howell, is eligible for local designation for its association with the development of San Francisco residence parks in the early 20<sup>th</sup>-century. The Westwood Park Entrance Gateway and Pillars, designed by renowned architect Louis Christian Mullgardt, is also proper given their architectural significance as excellent examples of public landscape features common to residence park developments, and as instances of work of an architect of merit. Westwood Park Entrance Gateway and Pillars are further significant as visual landmarks associated with the Westwood Park neighborhood.

**Underrepresented Landmark Types:** The proposed landmark designation meets one of the Historic Preservation Commission's four priority areas for designation: property types in underrepresented geographies in the city. Within the Sunset, west of 19<sup>th</sup> Avenue, south of Lincoln Way, and north of the city line, there are five individual landmarks: Earthquake Refugee Shack (1227 24<sup>th</sup> Avenue, Landmark No. 171); Shriner's Hospital (1601 19<sup>th</sup> Avenue, Landmark No. 221); Infant Shelter (1201 Ortega Street, Landmark No. 242); Trocadero Clubhouse (within Stern Grove, Landmark No. 301); Mother's Building (within SF Zoo, Landmark No. 304); and, Parkside Branch Library (1200 Taraval Street, Landmark No. 310).

**Integrity:** Westwood Park Entrance Gateway and Pillars retain integrity sufficient to convey historical significance. See attached Landmark Designation Fact Sheet for further analysis.

**Character-Defining Features:** Character-defining features of Westwood Park Entrance Gateway and Pillars are identified in the attached Landmark Designation Fact Sheet and draft Ordinance. The proposed character-defining features are:

1) All those physical features, including form, architectural ornament, and materials of the Westwood Park Entrance Gateway and Pillars, identified as:

(A) Entrance Gateway at Miramar Avenue and Monterey Boulevard, a Beaux-Arts style formal composition of three integrated architectural elements that extends across the full width of Miramar Avenue, consisting of:

(i) Portals along the sidewalks on each side of Miramar Avenue, each formed by four concrete pillars, clad in textured cement-plaster and topped with wrought-iron and wire glass lamps, supporting barrel-vault cement-plaster roof under a wrought-iron grille with wrought-iron grilles mounted on concrete curbs enclosing the sides of each portal along the sidewalk; and

(ii) At the median, a semi-circular landscaped area with perimeter curb extending toward Monterey Boulevard in front of an open wrought-iron fence with decorative finials between two concrete pillars, topped with wrought-iron and wire glass lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out "Westwood"; and

(B) Entrance Pillars at Miramar Avenue and Ocean Avenue – adjacent to the sidewalk on the east and west sides of Miramar Avenue – and at the northwest corner of Judson Avenue and Frida Kahlo Way,

consisting of concrete pillars, topped with wrought-iron and wire glass lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out “Westwood”.

**Boundaries of the Landmark:** The proposed Landmark encompasses the Westwood Park Entrance Gateway and Pillars landscape features at intersections of Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean Avenue, and Judson Avenue and Frida Kahlo Way. All physical features of the landmark are located within public rights-of-way at sidewalks or median.

## Racial and Social Equity Analysis

On July 15, 2020, the San Francisco Historic Preservation Commission adopted [Resolution No. 1127](#) centering Preservation Planning on racial and social equity. Understanding the benefits, burdens, and opportunities to advance racial and social equity that proposed Preservation Planning documents provide is part of the Department’s Racial and Social Equity Initiative. This is also consistent with the Mayor’s Citywide Strategic Initiatives for equity and accountability and with the Office of Racial Equity, which required all Departments to conduct this analysis.

The proposed landmark designation of Westwood Park Entrance Gateway and Pillars makes no substantive policy changes to the Planning Code or the Planning Department’s procedures. The proposed landmark designation produces few, if any, opportunities to advance racial and social equity.

Staff does not foresee any direct or unintended negative consequences from the proposed landmark designation while acknowledging the history of housing discrimination associated with residence parks through use of deed restrictions and covenants that frequently prohibited ownership or occupancy by racial and ethnic minorities, often specifically excluding people of African or Asian heritage. These discriminatory practices were prevalent throughout San Francisco and Westwood Park was among the residence parks that limited ownership and occupancy to White homebuyers and tenants. Westwood Park’s residential deed restrictions were rewritten in 1992 to remove the offensive language and racial restrictions.

## Public / Neighborhood Input

To date, staff has not received any public comments regarding the landmark designation.

## Issues & Other Considerations

- **Property owner input:** On October 26, 2023, the Department sent mailed notice to the property owner, in this case San Francisco Department of Public Works, regarding the landmark designation recommendation hearing scheduled for November 15, 2023.
- **Westwood Park Association:** Staff virtually met with and exchanged email communications with representatives of the HOA about the landmarking process. The Westwood Park Association are the sponsors of the proposed landmark designation.

## Environmental Review Status

The Project is exempt from the California Environmental Quality Act (“CEQA”) as a Class 8 categorical exemption.

## Basis for Recommendation

The Department **recommends** that the Historic Preservation Commission recommend to the Board of Supervisors landmark designation of Westwood Park Entrance Gateway and Pillars for its association with the development of San Francisco residence parks in the early 20<sup>th</sup>-century. The Westwood Park Entrance Gateway and Pillars, designed by renowned architect Louis Christian Mullgardt, is also proper given their architectural significance as excellent examples of public landscape features common to residence park developments, and as instances of work of an architect of merit.

### Attachments

- Draft Resolution Recommending Landmark Designation – Westwood Park Entrance Gateway and Pillars
- Exhibit A – Draft Landmark Designation Ordinance – Westwood Park Entrance Gateway and Pillars
- Exhibit B – Landmark Designation Fact Sheet – Westwood Park Entrance Gateway and Pillars
- Exhibit C – Maps and Context Images
- Exhibit D – Board of Supervisors Resolution No. 257-23
- Exhibit E – Board of Supervisors Packet for File No. 230297



# ARTICLE 10 LANDMARK DESIGNATION FACT SHEET



Westwood Park Entrance Gateway, view south, Miramar Avenue and Monterey Boulevard, 2022  
Source: Westwood Park Homeowners Association

<b>Historic Name:</b>	Westwood Park Entrance Gateway and Pillars; Westwood Park Entrance Gates
<b>Address:</b>	PROW at intersections: Miramar Avenue and Monterey Boulevard, Miramar Avenue and Ocean Avenue, Judson Avenue and Frida Kahlo Way
<b>Block/ Lot(s):</b>	Adjacent to Assessor Blocks 3107, 3108, 3160, 3196 and 3197
<b>Parcel Area:</b>	N/A
<b>Zoning:</b>	N/A
<b>Year Built:</b>	1916
<b>Architect:</b>	Louis Christian Mullgardt
<b>Prior Historic Studies/Other Designations:</b>	None
<b>Prior HPC Actions:</b>	None

<b>Significance Criteria:</b>	<p><i>Events:</i> Associated with events that have made a significant contribution to the broad patterns of our history (NR Criterion A).</p> <p><i>Architecture/Design:</i> Embodies the distinctive characteristics of a type, period, or method of construction, and/or represents the work of a master (NR Criterion C).</p>
<b>Period of Significance:</b>	<p>1916</p>
<b>Statement of Significance:</b>	<p>Westwood Park Entrance Gateway and Pillars, constructed in 1916 for developers Baldwin &amp; Howell, are eligible for local designation for association with the development of San Francisco residence parks in the early 20th-century. The Westwood Park Entrance Gateway and Pillars, designed by renowned architect Louis Christian Mullgardt, are also architecturally significant, displaying distinctive characteristics of public landscape features common to residence park developments, and representing the work of an architect of merit. Westwood Park Entrance Gateway and Pillars are further significant as visual landmarks associated with the Westwood Park neighborhood.</p>
<b>Assessment of Integrity:</b>	<p>The features of the Westwood Park Entrance Gateway at Miramar Avenue and Monterey Boulevard maintain a high level of integrity. At the other locations, original features have been removed and/or relocated but the retained Pillars in these locations retain sufficient integrity to convey significance. The seven aspects of integrity as defined by the National Park Service (NPS) and the National Register of Historic Places (NRHP) are location, design, materials, workmanship, setting, feeling, and association.<sup>1</sup></p>
<b>Character-Defining Features:</b>	<p>1) All those physical features, including form, architectural ornament, and materials of the Westwood Park Entrance Gateway and Pillars, identified as:</p> <p style="padding-left: 40px;">(A) Entrance Gateway at Miramar Avenue and Monterey Boulevard, a Beaux-Arts style formal composition of three integrated architectural elements that extends across the full width of Miramar Avenue, consisting of:</p> <p style="padding-left: 80px;">(i) Portals along the sidewalks on each side of Miramar Avenue, each formed by four concrete pillars, clad in textured cement-plaster and topped with wrought-iron and wire glass lamps, supporting barrel-vault cement-plaster roof under a wrought-iron grille with wrought-iron grilles mounted on concrete curbs enclosing the sides of each portal along the sidewalk; and</p> <p style="padding-left: 80px;">(ii) At the median, a semi-circular landscaped area with perimeter curb extending toward Monterey Boulevard in front of an open wrought-iron fence with decorative finials between two concrete pillars, topped with wrought-iron and wire glass lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out “Westwood”; and</p> <p style="padding-left: 40px;">(B) Entrance Pillars at Miramar Avenue and Ocean Avenue – adjacent to the sidewalk on the east and west sides of Miramar Avenue – and at the northwest corner of Judson Avenue and Frida Kahlo Way, consisting of concrete pillars, topped with wrought-iron and wire glass lamps, and clad in</p>

<sup>1</sup> “How to Apply the National Register Criteria for Evaluation,” *National Register Bulletin*, U.S. Department of the Interior, National Park Service, 1995, p. 44.

	textured cement-plaster with framed panels with raised letters spelling out “Westwood”.
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## Statement of Significance Summary

Westwood Park Entrance Gateway and Pillars, constructed in 1916 for developers Baldwin & Howell, are eligible for local designation for association with the development of San Francisco residence parks in the early 20th-century. The Westwood Park Entrance Gateway and Pillars, designed by renowned architect Louis Christian Mullgardt, are also architecturally significant, displaying distinctive characteristics of public landscape features common to residence park developments, and representing the work of an architect of merit. Westwood Park Entrance Gateway and Pillars are further significant as visual landmarks associated with the Westwood Park neighborhood.

## Property Description and History

The Westwood Park Entrance Gateway and Pillars are landscape features associated with the Westwood Park neighborhood. Westwood Park, one of the largest bungalow communities on the West Coast, is bounded by Monterey Boulevard to the north, Frida Kahlo Way to the east, Ocean Avenue to the south, and Faxon Avenue to the west.

Westwood Park was developed by Baldwin & Howell, who in 1912 formed a real estate syndicate called the Residential Development Company to purchase and develop land from the Sutro estate.<sup>2</sup> In 1916, Baldwin & Howell set aside ninety acres of that land in the

...area called West of Twin Peaks, specifically for the development of a neighborhood of middle-class homes – Westwood Park. It was subdivided into nearly 700 individual lots, which were typically 30 or 40 feet wide with utilities buried or set behind the homes. There were front and backyards, ornamental concrete streetlamps, landscaped medians, and attractive entrance gates at the north and south boundaries of the neighborhood.<sup>3</sup>

Westwood Park is comprised of single-family homes largely constructed 1917 through the 1920s in a variety of architectural styles, including Craftsman, Mission, Spanish Colonial, Tudor, Dutch Colonial, Prairie, Storybook, Swiss Chalet, and other period revival styles. Renowned architect Louis Christian Mullgardt (1850-1929) was hired by Baldwin & Howell to design public landscape features, which originally included entrance gates, pillars, and streetlamps.

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<sup>2</sup> Brandi, Richard., *Garden Neighborhoods of San Francisco: The Development of Residence Parks, 1905-1924*, 2021, Chapter 5, p.66. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

<sup>3</sup> Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

Like many residence parks of the period, Westwood Park was laid out along curvilinear streets with the landscaped median on Miramar Avenue highlighting it as the neighborhood's main thoroughfare. Miramar Avenue runs through the center of Westwood Park and provides a park-like setting of grass and tall trees. To further emphasize and differentiate Westwood Park from surrounding residential development, decorative entry gateways, designed by Mullgardt, were located at the north and south ends of Miramar Avenue. These decorative gateway structures were, along with the surrounding street, median, and sidewalk of Miramar Avenue, the first features of the neighborhood to be developed, serving to advertise and market the development to potential home buyers.

Today, the gateway structures at Miramar and Ocean Avenues are no longer in existence. However, the remnants of two pillars from the original gateway remain at this intersection – and are lit up at night – as are the intact features at Miramar Avenue and Monterey Boulevard. Adjacent to the historic Miramar gates are bungalows at 959 Monterey Boulevard (Assessor's Block 3018/Lot 001) and 975 Miramar Avenue (Assessor's Block 3107/Lot 001), as well as a towering Monkeypod Tree, a landmark of the neighborhood and seen on the Westwood Park Association logo.

The Westwood Park Entrance Gateway and Pillars were built in 1916 to highlight the boundaries of this residence park. The Entrance Gateway is a Beaux-Arts style formal composition of three integrated architectural design elements that extends across the full width of Miramar Avenue at the northern boundary of the neighborhood, at the intersection of Miramar Avenue and Monterey Boulevard. Originally, a matching gateway was also situated at the southern boundary of the neighborhood, at the intersection of Miramar Avenue and Ocean Avenue. At secondary entrances to Westwood Park, such as Judson Avenue at Frida Kahlo Way, the neighborhood was defined by Entrance Pillars.

Specifically, the Entrance Gateway at Miramar Avenue and Monterey Boulevard is a three-part composition that consists of:

- Portals along the sidewalks on each side of Miramar Avenue formed by four concrete pillars, clad in textured cement-plaster and topped with wrought-iron and wire glass lamps, supporting barrel-vault cement-plaster roof under a wrought-iron grille with wrought-iron grilles mounted on concrete curbs enclosing the sides of each portal along the sidewalk; and,
- At the median, a semi-circular landscaped area with perimeter curb extends toward Monterey Boulevard in front of an open wrought-iron fence with decorative finials between two concrete pillars, topped with wrought-iron and wire glass lamps, and clad in textured cement-plaster with framed panels with raised letters spelling out "Westwood."

The Entrance Pillars, located at the intersection of Miramar Avenue and Ocean Avenue, adjacent to the sidewalk on both sides of Miramar Avenue, and at northwest corner of Judson Avenue and Frida Kahlo Way, are concrete pillars topped with wrought-iron and wire glass lamps. The pillars are clad with textured cement-plaster and have framed panels with raised letters spelling out "Westwood."

All the features associated with the Entrance Gateway and Pillars are in the public right-of-way. These features, along with the streets, sidewalks, and original streetlamps were improvements made to the neighborhood by



the developers, Baldwin & Howell, and granted to the city in the subdivision dedication for Westwood Park that was approved in 1917.

Over the years, the neighborhood's original streetlamps have all been removed. The gateway structure at Miramar Avenue and Ocean Avenue has also been modified so that only two pillars remain in this location. The date(s) of changes to this entrance gateway is unknown although aerial photographs from 1938 appear to show only the pillars extant.

In 2003, the Westwood Park Association (homeowners' group) completed a \$50,000 restoration of the entrance gateway and pillars. The restoration included re-lighting of the wrought-iron lamps.

**Events: Associated with events that have made a significant contribution to the broad patterns of our history (National Register Criterion A).**

The Westwood Park Entrance Gateway and Pillars are significant for their association with the development of residence parks in San Francisco in the early 20<sup>th</sup>-century. As detailed by Richard Brandi in his study *Gardens in the City: San Francisco Residence Parks, 1906 -1940*, residence parks were:

Influenced by 19<sup>th</sup>-century American suburban ideals and the City Beautiful movement, local developers created subdivisions of spacious and thoughtfully designed single-family houses surrounded by classically inspired landscaping – many to appeal to buyers from growing professional and managerial classes, with some designed specifically for middle-class incomes. Called “residence parks” to emphasize the park-like setting, they were also called “restricted parks” because of deed covenants that tightly controlled construction and use. Common examples of these restrictions include front setback requirements, defined minimum construction costs, landscaping guidelines, prohibition of commercial buildings, and excluding ownership or occupancy by minority races and ethnicities.<sup>4</sup>

The original residence parks can be found in earlier movements to create master-planned communities called “garden suburbs.” Independent, self-sufficient entities with shops and buildings, garden suburbs were planned communities with artistic and almost pastoral elements, residential retreats from cities, but connected to work in cities by train, streetcar, or automobile. . .The early twentieth century saw the greatest popularity in creating these communities. . .at least twenty garden suburbs built before 1900 in the United States, and 145 by 1920.<sup>5</sup>

According to Brandi, San Francisco's residence park neighborhoods “. . .arose from the confluence of several local forces; the Burnham Plan for San Francisco. With its emphasis on order and beauty; the drive to rebuild after the 1906 earthquake and fire; competition and emulation of new East Bay subdivisions; the availability of the 1,200-acre Rancho San Miguel land; street improvements and the rise of automobiles; and the creation of the

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<sup>4</sup> Brandi, Richard. *Gardens in the City: San Francisco Residences Parks, 1906-1940* (Draft), prepared for the San Francisco Planning Department, October 2016, 75. (Ingleside Terraces Association)

<sup>5</sup> Brandi, 3. (Ingleside Terraces Association)

Municipal Railway.”<sup>6</sup> Residence Park neighborhoods in San Francisco, which were in a variety of sizes, scales, and ambitions, include Jordan Park (1906), West Clay Park (1910), Forest Hill and Forest Hill Extension (1912), St. Francis Wood (1912), Sea Cliff (1912), and Balboa Terrace (1920).

City Beautiful movement planners and architects hoped to install civic pride and moral uplift through the redesign of cities often employing Beaux Arts and Neoclassical designs for public buildings and city plans. “The City Beautiful ideals were put forth in an effort to create beautiful places within the city and hence to combat the messiness and chaos that industry had brought to urban life.”<sup>7</sup> The movement led to the creation of new city park systems, parkways, grand boulevards, and monumental public buildings in large and small American cities and influenced the design and development of residential subdivisions.

As Woody LaBounty describes in his book, *Ingleside Terraces: Racetrack to Residence Park*, the manifestation of City Beautiful ideals in residential developments meant “radial street plans with wide scenic boulevards to replace narrow grids; more parkland, fountains, and statues; well-proportioned civic buildings in the Beaux Arts neoclassical style of Paris; and a stricter separation of business districts from home life.”<sup>8</sup> In residence parks “home was a retreat for the white-collar workingman, a refuge where he and his family escaped the vices of the city to meditate on higher thoughts aided by landscaping that included ornamental street elements such as benches, stairways, plinths, urns, gates, and fountains intended to evoke classical times.”<sup>9</sup>

Westwood Park, like Ingleside Terraces, Richmond Heights, and many other residence park developments, included restrictions on what owners could or could not do to their lots, as well as who could or could not own, lease, or reside in the neighborhood. Restrictive residential covenants were “legally binding obligations written into the deed of a property that included mandating single - family residency, side yard clearances, street setbacks and even racial restrictions that prohibited non - whites from living or owning a property.”<sup>10</sup> Numerous residence park developments in San Francisco included deeds or restrictive covenants stipulating who could or could not own or live in the community. Prior to Westwood Park, Ingleside Terraces and at least two other residence park style neighborhoods, Presidio Terrace, developed in 1905, prohibited occupancy to people of color, as did West Clay Park, established in 1910.<sup>11</sup> Like Ingleside Terraces’ deed restrictions, the original founding documents for Westwood Park included restrictions related to use and construction as well as the requirement that “no person of African, Japanese, Chinese, or any Mongolian descent shall be allowed to purchase, own, lease or occupy said real property or any part thereof.”<sup>12</sup>

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<sup>6</sup> Brandi, 18. (Ingleside Terraces Association)

<sup>7</sup> Works, Martha Adrienne. *Creating and Recreating an Ideal: The Role of Historic Landscapes in a Rapidly Changing Urban Area*, Yearbook of the Association of Pacific Coast Geographers, 1998, Vol. 60, 40; Stewart, Eric. *Victorian Sprawl: Streetcar Technology and the Suburban Ideal in Los Angeles, 1870-1920*. *California History*, vol.93, no.2, 2016, pp.17-30. JSTOR [www.jstor.org/stable/26412661](http://www.jstor.org/stable/26412661). Accessed 13 Mar.2021 (Ingleside Terraces Association)

<sup>8</sup> LaBounty, Woody, *Ingleside Terraces: San Francisco Racetrack to Residence Park*, Outside Lands Media 2012, 54.

<sup>9</sup> LaBounty, Woody, 54.

<sup>10</sup> San Francisco Planning Department, *Ingleside Presbyterian Church and Community Center and The Great Cloud of Witnesses*, Landmark Designation Report, 2016, 13.

<sup>11</sup> Brandi, 22, 71.

<sup>12</sup> Brandi, 79; LaBounty, 88-89.

The 1948 Supreme Court decision *Shelley v. Kramer* found racially restrictive housing covenants unconstitutional, but they remained in effect until passage of the 1968 Fair Housing Act.<sup>13</sup> Despite these laws, racial restrictions remained in the deed and subdivision language for many San Francisco neighborhoods for many years. For Westwood Park, this discriminatory language remained in the deed restrictions until these residential documents were rewritten in 1992, removing the offensive language and racial restrictions, and were refiled with the City Assessor's Office.

### Westwood Park

The Westwood Park neighborhood is located on land that was once part of Rancho San Miguel, in the southwestern part of the City.

The early history of San Francisco goes back to the days of the Ohlone Indians, explorers from Europe claiming the territory for Spain, followed by Mexican possession of California, then American rule in the 1840s. In order to establish its ownership, Mexico encouraged its citizens to settle in the California territory. Don Jose de Jesus Noe, his wife Guadalupe Garduno, and their baby boy Miguel, were part of a large group that made the journey north together. Governor Pio Pico, the last Mexican governor of California, granted Noe a parcel of land which we know as Rancho San Miguel.<sup>14</sup>

Adolf Sutro, a wealthy resident, and former mayor of San Francisco, eventually owned a large section of the western part of the city, including Rancho San Miguel. (The borders of Rancho San Miguel were roughly, Mt. Sutro, Lake Merced, Junipero Serra Boulevard, San Jose Avenue.) Including the 1,200 acres of Rancho San Miguel, by 1880, Sutro was owner of nearly one-twelfth of San Francisco.<sup>15</sup> (A German immigrant, Sutro made his fortune designing and building a safe tunnel drainage system for the silver mines of Nevada.) When he acquired the Rancho San Miguel property, Sutro planted thousands of trees around Mt. Parnassus (Mt. Sutro) and Mt. Davidson. Known now as "Sutro Forest," it includes the neighborhoods of Forest Knolls, Midtown Terrace, Forest Hill, St. Francis Wood, Sherwood Forest, Monterey Heights, Westwood Highlands, Westwood Park, Balboa Terrace, and Mt. Davidson Manor.

When Sutro died in 1898, his estate was directed to set aside 1,200 acres of his property for charity, including Rancho San Miguel. Sutro's heirs challenged the will and in 1909 the California Supreme Court ruled in their favor.<sup>16</sup> After Sutro's death and the success of his heirs in challenging his will, the Baldwin & Howell firm was hired to appraise the property.<sup>17</sup> The heirs then sold the property to a land syndicate, the Residential Development

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<sup>13</sup> National Historic Landmarks Program, National Park Service, U.S. Department of the Interior, *Civil Rights in America: A Framework for Identifying Significant Sites*, 2008, 34.

<sup>14</sup> Beitiks, Kathleen O., *Westwood Park: Building a Bungalow Neighborhood in San Francisco*, 2017, Chapter 1.

<sup>15</sup> Beitiks, Kathleen O., *Westwood Park: Building a Bungalow Neighborhood in San Francisco*, 2017, Chapter 1. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

<sup>16</sup> Beitiks, Kathleen O., Chapter 1. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

<sup>17</sup> Brandi, Richard., *Garden Neighborhoods of San Francisco: The Development of Residence Parks, 1905-1924*, 2021, Chapter 5, p.66. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

Company, incorporated by Baldwin & Howell in 1912, whose intention was to use the land to build homes for San Franciscans.

The Residential Development Company sold portions of the former rancho land to developers who created residence parks and other tracts: Forest Hill, Forest Hill Extension, St. Francis Wood, Claremont Court, Merritt Terrace, and West Portal Park. Baldwin & Howell itself developed or promoted Balboa Terrace, Westwood Park, Westwood Highlands, Monterey Heights, Mission Terrace, and Geneva Terrace.<sup>18</sup>

Baldwin & Howell reserved a ninety-acre tract out of the Sutro lands for its own development, and with Westwood Park attempted to create a residence park affordable to middle-class buyers.<sup>19</sup>

North of Ocean Avenue, between Faxon and Plymouth Streets, the company razed the forest for a street plan consisting of two nested ovals bisected by a wide avenue. Ornamental pillars, vest pocket lawns, and curving streets all met the standards of a residence park, but rather than constructing large showplace homes, Baldwin & Howell made Westwood Park a neighborhood of bungalows, most in the popular Craftsman style.<sup>20</sup>

Engineer John M. Punnett, was hired to layout the neighborhood and designed “a nested curvilinear oval, following the contours of the land on the lower southern slope of Mt. Davidson.”<sup>21</sup> The tract was subdivided into nearly 700 individual lots, which were typically 30 or 40 feet wide with utilities buried or set behind the homes. There were front and backyards, ornamental concrete streetlamps, landscaped medians, and attractive entrance gates at the north and south boundaries of the neighborhood.

Prior to construction of the first homes, streets were installed on the subdivision’s curvilinear street grid. At this time, sidewalks, streetlamps, and the entrance gateway features at each end of the prominent median that formed the spine of the neighborhood along Miramar Avenue, were constructed.

Originally, the firm of Barrett & Hilp provided a brochure with a variety of home designs for prospective Westwood Park buyers, but most of the individual homes were eventually built by more than a dozen contractors.

Architect Charles F. Strothoff, a San Francisco native, designed about 500 of the Westwood Park homes. He began his career working for Albert Farr, a well-known San Francisco architect. About 100 of the bungalow homes were designed by a rare woman architect of the era – Ida F. McCain. Newspaper ads boasted that her homes had “a woman’s touch.”<sup>22</sup> One of the largest bungalow communities on the West Coast, it includes classic

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<sup>18</sup> Westwood Park Bulletin #1, October 9, 1916. Quoted in Brandi, *Gardens in the City: San Francisco Residence Parks, 1906-1940* (2016), 26.

<sup>19</sup> TBA West, Inc., prepared on behalf of San Francisco Planning Department, *Historic Context Statement: Balboa Park Area Plan & Historic Resource Survey* (Draft: August 3, 2008), 21.

<sup>20</sup> TBA West, Inc., 22.

<sup>21</sup> Brandi, Richard., 2021, Chapter 5, p.74; Beitiks, Chapter 1. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

<sup>22</sup> Horton, Inge Schaeffer, *Early Women Architects of the San Francisco Bay Area: The Lives and Work of Fifty Professionals*,

bungalow and period revival styles popular in the early 1900s, such as Craftsman, Mission, Spanish Colonial, Tudor, Dutch Colonial, Prairie, Storybook and Swiss Chalet.

In 1995, Westwood Park became San Francisco's sole Residential Character District, providing the neighborhood with protection for its architectural integrity.

#### Baldwin & Howell

According to Richard Brandi, author of *"Garden Neighborhoods of San Francisco; The Development of Residence Parks, 1909-1924,"* the firm of Baldwin & Howell "was one of the most important residential development companies in the Bay Area during the late 19th and early 20th centuries."<sup>23 9</sup> The firm, headed by Archibald S. Baldwin (1858-1924) and Josiah R. Howell (1868-1916), had prominent clients, including the estates of Adolph Sutro and Charles Crocker. Baldwin & Howell promoted the concept of "residence parks" and developed the first one in San Francisco – Presidio Terrace.

Brandi noted that the Baldwin & Howell company ...

... was one of the most important residential development companies in the Bay Area between 1890 and 1940. The firm acted in many capacities, setting up investment syndicates to buy undeveloped land, selling lots, developing subdivisions, appraising and marketing real estate, selling houses, leasing, and more.

Baldwin & Howell was instrumental in the development of Forest Hill, Presidio Terrace, Balboa Park, West Portal, and St. Francis Wood (listed on the National Register of Historic Places). It was also active in San Mateo, Burlingame, the city of Richmond, Clear Lake, and Sacramento.<sup>24</sup>

### **Architecture/Design: 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 (National Register Criterion C).**

The Westwood Park Entrance Gateway and Pillars are significant as distinctive examples of the ornamental landscape features common to residence park developments of the early twentieth century. These included grand entrances with stone pillars or other entry structures, curvilinear streets, neighborhood parks and landscaped streetscapes, fountains, benches, and other site furnishings. Each residence park contained "...unique landscape features related to its master plan and unique geography."<sup>25</sup>

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1890-1951, Jefferson, North Carolina, McFarland and Company Publishers, 2010, p 291-301.

<sup>23</sup> Brandi, Richard., *Garden Neighborhoods of San Francisco: The Development of Residence Parks, 1905-1924*, 2021, Chapter 5, p.56. Quoted in Westwood Park Entrance Gates and Pillars Landmark Designation nomination, prepared on behalf of Westwood Park Association.

<sup>24</sup> Brandi, *Gardens in the City: San Francisco Residence Parks, 1906-1940* (2016), 25.

<sup>25</sup> *Gardens in the City*, 9.

In the case of the middle-class Westwood Park neighborhood, founded in 1916, the ornamentation was modest. At the end of the main thoroughfare of Miramar Avenue (between Monterey Boulevard to the north and Ocean Avenue to the south), elegant barrel-vaulted entrance gates and pillars with wrought iron lanterns greeted residents of the 685 bungalow homes and their visitors. The gates were built first in the residence park in 1916, as building of the bungalows began in 1917 through 1924. The gates, pillars and streetlights were used in the marketing of Westwood Park as a beautiful neighborhood for those of moderate means.

The Westwood Park Entrance Gateway and Pillars continue to function as visual landmarks associated with the Westwood Park neighborhood.

The Westwood Park Entrance Gateway and Pillars were designed by renowned architect Louis Christian Mullgardt and are architecturally significant as the work of an architect of merit.

#### Louis Christian Mullgardt

The following summary of Louis Christian Mullgardt's life and career is excerpted from the *San Francisco Juvenile Court and Detention Home (150 Otis Street, San Francisco), National Register Nomination*,<sup>26</sup> prepared by Dr. Karen McNeill of Carey & Co., Inc.:

Louis Christian Mullgardt was born in Washington, Franklin County, Missouri, in 1866 to German immigrant parents. His architectural training combined apprenticeships and academic studies. In 1881, at the age of fifteen, Mullgardt traveled to St. Louis, Missouri to study in the offices of O. J. Wilhelm, Ernest C. Janssen, and James Stewart. The early 1880s also saw the teenager enroll in classes at the Polytechnical Institute and Department of Fine Arts at Washington University, but by 1885 Mullgardt relocated to Boston where he worked in the office of Henry Hobson Richardson, followed by the office of Richardson's successors, Shepley, Ruten, and Coolidge. Louis Christian Mullgardt called Harvard his university for one year, but poor health cut this academic chapter short.<sup>27</sup>

In 1891 Mullgardt once again relocated, this time to join the Chicago office of Henry Ives Cobb as designer-in-chief. It was the opportunity of a lifetime for a twenty-five-year-old aspiring architect, for the city of Chicago was preparing to host the 1893 World's Columbian Exposition. Technically a celebration of the 400<sup>th</sup> anniversary of Christopher Columbus's discovery of America, the Exposition really showcased Chicago's glorious rise from the ashes of the devastating 1871 fire with some of the most important architectural, urban planning, and technological achievements of the nineteenth century. For this event, Mullgardt designed the Fisheries Building, a building that displayed exuberant architectural and decorative detail. Such exuberance is a signature of Mullgardt's work, but he was not able design buildings with quite as much flourish again until the Panama Pacific International Exposition in 1915. During his two years in Cobb's office Mullgardt also designed the Newberry Library, the Cook County Abstract building, the Chicago Athletic Club Association building, and buildings for the new University of Chicago campus.<sup>28</sup>

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<sup>26</sup> National Register of Historic Places, San Francisco Juvenile Court and Detention Home (150 Otis Street, San Francisco), City and County of San Francisco, California, National Register #11000182, 2011.

<sup>27</sup> "Who's Who in Pacific Coast Architecture," *Architect and Engineer*, 35 (November 1913), 47-48; Robert J. Clark, "Louis Christian Mullgardt and the Court of the Ages," *Journal of the Society of Architectural Historians*, 21 (December 1962), 172.

<sup>28</sup> "Who's Who," 47-48; Clark, "Court of the Ages," 172.

By 1893 Mullgardt was ready to open his own practice. He returned to St. Louis where he was involved in discussions about the site of the 1904 Louisiana Purchase Exposition, but generally did not receive significant commissions. England came next. Mullgardt designed alterations for the Savoy Hotel and patented a method of reinforced concrete floor construction that remained popular in England long after his departure. After about two years in England, still unsatisfied with the trajectory of his career, Louis Christian Mullgardt decided to head West. He arrived in San Francisco in 1905.<sup>29</sup>

Although he worked exclusively on residential projects - and mostly in the East Bay - during his first seven years in the San Francisco Bay Area, Mullgardt enjoyed warm praise from his peers and played a prominent role in promoting the development of architecture in the region. In 1905 Willis Polk, already an influential voice in San Francisco's burgeoning architectural scene, invited Mullgardt to join his practice with George A. Wright. Polk, who was closely affiliated with Chicago's Daniel Burnham, may have been familiar with Mullgardt's work for the Chicago World's Fair and understood his potential for designing creative and innovative architecture that could make San Francisco a leader for the twentieth century. Mullgardt also helped organize the annual exhibition of the San Francisco Architectural Club in 1909. He was appointed to a jury that was commissioned to select the best design for a 350-acre development in Richmond, north of Berkeley in the East Bay, in 1914 and served as president of the San Francisco Society of Architects that year as well.<sup>30</sup>

A 1908 Mediterranean mansion in the Berkeley hills drew widespread regional acclaim to Mullgardt and his work, but it was his involvement with the Panama Pacific International Exposition that catapulted his reputation to the highest levels of prestige.<sup>31</sup> The Architectural Commission of the Panama Pacific International Exposition, led by Willis Polk, called Louis Christian Mullgardt to serve in 1911. He was assigned to design the Eastern courtyard and produced a design for an ornate, polychromatic fantasy of arcades, fountains, galleries marked by arches and molded plant life reminiscent of the Fisheries of the 1893 Chicago Exposition. The Court of Ages, with its central Tower of Abundance, received wide-spread acclaim both regionally and nationally.<sup>32</sup> A San Francisco resident called for California cities to create replicas of the Court of Abundance, declaring, "No form of architectural embellishment has been more appreciated than this enchanting court.... Why should this court of such unforgettable loveliness become even an ineffable memory." The Court of Abundance was so ornate that any aspect of Mullgardt's creation could serve as the centerpiece for City Beautiful efforts throughout the state. John

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29 Clark, "Court of Ages," 173; "Who's Who," 48; Chris VerPlanck, "Louis Christian Mullgardt: An Architect with a Capital 'A,'" *Heritage News*, 29 (September/October 2001), 5.

30 "Fourth of July Week Deals Total More than a Million," *San Francisco Call*, July 9, 1905, p. 49; "Architects Ready for Exhibition," *San Francisco Call*, October 18, 1909, p. 7; "Jury Selected to Plan Town Tract," *San Francisco Chronicle*, May 16, 1914, p. 9; John P. Young, "Louis C. Mullgardt," *Journalism in California: Pacific Coast and Exposition Biographies* (San Francisco, 1915), 227, [www.sfgenealogy.com](http://www.sfgenealogy.com) (accessed August 16, 2010); Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (Berkeley, 1983).

<sup>31</sup> A sprawling mansion for lumber dealer Henry W. Taylor (demolished) is generally considered Mullgardt's domestic masterpiece. Clark, "Court of Ages," 173; "Lumber Dealer Will Erect \$100,000 House in Claremont," *San Francisco Call*, July 27, 1908, p. 4.

<sup>32</sup> Clark, "Court of Ages," 173-177; Robert Judson Clark, "Louis Christian Mullgardt, 1866-1942," (San Francisco, 1966), 10-11.

Barry, of the *Boston Globe*, described it as the “most original of all the courts,” and praised Mullgardt’s use of repeated arches and subtle allusions to sea life and falling water.<sup>33</sup>

In 1914, while the Tower of Abundance was under construction, the San Francisco Board of Supervisors appointed Louis Christian Mullgardt to design a new juvenile court and detention home on Otis Street [San Francisco Juvenile Court and Detention Home, SF Landmark No. 248]. The resulting nine-story building illustrates both the influence of the Court of Abundance on Mullgardt’s post-exposition work and his preoccupation with skyscrapers. The artificial travertine finish of the concrete detention home, the Florentine arch of the entrance, the corbelled gable roof, and the solid lateral portions of the shank all found their inspiration in the Tower of Abundance.<sup>34</sup> During this same period Mullgardt spoke publicly about the potential for tall buildings to solve architectural solutions, particularly in San Francisco. Since many of the city’s hills were deemed too steep for roads, for example, Mullgardt suggested that skyscrapers be built into the hillside, mimicking the landscape. Mullgardt also designed skyscrapers for the financial district, although none appears to have been constructed. And Mullgardt’s 1925 design for a San Francisco-Oakland Bay Bridge, the first such design to be published, imagined a series of functional skyscrapers that doubled as piers to support four levels of roadway across the bay. Robert Judson Clark, Mullgardt’s biographer, argues that 150 Otis Street was highly innovative as well. It anticipated by two decades slab building construction and the stepped back design that became popular for skyscrapers during the 1930s, particularly in New York City. To this day, 150 Otis Street stands as Louis Christian Mullgardt’s tallest permanent building.<sup>35</sup> The *San Francisco Chronicle* cited Mullgardt’s juvenile court and detention home a model for “excellence in design.”<sup>36</sup>

Mullgardt’s career continued to flourish for a few years after the Panama Pacific International Exposition closed and the juvenile detention home was constructed. He was one of eight local architects listed in *Who’s Who in America*, “the country’s hall of fame for its prominent citizens,” and hailed as “a great architect, in the sense the term is used when applied to those of international fame.... His praises ... have been proclaimed by some of the most distinguished art critics of the East and Europe, and that fact sets the seal securely upon his reputation.”<sup>37</sup> Stanford University commissioned Mullgardt to design a rambling, Spanish Colonial and Gothic mansion for its president, and Lou Henry and Herbert C. Hoover, future President of the United States, hired Mullgardt to design their mansion in Palo Alto.<sup>38</sup> In 1916 M. H. de Young, co-founder of the *San Francisco Chronicle*, chose Mullgardt to design a new building to house his art collection in Golden Gate Park; the Egyptian-inspired structure that housed de Young’s collection since the Midwinter Fair of 1894 had grown too small. This commission finally offered Mullgardt the

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33 Harold French, “One Way to Keep the Court of Abundance,” letter to the editor, *San Jose Evening News*, November 30, 1915, p. 2; John D. Barry, “The San Francisco Exposition,” *Boston Globe*, September 30, 1915, p. 9.

34 Robert Judson Clark, “The Life and Architectural Accomplishment of Louis Christian Mullgardt,” (M.A. thesis, Stanford University, 1964), 67.

35 “Modern Architecture Need Told of by Louis Christian Mullgardt,” *San Francisco Examiner*, February 20, 1916, p. 1E; Irving F. Morrow, “Recent Work of Louis Christian Mullgardt, F.A.I.A.,” *Architect and Engineer*, 51 (December 1917); Clark, “The Life and Architectural Accomplishment of Louis Christian Mullgardt,” 68-69; Robert Judson Clark, *Louis Christian Mullgardt*, 13.

36 “Many Large Transactions Closed in Downtown Real Estate,” *San Francisco Chronicle*, September 16, 1916, p. 9.

37 “Prominent S. F. Men Mentioned in New ‘Who’s Who in America,’” *San Francisco Chronicle*, June 14, 1916, p. 4; “Louis Christian Mullgardt: On ‘The Architecture and Landscape Gardening of the Exposition,’” in *ibid.*, October 10, 1915, p. 23.

38 “Food Administrator Will Live Near Palo Alto,” *San Francisco Chronicle*, February 23, 1918, p. 9; “Stanford University is Building House for President,” in *ibid.*, March 2, 1918, p. 9.



opportunity to give permanent expression to his love for polychromatic -- not to mention excessive and even exotic -- decorative details that had found its place in the Fisheries and the Court of Ages. A Kansas City reporter described the de Young Museum, as "set like a jewel" in Golden Gate Park. After twenty years, however, the colors had faded, decorative elements, particularly the myriad finials, had broken off and sometimes crashed through the roof into exhibit spaces, and more streamlined styles like Art Deco and the International Style were gaining favor. The museum was stripped bare of Mullgardt's decorations. Since then, the building has been demolished and replaced.<sup>39</sup>

Mullgardt's career soon fell into steady decline. In 1917 a group of seven business firms solicited Mullgardt to design the Honolulu Business Center. Mullgardt proposed a series of lavish Italianate buildings for this monumental project, but only one was ever built. He also lost the commission for Hoover's house because he made the gauche mistake of announcing the lavish commission for a public figure while the country was at war. Once again disappointed professionally, Mullgardt set off on a world tour. He was reportedly present at the opening of King Tutankhamen's tomb in 1922. Upon returning to San Francisco the following year, Mullgardt found few clients, so he busied himself with the aforementioned design for a transbay bridge, which he presented in 1924. Then tragedy struck in 1927 when one of Mullgardt's sons was killed in a plane crash. Divorce followed the next year. Mullgardt completed the San Francisco's Infant Shelter [SF Landmark No. 242], a Mission Revival Style orphanage, in 1929, but his career was essentially over. Psychologically unstable after the series of personal tragedies and professional failures, he was found once in 1935 wandering the streets of San Francisco carrying a carpet bag filled "with unfinished plays being dictated to him by William Shakespeare." Louis Christian Mullgardt died at the age of seventy-six in the pauper's ward of the State Hospital in Stockton in 1942.<sup>40</sup>

The Westwood Park Entrance Gateway and Pillars, designed by architect of merit Louis Christian Mullgardt and completed in 1916, date from the height of Mullgardt's career. Already highly respected for his work on the Chicago World's Columbian Exposition of 1893 and for his domestic work in the East Bay, Mullgardt's reputation achieved new heights for his work on the Panama Pacific International Exposition (PPIE). In particular, his design for the Court of the Ages and Tower of Abundance attracted attention to his genius. It led the City of San Francisco to invite the architect to design his first government building in the city, the Juvenile Court and Detention Home, and led to other notable commissions, including the M. H. de Young Museum in Golden Gate Park. Although the Westwood Park commission was small in comparison to Mullgardt's other projects, it is characteristic of his design aesthetic from this period in Mullgardt's career, particularly the artificial travertine finish to the concrete, the arches, and mix of architectural styles. All of these elements hearken back to one of the most popular attractions at PPIE, the Court of the Ages and Tower of Abundance. Further, the Westwood Park commission was a visually prominent project, utilized by the developers Baldwin & Howell to market the residential development in advertisements and publications, and a conspicuous landmark of the neighborhood for visitors and potential home buyers. For these reasons, the Westwood Park Entrance Gateway and Pillars are eligible as the work of an architect of merit and as a unique visual landmark.

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39 "San Francisco's New Memorial Museum Set Like a Jewel in Scenic Beauties of Golden Gate Park," *Kansas City Star*, January 11, 1921, p. 28; Clark, Louis Christian Mullgardt, 11.

40 "Louis C. Mullgardt, Architect," *San Francisco Chronicle*, January 16, 1942, p. 11; "Lou Henry and Herbert Hoover House," <http://www.nps.gov/nr/travel/santaclara/Hoo.htm>, accessed October 7, 2009.



**Photos**



Westwood Park Entrance Gateway at Miramar Avenue and Monterey Boulevard, view southeast, 2022.



Westwood Park Entrance Gateway at Miramar Avenue and Monterey Boulevard, view south, 2023.



Westwood Park Entrance Gateway at Miramar Avenue and Monterey Boulevard, view north, 2022.



Westwood Park Entrance Pillars at Miramar Avenue and Ocean Avenue, view north, 2023.



Westwood Park Entrance Pillars, 2023  
Above: At Judson Avenue and Frida Kahlo Way  
Right: At Miramar Avenue and Ocean Avenue



Westwood Park Entrance Pillars at Miramar Avenue and Ocean Avenue, view north, 1980.

Source: San Francisco Public Library, Historical Photograph Collection (AAC-2480)

[\[View of Miramar Avenue, looking north from Ocean Avenue in the Westwood Park district\] | San Francisco Public Library \(digitalsf.org\)](#)



Postcard issued by Baldwin & Howell of Westwood Park Entrance Gateway at Miramar and Ocean Avenues, circa 1916.

Source: [Westwood Park - Western Neighborhoods Project - San Francisco History \(outsidelands.org\)](#)



Entrance gateway to Westwood Park on Miramar Avenue, Gabriel Moulin, photographer, no date.

Source: Woody LaBounty, "Westwood Park: A Closer Look," [OpenSFHistory Westwood Park: A Closer Look - OpenSFHistory - Western Neighborhoods Project](#)



Gabriel Moulin, Photographer, circa 1920

Source: San Francisco Public Library, Historical Photograph Collection (AAC-2450)

[\[Westwood Park gate at Miramar Avenue and Monterey Boulevard\] | San Francisco Public Library \(digitalsf.org\)](https://digitalsf.org)





Aerial view of Westwood Park neighborhood, looking northwest (Ocean Avenue at lower left), no date.  
Source: OAC: Online Archive of California [\[Aerial view of Westwood Park neighborhood, San Francisco.\]](https://cdlib.org/digitalcollections/oac/)  
([cdlib.org](https://cdlib.org/))



## CEQA Exemption Determination

### PROPERTY INFORMATION/PROJECT DESCRIPTION

<b>Project Address</b>		<b>Block/Lot(s)</b>
WESTWOOD PARK ENTRANCE GATES & PILLARS		3107001
<b>Case No.</b>		<b>Permit No.</b>
2023-006744PRJ		
<input type="checkbox"/> <b>Addition/ Alteration</b>	<input type="checkbox"/> <b>Demolition (requires HRE for Category B Building)</b>	<input type="checkbox"/> <b>New Construction</b>
<p><b>Project description for Planning Department approval.</b> Landmark Designation - BOS File No. 230297</p>		

### EXEMPTION TYPE

<b>The project has been determined to be exempt under the California Environmental Quality Act (CEQA).</b>	
<input type="checkbox"/>	<b>Class 1 - Existing Facilities. (CEQA Guidelines section 15301)</b> Interior and exterior alterations; additions under 10,000 sq. ft.
<input type="checkbox"/>	<b>Class 3 - New Construction. (CEQA Guidelines section 15303)</b> Up to three new single-family residences or six dwelling units in one building; commercial/office structures; utility extensions; change of use under 10,000 sq. ft. if principally permitted or with a CU.
<input type="checkbox"/>	<p><b>Class 32 - In-Fill Development. (CEQA Guidelines section 15332)</b> New Construction of seven or more units or additions greater than 10,000 sq. ft. and meets the conditions described below:</p> <p>(a) The project is consistent with the applicable general plan designation and all applicable general plan policies as well as with applicable zoning designation and regulations.</p> <p>(b) The proposed development occurs within city limits on a project site of no more than 5 acres substantially surrounded by urban uses.</p> <p>(c) The project site has no value as habitat for endangered rare or threatened species.</p> <p>(d) Approval of the project would not result in any significant effects relating to traffic, noise, air quality, or water quality.</p> <p>(e) The site can be adequately served by all required utilities and public services.</p>
<input checked="" type="checkbox"/>	<p><b>Other _____</b> Class 8 - Actions by regulatory agencies for the protection of the environment ( CEQA Guidelines, Section 15308).</p>
<input type="checkbox"/>	<b>Common Sense Exemption (CEQA Guidelines section 15061(b)(3)).</b> It can be seen with certainty that there is no possibility of a significant effect on the environment.

## ENVIRONMENTAL SCREENING ASSESSMENT

Comments:

Planner Signature: Don Lewis

## PROPERTY STATUS - HISTORIC RESOURCE

PROPERTY IS ONE OF THE FOLLOWING:

<input checked="" type="checkbox"/>	<b>Category A:</b> Known Historical Resource.
<input type="checkbox"/>	<b>Category B:</b> Potential Historical Resource (over 45 years of age).
<input type="checkbox"/>	<b>Category C:</b> Not a Historical Resource or Not Age Eligible (under 45 years of age).

## PROPOSED WORK CHECKLIST

Check all that apply to the project.

<input type="checkbox"/>	<b>Change of use and new construction.</b> Tenant improvements not included.
<input type="checkbox"/>	<b>Regular maintenance or repair</b> to correct or repair deterioration, decay, or damage to building.
<input type="checkbox"/>	<b>Window replacement</b> that meets the Department's <i>Window Replacement Standards</i> .
<input type="checkbox"/>	<b>Garage work.</b> A new opening that meets the <i>Guidelines for Adding Garages and Curb Cuts</i> , or replacement of a garage door in an existing opening that meets the Residential Design Guidelines.
<input type="checkbox"/>	<b>Deck, terrace construction, or fences</b> not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	<b>Mechanical equipment installation</b> that is not visible from any immediately adjacent public right-of-way.
<input type="checkbox"/>	<b>Dormer installation</b> that meets the requirements for exemption from public notification under <i>Zoning Administrator Bulletin No. 3: Dormer Windows</i> .
<input type="checkbox"/>	<b>Addition(s)</b> not visible from any immediately adjacent public right-of-way for 150 feet in each direction; or does not extend vertically beyond the floor level of the top story of the structure, or does not cause the removal of architectural significant roofing features.
<input type="checkbox"/>	<b>Façade or storefront alterations</b> that do not remove, alter, or obscure character -defining features.
<input type="checkbox"/>	<b>Restoration</b> based upon documented evidence of a building's historic condition, such as historic photographs, plans, physical evidence, or similar buildings.
<b>Note: Project Planner must check box below before proceeding.</b>	
<input checked="" type="checkbox"/>	Project is not listed.
<input type="checkbox"/>	Project involves scope of work listed above.

**ADVANCED HISTORICAL REVIEW**

<b>Check all that apply to the project.</b>	
<input type="checkbox"/>	<p><b>Reclassification of property status.</b> (<i>Attach HRRER Part I relevant analysis; requires Principal Preservation Planner approval</i>)</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <input type="checkbox"/> Reclassify to Category A         </div> <div style="width: 45%;"> <input type="checkbox"/> Reclassify to Category C  <input type="checkbox"/> Lacks Historic Integrity  <input type="checkbox"/> Lacks Historic Significance         </div> </div>
<input type="checkbox"/>	Project involves a <b>known historical resource (CEQA Category A)</b>
<input type="checkbox"/>	Project does not substantially impact character-defining features of a historic resource (see Comments)
<input type="checkbox"/>	Project is compatible, yet differentiated, with a historic resource.
<input type="checkbox"/>	Project consistent with the Secretary of the Interior Standards for the Treatment of Historic Properties
<b>Note: If ANY box above is checked, a Preservation Planner MUST sign below.</b>	
<input checked="" type="checkbox"/>	<b>Project can proceed with EXEMPTION REVIEW.</b> The project has been reviewed by the Preservation Planner and can proceed with exemption review.
<p><b>Comments by Preservation Planner:</b>          Project is landmark designation - no physical work.</p>	
<p><b>Preservation Planner Signature:</b>            Pilar Lavalley</p>	

**EXEMPTION DETERMINATION**

<input checked="" type="checkbox"/>	<p><b>No further environmental review is required. The project is exempt under CEQA. There are no unusual circumstances that would result in a reasonable possibility of a significant effect.</b></p>	
	<p><b>Project Approval Action:</b>          Board of Supervisor approval of landmark designation</p>	<p><b>Signature:</b>          Pilar Lavalley          11/01/2023</p>
	<p>Supporting documents are available for review on the San Francisco Property Information Map, which can be accessed at <a href="https://sfplanninggis.org/pim/">https://sfplanninggis.org/pim/</a>. Individual files can be viewed by clicking on the Planning Applications link, clicking the "More Details" link under the project's environmental record number (ENV) and then clicking on the "Related Documents" link.</p> <p>Once signed and dated, this document constitutes an exemption pursuant to CEQA Guidelines and Chapter 31 of the SF Admin Code. Per Chapter 31, an appeal of an exemption determination to the Board of Supervisors shall be filed within 30 days after the Approval Action occurs at a noticed public hearing, or within 30 days after posting on the Planning Department's website a written decision or written notice of the Approval Action, if the approval is not made at a noticed public hearing.</p>	