

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

**DRAFT**

Historic name: Marin Art and Garden Center

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 30 Sir Francis Drake Boulevard

City or town: Ross State: California County: Marin

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

<p>_____  <b>Signature of certifying official/Title:</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p> <p>_____  <b>Title:</b></p>	<p>_____  <b>Date</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>10</u>	<u>4</u>	buildings
<u>1</u>	<u>          </u>	sites
<u>2</u>	<u>5</u>	structures
<u>          </u>	<u>1</u>	objects
<u>13</u>	<u>10</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

SOCIAL: clubhouse

RECREATION AND CULTURE: theater

RECREATION AND CULTURE: museum

RECREATION AND CULTURE: music facility

RECREATION AND CULTURE: outdoor recreation

RECREATION AND CULTURE: fair

AGRICULTURE/SUBSISTENCE: horticultural facility

**Current Functions**

(Enter categories from instructions.)

SOCIAL: clubhouse

RECREATION AND CULTURE: theater

RECREATION AND CULTURE: museum

RECREATION AND CULTURE: outdoor recreation

AGRICULTURE/SUBSISTENCE: horticultural facility

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

OTHER: Bay Region Modern–Second Bay Tradition

MID 19<sup>TH</sup> CENTURY: Octagon Mode

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Wood, glass

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

Marin Art and Garden Center is located in Ross at the corner of Sir Francis Drake Boulevard and Laurel Grove Avenue directly across from the Town Hall and Fire Department. The setting is predominately residential, eight miles north of San Francisco and five miles northeast of Mt. Tamalpais. The northeast portion of the 10.86-acre district is relatively steep and unused. The flat portion is bisected by Kittle Creek and covered by a canopy of mature trees. The district comprises mature vegetation, landscape features, and multiple buildings from various periods, including several buildings designed in the Second Bay Tradition. Thirteen contributing resources include ten buildings, two structures, and the designed landscape. Noncontributing resources—four buildings, five structures, and one object—postdate the period of significance, or do not add to the historic associations for which the property is significant. The property is in good condition and as a whole retains integrity of location, design, setting, materials, workmanship, feeling and association.



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## Narrative Description

The multi-purpose facility houses a variety of community organizations devoted to gardening, conservation, art, and the performing arts. Three buildings pre-date ownership and use by the Marin Art and Garden Center, repurposed from the original Worn and Kittle estates. The topography of most of the property is relatively flat with an open hillside on the eastern edge. Kittle Creek, a small seasonal channel, runs through the lower portion of the property from north to south, the Second Bay Tradition buildings organized along its length. The original entry to the Worn/Kittle Estate became the main entrance to the property, from Sir Francis Drake Boulevard. This entry provides vehicular access to the parking area and continues as pedestrian access along the original circular driveway. Three additional entrances provide access from Laurel Grove Avenue; the westernmost drive of the three is the exit from the parking area.

The 1957 master plan by Wurster, Bernardi and Emmons organized the resources and defined the district boundary (**Figure 1**). The plan utilized existing resources of the original Worn/Kittle estate and introduced new resources for the Marin Art and Garden Center's use, all within a designed landscape. Although the master plan was modified over time, the overall organization of the proposed buildings, with their backs to the property line and aligning the creek, was retained. District resources are grouped by purpose—the Second Bay Tradition buildings constructed for the Marin Art and Garden Center, the earlier buildings from the property's original development as the home of the Worn family (1863-1882) and then the Kittle family (1882-1945), and the buildings and landscape features predominately used for the County Fair (1948-1970). Several small sheds were not counted or classified, due to their size and impermanent nature.

## CONTRIBUTING RESOURCES

### 1. The Studio 1948, Gardner Dailey; 1962, Cliff Hanssen

### One Contributing Building Photo 1

The Studio was designed by Gardner Dailey and completed in 1948. It is a large open space used as a gallery for the Marin Society of Artists. The Studio pre-dated the Wurster, Bernardi and Emmons master plan. The Studio is a simple, horizontal, wood frame rectangular building with horizontal redwood siding. The low pitched, wood shingle, gable roof with composite shingles. The roof had a continuous ridge clerestory that ran the length of the building providing natural light to the studio. This clerestory allowed the light to enter the building while diffusing it to the walls by a dropped ceiling set back from the walls. The clerestory was removed, the wood shingle roof replaced, and a linear inset bench adjacent to the entry was converted into a storage closet circa 2005 (**Figure 2**).<sup>1</sup> The dropped ceiling was removed circa 2015. In 1962, Cliff Hanssen of the architecture firm Gromme and Priestley designed an addition to the rear and side of the Studio building (**Figure 3**).<sup>2</sup> The addition continues the horizontal wood siding with

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<sup>1</sup> Gardner Dailey Collection, Environmental Design Archives, University of California (UC), Berkeley.

<sup>2</sup> Fran Cappalletti, "Cliff Hanssen and His Work at the Marin Art and Garden Center."

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exposed wood rafters at the entry and an eight-foot obelisk. The addition includes art storage rental consisting of sliding panels for easy access, a workshop, and office space. Hanssen also designed a curved wood bench in the rear garden area adjacent the building.

**2. Northgate Building**  
**1955, Donn Emmons (Wurster, Bernardi and Emmons)**

**One Contributing Building**  
**Photos 2, 4**

The first building on the property designed by Donn Emmons, the Northgate Building along the east side of the creek, was used for display, meetings, and a workshop. The building was completed in 1955 predating the 1957 Wurster, Bernardi and Emmons master plan. The simple, single story, wood frame rectangular building has painted, redwood plywood siding and a low pitched, built-up shed roof. The building is a linear open space divided by a partition to form an office on the south side. Windows are arranged in two groups of three on each side. A covered walkway runs along the east side with a row of clerestory windows above (**Figure 4**). Alterations include a bay added to the north elevation shortly after construction and ramps and decking on the west side of the building circa 1990. These additions obscured the visibility of the creek by building over it.

**3. Livermore Pavilion**  
**1957, Donn Emmons (Wurster, Bernardi and Emmons)**

**One Contributing Building**  
**Photos 3, 4**

The Livermore Pavilion visually continues the linear covered walkway of the Northgate Building. The Pavilion was designed at the same time as the master plan and is located on the west side of the creek with its back to the property line. The simple, horizontal, wood frame, single story rectangular building has painted plywood siding, expansive glass, and a low pitched built up roof. Its shallow shed roof, glass wall, and exposed structural frame are typical of the Second Bay Tradition. The original plan consisted of a large open space with an open kitchen area at the north end. The original design was six bays with a fieldstone fireplace in the second bay. A seventh bay was added shortly after construction to the south end to match the existing bays. The fieldstone fireplace is two-sided serving both the interior and exterior. The entire front of the building has a corresponding wood deck, which bridges over the creek and creates an extension to the interior public space (**Figure 5**). This addition obscures the creek and the intended relationship between the two buildings and the creek. Shortly after construction, the deck was covered by a fabric canopy providing weather protection. Emmons felt this canopy distracted from the aesthetics of the building by hiding the roof line and exposed structure. Used as an entertainment/meeting space, the pavilion includes a kitchen, dining area, and storage. A 1980s addition included a larger kitchen at the rear (west) side of the building. The original kitchen area was removed to increase the public open space/entertainment area. The large, wood frame, floor to ceiling windows on the front elevation and end walls were replaced at this time with large, metal frame, floor to ceiling windows and a dropped ceiling was added.<sup>3</sup>

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<sup>3</sup> Livermore Pavilion blueprints labeled Kitchen and Work Room, and early photographs, Wurster, Bernardi and Emmons Collection, Environmental Design Archives, UC Berkeley.

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**4. Decorations Guild Building  
1959, Donn Emmons (Wurster, Bernardi and Emmons)**

**One Contributing Building  
Photos 5, 6, 7**

This building connected with the Northgate Building by covered walkways and continues the master plan's organization of buildings along the creek spanning over it. The shallow gable roof, glass wall, and exposed structural frame are typical of the Second Bay Tradition. The simple, single story, horizontal, wood frame rectangular building has painted plywood siding, expansive glass, and a low pitched, built up gable roof. Its eastern room has floor to ceiling glazing on two sides with clerestory windows above the covered walkway to allow for additional natural light (**Figure 6**). The building was constructed for the Decorations Guild to serve as a meeting and display space. The organization no longer exists, and the building is used for Marin Art and Garden Center offices and other leased office space. An addition was added sometime after 1965 to the west side of the building, incorporating the garage that was part of the Laurel house property.<sup>4</sup>

**5. Public Restroom  
1961, Donn Emmons (Wurster, Bernardi and Emmons)**

**One Contributing Building  
Photo 8**

The rectangular building spans the width of the creek. The building is divided in half, each with exterior access, for the men's and women's toilets. The built up flat roof, concrete block walls, glass clerestory, and exposed structural frame are typical of the Second Bay Tradition.

**6. Evers Pavilion, Pixie Park Playground  
1953, Meyer and Evers**

**One Contributing Building  
Photo 9**

Evers Pavilion was built to provide an indoor playroom for Pixie Park, a playground for the organizers and volunteers' children within the Marin Art and Garden Center. The simple one room building has a built-up flat roof, exposed structure, and large expanse of glass on the south wall. The shallow gable roof, glass wall, and exposed structural frame are typical of the Second Bay Tradition. Alterations include barn doors, since sealed shut, two interior closets, an exterior closet, and a sliding glass door on the north side added in the 2000s.<sup>5</sup>

**7. Barn/Theater  
Circa 1864, Architect(s) Unknown**

**One Contributing Building  
Photo 10**

The mid 1860s barn, original to the property during the Worn and Kittle periods, is still visible with multiple additions. The barn has evolved over time in response to the needs of the estate owners and then the various Art and Garden Center organizations changing its function from agriculture and storage to theater use and exhibit space. The original barn was rectangular in plan

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<sup>4</sup> Decorations Guild blueprints and early photographs, Wurster, Bernardi & Emmons Collection, Environmental Design Archives, UC Berkeley.

<sup>5</sup> PGA Design, "Marin Art and Garden Center—Cultural Landscape Inventory," report in the archives of the Marin Art and Garden Center, Ross, California, 2016, 48; Early construction photographs, Wurster, Bernardi & Emmons Collection, Environmental Design Archives, UC Berkeley.

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with vertical wood siding, a shallow gable roof, and a small wood cupola with venting at the center of the roof gable (**Figure 7**). The original wood roof shingles were replaced with asphalt shingles circa 2005. The front elevation has three shuttered windows on the upper story, which are original. The two windows and large barn door on the ground floor as seen in historic photographs have been removed or covered by the subsequent additions.

In the 1940s and 1950s, Ross Valley Players converted the barn into a working theater by extending the back and front and building an annex. Architect Gardner A. Dailey was hired in 1946 to modify the existing plan by adding a dining area and supporting kitchen behind and to the right of the stage. This kitchen replaced horse stalls.<sup>6</sup> A later modification in the 1950s included an extension at the back accommodating a larger stage area and space for dropping in stage sets. In front, the lobby was enlarged. The new wing was added housing audience bathrooms, concession areas, and an outdoor emergency stair.<sup>7</sup> The barn also served as an exhibit hall and dining area for the County Fairs. Later additions include a 600 square foot extension serving as a set-building shop added in 1990 and a restroom wing added in 2009 to comply with Americans with Disabilities Act requirements. At that time, the electrical system was modernized, and the lobby was renovated along with the addition of a meeting room and offices. The remodels, while obscuring the lower portion of the original barn form, have made an effort to be compatible through the use of vertical wood siding in keeping with the original barn.

**8. Octagon House (later Moya Library)  
1864, Architect Unknown; 1969, Roger Hooper**

**One Contributing Building  
Photo 11**

The Octagon House originally served the Worn family as a pump house and temporary residence while their main residence was under construction. The style gained popularity in the 1850s when a book by Orson Squires Fowler was published describing his mathematical calculations demonstrating maximum use of space to lower cost and increase airflow. The building may be individually significant as a rare California example of the nineteenth century Octagon Mode under a different historic context and period of significance. The Octagon House was incorporated into the Wurster, Bernardi and Emmons master plan. Over the years, it served as an office, antique shop, and later, a restaurant. The octagonal wood frame building has horizontal tongue and groove wood siding. There are two-light double hung wood windows on both the upper and lower floors on six of the eight sides. The entry elevation has an overhang supported by decorative wood corbels above a wood and glass paneled non-original entry door. The roof is wood shingles with a dormer vents placed symmetrically on four of the eight sides and a wood finial at the peak (**Figures 8, 9**). In 1969, architect Roger Hooper rehabilitated the building as the Moya Library. The building was moved thirty-five feet to the east to provide a visual separation from the Northgate Building and placed on a new foundation. The second floor was replaced by an interior balcony giving full view of the original ceiling. A spiral staircase, chandelier, and bookcases were added.<sup>8</sup>

<sup>6</sup> Gardner Dailey Collection, Environmental Design Archives, UC Berkeley.

<sup>7</sup> PGA Design, "Marin Art and Garden Center—Cultural Landscape Inventory," 44.

<sup>8</sup> Bob Battersby, *The History of the Marin Art and Garden Center* (Ross, CA: Jose Moya Del Pino Library, 2015), 38. The Moya Library design was the recipient of a California Heritage Council Preservation Award.

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**9. Bottle House**  
**1948, Ray Oleson**

**One Contributing Building**  
**Photo 12**

Built as a tool shed for the Marin Art and Garden Fair, the building also functioned as storage and fair office. This small one-room building consists of decorative brick, stone, and stucco and has Tudor wood detailing, decorative wood eaves, and a wood shingle roof. The gable ends have the bottoms of bottles mortared into the building as decorative elements.<sup>9</sup>

**10. Butterfly Cottage**  
**Circa 1900-1930, Architect Unknown**

**One Contributing Building**  
**Photo 13**

The Butterfly Cottage was moved to the property in the 1950s as a fair exhibit. It was originally referred to as the Lock-side House since it was previously attached to Helen Van Pelt's San Anselmo residence, where it had been "locked" to her home.<sup>10</sup> The building has been reused and relocated throughout Marin Art and Garden Center's history. This house is a small 11 x 27-foot wood frame building with vertical wood board and batten siding, decorative wood gable end, scalloped eaves, and wood windows. It has a simple wood porch and canopy with a wood railing with simple wood finials (**Figure 9**). The wood shake roof was replaced with asphalt shingles circa 2005.

**11. Amphitheater**  
**1948 (with later additions), Architect Unknown**

**One Contributing Structure**  
**Photo 14**

The amphitheater includes an all-wood stage and five rows of wood and metal bleachers sufficient to seat 250 people. The amphitheater can be seen in the 1957 master plan as extant with a proposed stage. In 1961, Donn Emmons designed the dance platform. The bleachers were added over time in 1964, 1966, and 1972. The haydite blockwall/bench<sup>11</sup> with gravel beneath was added in 1964 as a memorial to Herman Hein. The overall shape and setting within the redwoods is an important visual characteristic of the theater.

**12. Wood Arbor**  
**Circa 1970, Architect Unknown**

**One Contributing Structure**  
**Photo 12**

The structure has fin shaped posts and a cantilevered arbor in a curved plan shape approximately six feet wide and forty feet long. This arbor, included on the 1970 Fair Map, predates the fountain pool added adjacent to it (Gladys Smith Memorial Pool, 1976).

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<sup>9</sup> Referred to as Timbrick (timber and brick), this type of building was popular in the 1940s based on fifteenth century Scandinavian designs. One of the most famous of these buildings was at Knott's Berry Farm in Southern California.

<sup>10</sup> PGA Design, "Marin Art and Garden Center-Cultural Landscape Inventory," 45.

<sup>11</sup> Similar to a concrete block, haydite is made with a lightweight aggregate and typically used for landscaping.

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**13. Designed Landscape**  
**Thomas Church 1945-1950, Herman Hein 1950-1962**

**One Contributing Site**  
**Photos 15-21**

The site includes both soft and hard landscape elements. The most striking soft landscape element is the tree canopy. Mature trees include a giant sequoia, redwoods, and multiple oaks. A ring of magnolias in the center of the circular drive, offshoots of a magnolia planted by the Kittle family in 1870, mark the location of the original tree, which fell in January 2006. Open space includes a central lawn whose alignment dates from the Kittle period, as well as the open natural hillside on the eastern edge of the property. Two naturalistic ponds were added early in the center's history. Hard landscape elements include steps from the house to the barn, brick barbeque, curved wood bench, circular entry drive, pedestrian paths that are predominately grey pea gravel, and small concrete block garden walls including the wall at the Stratford area. The wood columns and trellis at the Laurel Grove Avenue entry were moved to the property. A brick serpentine wall, a single wythe of brick and five feet tall with a brick cap, was built in 1969. It borders the length of the property along Sir Francis Drake Boulevard and Laurel Grove Avenue, extending outside the district boundary.

Several specialty gardens have been added over time. The Memory Garden, designed by Helen Van Pelt in 1947, is an oval shaped shady space, covered in pea gravel, with three wood benches. The garden's stone walls and stair were added in 1953 by Herman Hein. The garden and stair are located north and west of the Octagon House. The Pixie Park children's playground was designed by Robert Royston in 1958, to allow children of the organizers and volunteers a safe place to play. Pixie Park underwent a rehabilitation in 2019 to provide accessibility by adding a ramp and garden walls compatible with the character of the original design. The original trellis with built-in benches has been replaced with a new trellis to match the original. The concrete slab splash pad with a small water jet in the center was one of the first in the country.<sup>12</sup> The water jet stopped working in 1978 and the concrete slab is cracked and heaved. No plans have been made for repair.

NONCONTRIBUTING RESOURCES

**14. Cottage**  
**Pre-1943, Architect Unknown**

**One Noncontributing Building**  
**Photo 22**

This two-bedroom wood frame cottage appears to have been built at the time the Kittles owned the property, possibly as early as the 1920s. It may have been a caretaker's cottage, based on its location up a slope and at the edge of the property. The building can be seen on the 1943 subdivision map (**Figure 10**) and was extant when Marin Art and Garden Center purchased the property. The T-shaped cottage has horizontal wood siding, wood double hung windows, wood shutters and wood shingle roof. No further information is available. The cottage was never used by the center other than providing income as a rental property.

<sup>12</sup> PGA Design, "Marin Art and Garden Center—Cultural Landscape Inventory," 54-55.

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**15. Maintenance Building  
1970s, Architect Unknown**

**One Noncontributing Building  
Photo 23**

A wood A-frame building with T1-11 siding and asphalt shingle roof, approximately 15 feet by 20 feet.

**16. Greenhouse  
2000, Prefabricated**

**One Noncontributing Building  
Photo 24**

A wood frame building with plastic sheeting instead of glass, approximately 10 feet by 15 feet.

**17. Edible Garden Building  
2014, Fairchild Broms Design**

**One Noncontributing Building  
Photo 25**

A wood frame building with redwood board and batten siding and an asphalt shingle roof, approximately 15 feet by 20 feet.

**18. Stratford Stage  
Early 1970s, Architect Unknown**

**One Noncontributing Structure  
Photo 26**

Wood frame stage with plywood facing approximately 25 feet x 35 feet with a small flat roofed plywood storage building behind the stage of approximately 12 feet x 35 feet. Wood shingles appear to have been added at a later date to the stage side of the storage building for decoration.

**19. Gazebo  
1999, Prefabricated**

**One Noncontributing Structure  
Photo 27**

Fabricated by Amish Country Gazebos, the structure is painted wood with high quality detailing.

**20. Entry Trellis  
2002**

**One Noncontributing Structure  
Photo 28**

Brick piers with a redwood trellis above.

**21. Wood Bridge at Decorations Guild Building  
2015**

**One Noncontributing Structure**

Replacement wood bridge, similar to wood bridge at Butterfly Cottage.

**22. Wood Bridge at Butterfly Cottage  
1999**

**One Noncontributing Structure  
Photo 13**

Replacement wood bridge.

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**23. Gladys Smith Memorial Fountain Pool  
1976, Architect Unknown**

**One Noncontributing Object  
Photos 11, 12, 21**

Large approximately fifty-foot diameter circular concrete pool with center fountain was built in location of earlier smaller water fountains.

**Integrity**

The Marin Art and Garden Center retains historic integrity of its architecture and cultural landscape as developed between 1945 and 1962. The property remains in its original *location* and district contributors retain their original locations with few exceptions. Octagon House was moved a short distance; Butterfly Cottage was relocated from outside the district during the period of significance and then within the district. The property retains its *setting* of a large open space and garden under a canopy of trees located within a suburban area. Contributing resources have retained integrity of *design, materials, and workmanship*, with the few building additions made to non-primary façades. New buildings and structures have been sensitive to the overall design of the Marin Art and Garden Center. The property retains integrity of *feeling* and *association* of a community-based center important in the early garden club movement.



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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

CONSERVATION

ENTERTAINMENT/RECREATION

SOCIAL HISTORY: WOMEN'S HISTORY

ARCHITECTURE

LANDSCAPE ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1945-1962

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Emmons, Donn, architect

Dailey, Gardner, architect

Church, Thomas, landscape architect

Royston, Robert, landscape architect

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Marin Art and Garden Center is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the areas of Conservation, Entertainment/Recreation, and Social History: Women’s History for its association with the conservation legacy of the women’s garden club movement. The property is also eligible at the local level of significance under Criterion C in the areas of Architecture and Landscape Architecture as an excellent example of the Bay Region Modern–Second Bay Tradition. The buildings retain the original modern lines, exposed structure, glass walls, and wood panels characteristic of this period. Simple and low cost, they embody the modernist goals regarding informality, streamlined aesthetics, and affordability, an approach particularly well suited to the limited means and public purpose of this center. Resources are the work of locally recognized architects Gardner Daily and Donn Emmons (Wurster, Bernardi and Emmons) and landscape architects Thomas Church and Robert Royston. The period of significance begins in 1945 from initial purchase by the Marin Art and Garden Center and closes in 1962 with completion of the last Wurster, Bernardi and Emmons buildings associated with their evolving master plan.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**Criterion A**

**Conservation, Entertainment/Recreation, and Social History: Women’s History**

The Marin Art and Garden Center is a multi-purpose facility, housing a variety of community organizations devoted to gardening, conservation, art, and the performing arts. The center is an excellent local example of the conservation legacy of the women’s garden club movement. The organization’s leadership and goals exemplified the role of the women’s garden club movement in America at the local level. The women of the Marin Art and Garden Center were known for their philanthropic activities and their leadership role in Marin County’s broader conservation and environmental efforts. They were successful in preserving open space in a community that has become a densely populated extension of the San Francisco region.

Marin County remained an agricultural area of farmland, large estates, and open space until the post-World War II population boom’s pressure for suburbanization. The daily commute from southern Marin to San Francisco had become a possibility with the addition of the Golden Gate Bridge in 1936. Many of these large estates and agricultural land were divided into small suburban lots. Concerns arose among a number of conservation groups regarding the retention of Marin’s natural beauty. Many conservation efforts grew out of the garden clubs and their largely female membership. These women were advocates for the preservation of natural resources including beaches, forests, and open space. Marin Garden Club member Kerry Allen expressed

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her concern to fellow members, “We must maintain our standard of living—of recreation and beauty in the country.”<sup>13</sup>

Caroline Livermore’s leadership and financial resources as well as those of other conservation minded women were instrumental in conserving the Kittle property for community use and to give the Marin Garden Clubs and Conservation League a permanent home. Mrs. Livermore personally placed a deposit of \$5,000 on the Kittle property, which seemed to be the perfect location to promote their environmental concerns, encourage horticulture, and fulfill the needs of local artists.<sup>14</sup> Prior to the family’s move to Marin in 1930, Caroline Livermore was active in founding the San Francisco Symphony and supporting Planned Parenthood. She was also instrumental in founding the Marin Garden Club (1931), Marin Conservation League (1934), and the Marin Art and Garden Center (1945).<sup>15</sup>

### ***Women’s Garden Club Movement***

Until the early twenty-first century, the women’s national and California Garden Club movement received little scholarly attention. The success of these organizations was minimized or ignored as a pastime for women. In the past few years this viewpoint has changed, and a better understanding of the women’s garden club movement has begun to emerge.

In 2005, Shana Cohen’s UC Berkeley dissertation entitled “American Garden Clubs and the Fight for Nature Preservation 1890-1980” documented the intense involvement of garden clubs at all levels of their organization and in the formative years of the environmental movement. Cohen argues that the garden clubs were highly effective in raising public awareness and in organizing to conserve open space, habitat, and parklands.<sup>16</sup> In 2012, William Seale produced a detailed history of the Garden Club of America for its hundredth anniversary. Seale’s work, like Cohen’s, documents the garden club’s active involvement in conservation issues and its many achievements in preserving open space and parklands.<sup>17</sup>

These Marin women who were leaders in the local garden clubs—the Marin Conservation League and Marin Art and Garden Center as well as other local environmental organizations—are important examples of the activist environmental ethic nurtured in garden clubs throughout the country.<sup>18</sup>

The garden club and conservation movements had a strong influence on the growth of American communities. The Garden Club of America was founded in 1913 when twelve east coast local

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<sup>13</sup> Marin Garden Club, Minutes, October 2, 1945.

<sup>14</sup> Art and Garden Center, Minutes, April 27, 1945.

<sup>15</sup> Battersby, *The History of Marin Art and Garden Center*, 48.

<sup>16</sup> Shana Miriam Cohen, “American Garden Clubs and the Fight for Nature Preservation, 1890-1980.”

<sup>17</sup> Carol Roland Nawi, “Marin Art and Garden Center History and Evaluation,” report in the archives of the Marin Art and Garden Center, Ross, California, 4.

<sup>18</sup> Ibid.

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garden groups met in Philadelphia with the intent of forming a national organization.<sup>19</sup> A second organization was formed by bringing local garden clubs through state affiliations and ultimately a national organization. Founded in 1929, the National Council of State Garden Clubs changed its name to National Garden Clubs, Inc. in 1999.<sup>20</sup> Both of these organizations focused on retaining natural resources including roadside conservation and beautification. Garden centers were encouraged to be meeting places and demonstration and education centers. The first of these centers was established in Hackensack, New Jersey in 1935.<sup>21</sup> From the beginning, these garden clubs identified environmental concerns as a major focus along with love of gardening and native plants. Many of these centers became botanical gardens while others were small nature preserves. The end of World War II saw these garden centers taking the role of memorial spaces commemorating the war veterans.

The National Garden Club and its California state affiliate, the California Garden Federation, focused on California's coastline, redwoods, and desert flora. Both of these organizations played an important role in saving first growth redwood forests.<sup>22</sup> The California Garden Federation held annual conventions throughout the state. The Marin garden groups often attended these conventions when they were held in the Bay Area.

Although the Marin Garden Club did not formally associate with the national organizations, their interests and programs were closely aligned. The Marin Art and Garden Center exemplifies the role of women's garden clubs in the early conservation/environmental movement. The organization promoted the agenda of the larger national garden clubs in their endeavor to save open space, waterways, and forests.<sup>23</sup> The center itself is an example of open space preservation providing a location for collaborative use and community enjoyment. Buildings, structures, and landscape elements, including trees, groves, gardens, and benches, fulfilled the community memorial function for commemorating war veterans.

### ***Organizational History***

The community wide cooperative organization The Marin Group, later renamed the Marin Art and Garden Center, was founded in 1945. Its eight organizations included the Marin Garden Club, Garden Society of Marin, Marin Conservation League, Marin Nature Club, Ross Valley Players, Marin Society of Artists, Marin Music Chest, and Marin Dance Council. The Marin Art and Garden Center was intended to be a gathering place for the collaborative effort of these like-minded organizations. Caroline Livermore was elected president with Jose Moya Del Pino as vice-president.<sup>24</sup> Jose Moya Del Pino was a New Deal Muralist and well-known Bay Area portraitist. Many of the founding women, including Caroline Livermore, Sepha Evers, Portia

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<sup>19</sup> William Seale, *The Garden Club of America: 100 Years of a Growing Legacy* (Washington, DC: Smithsonian Books, 2012), 4.

<sup>20</sup> Mary Leffler Cochran, *Fulfilling the Dream: The National Garden Clubs, Inc. 1929-2004* (St. Louis: The National Garden Clubs, Inc., 2004), 13.

<sup>21</sup> *Ibid.*, 25.

<sup>22</sup> *Ibid.*, 101.

<sup>23</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 6.

<sup>24</sup> Battersby, *The History of Marin Art and Garden Center*, 8.

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Forbes, Helen Van Pelt, and Gladys Smith, were instrumental in the conservation of many of Marin's open spaces including Samuel B. Taylor State Park, Tomales Bay, and Angel Island State Park, as well as Point Reyes National Seashore and the enlargement of Mt. Tamalpais State Park boundaries.<sup>25</sup> The center was modeled after the Palo Alto Allied Arts Guild, a collaborative community based center and location for artists to create, display, and sell their work.<sup>26</sup>

The Marin Garden Club, established in 1931, was one of the first of these women-run conservation-minded organizations. The club initially divided its time between horticulture and conservation. By the mid-1930s the organization began monitoring county and city planning actions to develop a plan to protect Marin's resources.<sup>27</sup> A second club, the Garden Society of Marin, founded in 1934, was organized by Anne Kent and Helen Van Pelt. Its purpose was to promote and improve gardening on a countywide basis as well as sponsor horticulture classes, flower shows, garden tours, luncheons, and a library of garden books.<sup>28</sup> The Garden Society was affiliated with the Federation of California Garden Clubs, Inc., a member of the National Council of Garden Clubs. This national organization encouraged local garden clubs to establish memorial gardens to honor those who died in World War II.<sup>29</sup> The Marin Garden Club and Garden Society of Marin sponsored the annual Christmas Fair, which sold pine boughs, wreaths and teddy bears made by the Decorations Guild formed in the 1950s. They also sponsored the Chrysanthemum Show, Fuchsia Show and Grape Festival which supported the Sunny Hill Orphanage.<sup>30</sup>

The Marin Conservation League, founded in 1934, was organized by some of these same influential and wealthy women including Caroline Livermore, Sepha Evers, and Portia Forbes and pioneering professional women, such as Helen Van Pelt (one of the first women landscape architects) and Mary Summers (head county planner). Richard Walker, author of the 2007 *The Country in the City: The Greening of the San Francisco Bay Area*, noted, "They worked behind the scenes through their social contacts at the same time as they did public legwork of going to city councils, boards of supervisors, and state Legislature"<sup>31</sup> These women were active members of the Marin Garden Club, Garden Society of Marin and founders of the Marin Art and Garden Center.<sup>32</sup> Condescendingly referred to as "the Ross housewives" by Marin county historian Jack Mason,

these women were in fact knowledgeable, politically savvy, and generous in deploying their wealth to achieve the environmental goals they deemed important to the larger community. In this regard the 'Marin housewives' mirrored the interests and activism of

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<sup>25</sup> Battersby, *The History of Marin Art and Garden Center*, 24-26.

<sup>26</sup> Art and Garden Center, Minutes April 27, 1945.

<sup>27</sup> Marin Garden Club, Minutes February 8, 1937.

<sup>28</sup> Battersby, *The History of Marin Art and Garden Center*, 26.

<sup>29</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 3.

<sup>30</sup> *Ibid.*, 10.

<sup>31</sup> Richard A. Walker, *The Country in the City: The Greening of the San Francisco Bay Area* (Seattle and London: University of Washington Press, 2007), 88.

<sup>32</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 3.

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women all over the country who became involved in their local garden clubs and joined together in national associations to further a conservationist agenda.<sup>33</sup>

The Marin Conservation League's main purpose was preserving Marin's open space and promoting professional planning in the unincorporated towns and the county. The league's first concern was how to cope with development pressure from the opening of the Golden Gate Bridge, which only increased following the war. They sponsored a surrogate master plan in 1935, using New Deal funds. This master plan was drawn up by Hugh Pomeroy to identify areas of residential, recreational, and commercial use and potential conservation opportunities in the county. "His ideas would serve as the county's open space vision for decades. At the League's behest, the Marin Board of Supervisors adopted the first county zoning ordinance in the state, in 1937; hired a permanent planner four years later; and produced a recreation plan."<sup>34</sup> The plan identified natural resources essential to Marin's unique beauty, allowing the group to focus their energy on preserving those areas including Mt. Tamalpais, Stinson Beach, Point Reyes, and Angel Island. These women set out to secure lands from private development by fundraising and applying political pressure as well as using their own money to achieve the environmental goals they viewed as important to the larger community.

These combined organizations both individually and collectively sponsored events and programs greatly anticipated by the community. Their largest event was the annual fair held at the center from 1945 until 1970 when the fair became too large and logistically difficult. The fair increased in size from a few hundred attendees at its beginning to 40,000 in 1969. This large attendance required a change of venue to a larger property causing a loss of income to the Marin Art and Garden Center.<sup>35</sup> All of the center's organizations participated in the event which included flower shows, entertainment, art, and crafts. There were booths and displays of the center's own groups as well as other conservation minded groups including the National Audubon Society, Nature Conservancy, and Mt. Tamalpais Conservation Club. In 1946, the event became known as the County Fair and was partially funded by the State Fair Board. The Bottle House was built for use by the fair, and the Butterfly Cottage and entry columns on Laurel Grove Avenue were moved to the property and repurposed.

While the fair was an annual event, other activities held by multiple organizations brought people to the center. The Ross Valley Players repurposed the original Kittle Barn as a theater with a regular schedule of productions since 1940. An amphitheater was added early on in the redwood grove for outdoor performances, and the Marin Dance Council later added an outdoor stage. The original founders' groups remained instrumental to the center until 1962 when the Nature Group dissolved and the Dance Council left the organization.<sup>36</sup> New organizations joined.

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<sup>33</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 4.

<sup>34</sup> Richard A. Walker, *The Country in the City*, 89.

<sup>35</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 9.

<sup>36</sup> Roland Nawi, "Marin Art and Garden Center History and Evaluation," 9-10.

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The Marin Society of Artists viewed the center as a venue for local artists to show and sell their artwork as well as a rental gallery. The Studio, built specifically for this purpose, was designed by Gardner Daily in 1948 with a later addition in 1962 by Cliff Hanssen.

The Northgate Group was added to the organization in 1947. It consisted of a group of women involved in fundraising through luncheons and an annual fashion show. A portable stage was constructed for this purpose. It is unclear when the existing Stratford stage was added. The group built the Northgate Building for display and meeting space as well as workshops. They also constructed the Livermore Pavilion providing kitchen and reception space for their events. The Northgate Group was closely affiliated with the antiques group that initially used the Bottle House for storage.

Another one of the newer groups was Pixie Playground, initially formed to provide childcare for volunteers and members. By 1952, the playground was organized under the leadership of Elizabeth Terwilliger and the Marin chapter of the American Association of University Women (AAUW). They saw an opportunity to develop the playground as a community wide resource. Elizabeth Terwilliger was a naturalist, nationally recognized for her innovative children's nature programs. The center was a perfect setting for exposing children to plants, birds, and animals.<sup>37</sup> Sepha Evers, a center founder, and her husband provided funding to build the Evers Pavilion in 1953, a memorial for their son killed serving during WWII. Mr. Evers senior was a partner in the Bay Area architecture firm Meyers and Evers.<sup>38</sup> This pavilion provided needed indoor space for Pixie Park. The Pixie parents held an Easter egg hunt, later evolving into an annual spring fair. They also rented out the playground for birthday parties.<sup>39</sup> These endeavors funded a new playground design by Bay Area landscape architect Robert Royston in 1958.

One of the functions of the center was to become a living memorial. These memorials were accompanied by donations to the center providing an ongoing source of funding. The property includes several memorial gardens, plaques, benches, and three buildings: Livermore Pavilion (1957), Evers Pavilion (1953), and Moya Library (Octagon House rehabilitation, 1969).

### ***Property History***

The 10.86 acre Kittle property in Ross was one of the last large undeveloped parcels in southern Marin County. The property was part of the original 8,877-acre Rancho Punta de Quentin land grant of 1840. It was initially purchased in 1864 to serve as an estate for the Worn family, early Marin settlers. Annie Worn was the daughter of James Ross after whom the town is named. Jonathon Kittle, a partner in the San Francisco firm of DeWitt, Kittle & Co., Commission Merchants, purchased the property from the Worns in 1882. The Kittles lived on the property until the residence burned down in 1931. Although the residence was never rebuilt and the family no longer lived on the property, the Kittles retained ownership until 1945.<sup>40</sup> When the

<sup>37</sup> *Marin Independent Journal*, November 11, 2006.

<sup>38</sup> PGA Design, "Marin Art and Garden Center—Cultural Landscape Inventory," 48.

<sup>39</sup> Battersby, *The History of Marin Art and Garden Center*, 41.

<sup>40</sup> *Ibid.*, 5-6.



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property was purchased by a group of influential and conservation minded women ultimately forming the Marin Art and Garden Center, three extant buildings included the Octagon House, barn, and cottage. Other features include the circular entry drive with magnolia tree and a stair that originally connected the barn to the non-extant house.

The property had already been subdivided into residential lots. Lots 1, 2, 6, 10, and 11 were already sold with residences on lots 6, 10, and 11. The center later purchased five of the six lots for utility purposes in 1965. Lot 6 continues to be under separate ownership.

During the center's early years, it attracted the attention of several exceptional Bay Area architects and landscape architects who had ties to the community and the center's organizers. Most of these architects and landscape designers were associated with what became known as the Second Bay Tradition. In 1945, horticulturalist Herman Hein was hired to conduct a tree survey for the purpose of identifying trees as potential memorials. Landscape architect Thomas Church was hired to prepare a topographic survey of the property and master plan draft. In 1947, Church presented a master plan to the board including improvements to the barn, brick barbeque, and The Marin Society of Artists Gallery (Studio). This brick barbeque is believed to be the extant feature located near the Studio building.<sup>41</sup> There is no surviving record of this master plan for the property.

In the 1950s, Herman Hein was in charge of landscaping and Donn Emmons of Wurster, Bernardi and Emmons (WBE) became the architect. Emmons was in charge of master planning as well as the design of several buildings. In the 1957 WBE master plan, buildings were located along Kittle Creek and oriented toward the garden with their backs to the property line. A large meeting hall was proposed where the Gladys Smith Memorial Fountain Pool (1976) is located and parking was proposed adjacent Sir Francis Drake Boulevard. This master plan incorporated elements of the property's original development as the home of the Worn and Kittle families. The entry drive with its magnolia, barn, and Octagon House are all elements of the original estate providing a framework for the master plan, which reflects the aesthetics of the time and the essence of Marin with its rolling hills, canopy of mature trees, and creeks. The layout is sensitive to the contours of the land, existing elements, and the path of the creek. As described by Leslie Mandelsohn Freudenheim and Elizabeth Sacks Sussman,

Probably the main source of inspiration for the architects of the San Francisco Bay Region Tradition and their clients was the land itself, which they both cherished. ... Their style expressed their will to be Californian. These architects went beyond mid-nineteenth century ideals on natural materials and exposed structure. They wanted the colors of both the interior and the exterior to echo the shades of the land. Floor plans often allowed space to flow, with rooms integrated by broad openings; porches and patios extended the house until it met surrounding nature.<sup>42</sup>

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<sup>41</sup> Art and Garden Center Meeting Minutes, Nov. 10, 1947.

<sup>42</sup> Leslie Mandelsohn Freudenheim and Elizabeth Sacks Sussman, *Building with Nature: Roots of the San Francisco Bay Region Tradition* (Santa Barbara and Salt Lake City: Peregrine Smith, Inc., 1974), 106.

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This integration with nature extended throughout the Bay Region Modern Traditions.

### **Criterion C** **Architecture and Landscape Architecture**

#### ***Bay Region Modern—Second Bay Tradition***

Lewis Mumford was the first to identify “Bay Region Modern” as a style of architecture in 1947. Mumford described the style in an article in *The New Yorker* as “a native and humane form of modernism which one might call the Bay Region Style, a free yet unobtrusive expression of the terrain, the climate and the way of life on the Coast.”<sup>43</sup> The statement at the time was controversial and many critics disagreed with the idea of this new style. David Gebhard confirmed Mumford’s opinion by noting the large body of articles documenting the Bay Region Modern style in his introduction to Sally Woodbridge’s *Bay Area Houses*, articles in well-known publications including *Architect and Engineer*, *Sunset*, *California’s Arts and Architecture*, *Magazine of Art*, and *Pencil Points*.<sup>44</sup> An exhibit held at the San Francisco Museum of Art in 1949, “Domestic Architecture of the San Francisco Bay Region,” illustrated this new architectural style. In Mumford’s introduction to the exhibit’s catalogue, he emphasized dealing with “the existence of a vigorous tradition of modern building, which took root in California some half a century ago.”<sup>45</sup> He described the style, “Here the architects have absorbed the universal lessons of science and the machine, and have reconciled them with human wants and human desires, with full regard for the setting of nature, the climate and topography and vegetation, with all those regional qualities....”<sup>46</sup>

Bay Region Modern is divided into three periods. The First Bay Tradition included the rustic woody works of Bernard Maybeck and Julia Morgan. The Second Bay Tradition combined these local rustic materials and relationship to the landscape with the clean lines of Modernism. The Third Bay Tradition turned the horizontal form of the Second Bay Tradition into a vertical form. The Second Bay Tradition has a stronger relationship with the landscape than its predecessor with the inclusion of expansive glass, relationship to outdoor spaces, overhangs, and trellises. Both Gardner Dailey and Donn Emmons are recognized for their contributions to the Second Bay Tradition. Although Marin Art and Garden Center’s buildings fit into the beginning of the timeframe of the later Third Bay Tradition (1945-1980), the buildings are more in keeping with the horizontality of the Second Bay Tradition than the verticality of the Third.

The Second Bay Tradition is closely associated with modern landscape design. Architects frequently collaborated with landscape designers. Thomas Church and Robert Royston were instrumental in the landscape design of the Marin Art and Garden Center.

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<sup>43</sup> As quoted by Sally Woodbridge, “The Large-Small House to the Large-Large House,” in *Bay Area Houses*, New Edition, with foreword by David Gebhard (Salt Lake City: Gibbs M. Smith, Inc. 1988), 170.

<sup>44</sup> David Gebhard, “Introduction: The Bay Area Tradition,” in *Bay Area Houses*, New Edition (Salt Lake City: Gibbs M. Smith, Inc. 1988), 7.

<sup>45</sup> Lewis Mumford, “The Architecture of the Bay Region,” Introduction to *Domestic Architecture of the San Francisco Bay Region* exhibit catalog, San Francisco Museum of Art, 1949.

<sup>46</sup> *Ibid.*

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Six buildings were constructed specifically for the Marin Art and Garden Center in the Second Bay Tradition, four designed by Donn Emmons of Wurster, Bernardi and Emmons. The Studio was designed by architect Gardner Dailey and the Evers Pavilion by the firm Myers and Evers. These buildings retain their modern design principles including simple architectural lines and the connection between indoor and outdoor spaces and an emphasis on the use of natural light. They retain their shallow shed, gable, or flat roofs, glass walls, redwood siding, and exposed structural frame of the Second Bay Tradition. The style also suited the center's need for affordability.

Architects and Landscape Architects are presented in chronological order.

### ***Gardner Dailey, Architect (1895-1967)***

Gardner Dailey was engaged to prepare a master plan as well as a design for the barn remodel. He was also the architect for the first of the new buildings designed for the Marin Art and Garden Center. This building provided studio space for the Marin Society of Artists and was typical of the Second Bay Tradition. Dailey was also the architect for the Allied Arts Guild, which served as a model for the Marin Art and Garden Center.<sup>47</sup>

Dailey was considered one of San Francisco's pioneer modern architects and one of the founders of the Second Bay Tradition<sup>48</sup> He started his career as a landscape architect in the San Francisco Bay Area. He also designed various parks throughout Central America. In 1927, he got his architecture license and opened his own firm, winning awards for several of his residential designs including The Lowe House in Woodside (1936, status unknown) and the L.D. Owens house in Sausalito (1939, extant). He also received national recognition for Raycliff Terrace (1951, extant) and the International Style Red Cross Building (1947, demolished).<sup>49</sup>

### ***Thomas Church, Landscape Architect (1902-1978)***

Thomas Church was engaged to prepare a topographic survey of the property and to work with Dailey on a master plan.<sup>50</sup> Church is credited in the University of California (UC) Berkeley Environmental Design Archives as the creator of the "modern California garden."<sup>51</sup> He was educated at UC Berkeley and Harvard University. He taught landscape architecture at UC Berkeley and opened an office in San Francisco in 1929. His most important works include Donnell Garden in Sonoma (1948, extant), the Martin residence beach garden in Aptos (1948, status unknown), General Motors Technical Center in Warren, Michigan (1956, extant), and

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<sup>47</sup> Art and Garden Center, Minutes April 27, 1945.

<sup>48</sup> City of San Francisco, "San Francisco Modern Architecture and Landscape Design 1935-1970, Historic Context Statement," 114.

<sup>49</sup> Smith Brothers, "A Glance at Gardner Dailey and his Architectural Influence on the Bay Area," <https://smithbrothersconstruction.com/gardner-dailey-and-his-architectural-influence-on-the-bay-area/> (accessed July 6, 2021).

<sup>50</sup> Art and Garden Center, Minutes September 12, 1945.

<sup>51</sup> "Church, Thomas D.," UC Berkeley Environmental Design Archives <https://archives.ced.berkeley.edu/collections/church-thomas> (accessed January 21, 2021).

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portions of campuses of Stanford University, UC Berkeley, and UC Santa Cruz. He served as Stanford University's design consultant from 1940 to 1970.<sup>52</sup>

### ***Donn Emmons, Architect (1910-1997)***

Donn Emmons—from the well-known San Francisco based architecture firm Wurster, Bernardi and Emmons—prepared the master plan, and designed four buildings on the property: Northgate Building (1955), Livermore Pavilion (1957), Decorations Guild Building (1959), and the Public Restroom (1961). These buildings were designed to create an ensemble of buildings that defer to the landscape in the Second Bay Tradition. Wurster, Bernardi and Emmons was one of the founders of the Second Bay Tradition style using modernist design principles.<sup>53</sup>

Emmons was born in Olean, New York in 1910. He attended Cornell University from 1928 to 1933 studying architecture and graduated from the University of Southern California in 1934. He moved to the Bay Area in 1938 joining the internationally recognized architecture firm of Wurster, Bernardi, later named Wurster, Bernardi and Emmons. Emmons was responsible for many of the firm's important commissions. The firm's list of projects includes Merritt College Campus, Mill Valley Public Library No. 2 (1964, extant), Ghirardelli Square (1965, extant) and the Bank of America Office Building in San Francisco (1960-1969, extant) as well as several apartment buildings, including Capitol Towers in Sacramento (1958-1965, substantially altered), and multiple residences.<sup>54</sup>

### ***Robert Royston, Landscape Architect (1918-2008)***

Royston was engaged to design the children's playground Pixie Park, in 1958. He was a student at the University of California Berkeley and later a professor at the same institution. While a student he worked at the landscape architecture firm of Thomas Church. Royston is also well known for his contribution to the California modernist landscape designs. His work ranged from residential landscape design to regional land use plans, and he is best known for his park designs. Among his more important parks were Krusi Park in Alameda (1955, extant), Pixie Park in Marin (1958, extant), Bowden and Mitchel Parks in Palo Alto (1956, extant) and Santa Clara's Central Park (1960, extant). He envisioned parks as public gardens with residential scale elements such as pergolas and enclosed patio-like areas.<sup>55</sup>

### ***Cliff Hanssen, Architect (dates unknown)***

Hanssen of the architecture firm Gromme and Priestley designed an addition to the rear and side of the Studio in 1962. The addition includes a series of rolling panels to display artwork available for rent by the Artist Society. Cliff also designed the curved wood bench and eight-foot obelisk in the rear garden area adjacent the building. Hanssen graduated from the University of

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<sup>52</sup> Ibid.

<sup>53</sup> San Francisco Modern Architecture and Landscape Design 1935-1970, Historic Context Statement, 114

<sup>54</sup> Allen Temko, "Obituary – Donn Emmons", SFGATE September 3, 1997

<sup>55</sup> Robert Royston Collection, UC Berkeley Environmental Design Archives

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California Berkeley. His 1960 thesis redesigned the Marin Art and Garden grounds in anticipation of the eventual move of the annual county Art and Garden Fair. Although the design was never realized, a few elements were later incorporated. Hanssen later designed many mid-century modern projects in his association with Joseph Eichler. He is also credited on the award-winning design of the Corte Madera Library (1971, extant) with the firm of Smith, Barker and Hanssen.<sup>56</sup>

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<sup>56</sup> Fran Cappalletti "Cliff Hanssen and His Work at the Marin Art and Garden Center."

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\_\_\_\_\_. Robert Royston Collection. <https://archives.ced.berkeley.edu/collections/royston-robert>. Accessed January 2021.

\_\_\_\_\_. William Wurster Collection.  
<https://archives.ced.berkeley.edu/collections/wurster-william>. Accessed January 2021.

Walker, Richard A. *The Country in the City: The Greening of the San Francisco Bay Area*. Seattle and London: University of Washington Press, 2007.

Woodbridge, Sally. *Bay Area Houses; New Edition*, with foreword by David Gebhard. Salt Lake City: Gibbs M. Smith, Inc. 1988.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Marin Art and Garden Center

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** 10.86 acres



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**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 37.963425 | Longitude: -122.556346 |
| 2. Latitude: 37.964476 | Longitude: -122.554116 |
| 3. Latitude: 37.962766 | Longitude: -122.552541 |
| 4. Latitude: 37.961773 | Longitude: -122.555195 |

**Verbal Boundary Description** (Describe the boundaries of the property.)

Beginning at the intersection of Sir Francis Drake Boulevard and the boundary of Lots 2 and 3 of the Kittle Home Place subdivision map. Along the boundary of Lots 2 and 3 to the intersection of Lot 9, then north to the intersection of Lots 9 and 10, then east along the border of Lots 10 and 11 on the north and Lots 9 and 12 on the south, then north along the edge of Lot 11 until it intersects Laurel Grove Avenue, then east along Laurel Grove Avenue, and then south on the east side of the cottage and barn, and west to Sir Francis Drake Boulevard going around Lot 6, and north along Sir Francis Drake Boulevard to the starting point.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary of the district corresponds to that of the 1957 master plan and the property owned by the Marin Art and Garden Center. The residential properties added later are not part of the master plan and are excluded.

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**11. Form Prepared By**

name/title: Valerie Nagel  
organization: Valerie Nagel, Architect  
street & number: 325 Menlo Court  
city or town: Walnut Creek state: CA zip code: 94598  
e-mail: valerie.nagel.a@gmail.com  
telephone: (925) 324-9572  
date: July 2020; Revised April 2021, July 2021

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

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- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Marin Art and Garden Center  
City or Vicinity: Ross  
County: Marin County  
State: California  
Photographer: Valerie Nagel and Michael Monaldo  
Date Photographed: September 30, 2019 and January 19, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 28 The Studio with addition, camera facing east
- 2 of 28 Northgate Building, camera facing southwest
- 3 of 28 Livermore Pavilion east elevation, camera facing west
- 4 of 28 Northgate Building and Livermore Pavilion from Memory Garden, camera facing west
- 5 of 28 Decorations Guild Building, camera facing west
- 6 of 28 Decorations Guild Building, view from circular path, camera facing north
- 7 of 28 Decorations Guild Building and Northgate Building, view from circular path, camera facing northwest
- 8 of 28 Public Restroom, camera facing east
- 9 of 28 Evers Pavilion, camera facing north
- 10 of 28 Barn, camera facing east

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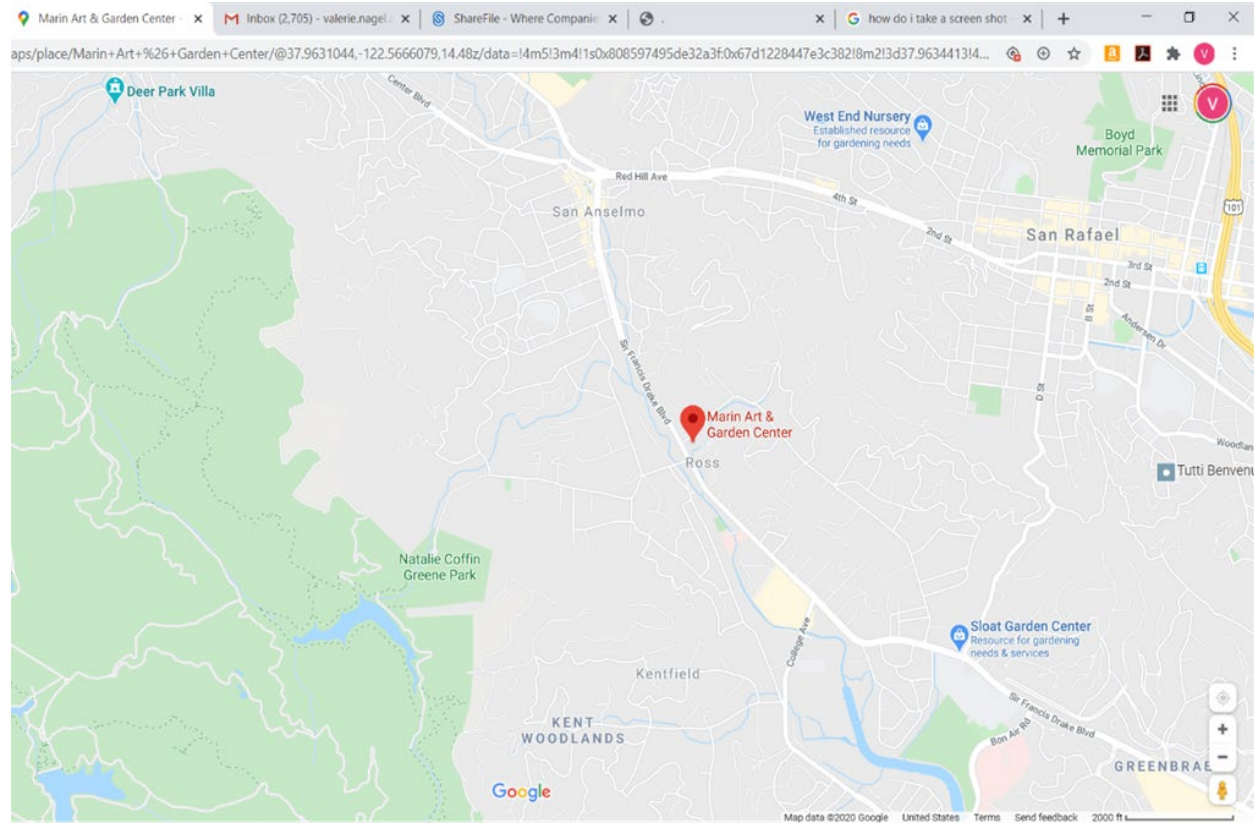
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- 11 of 28 Octagon House from path around fountain pool, camera facing north
- 12 of 28 Wood Arbor, Bottle House, and Gladys Smith Memorial Fountain pool, camera facing south
- 13 of 28 Bridge across creek to Butterfly Cottage, camera facing southwest
- 14 of 28 Amphitheater, camera facing west
- 15 of 28 Entry from parking at bridge and Worn Family Drive at beginning of circular path around magnolias, camera facing northeast
- 16 of 28 Open area near brick barbeque, camera facing east
- 17 of 28 Looking across lawn from The Studio toward ring of magnolia trees, Decorations Guild Building and Northgate Building to left, camera facing north
- 18 of 28 Kittle Creek from The Studio, camera facing north
- 19 of 28 Ring of magnolia trees, camera facing southwest
- 20 of 28 Small pond (one of two), camera facing east
- 21 of 28 Gladys Smith Memorial Fountain pool, stair to barn, and stair to Memory Garden, camera facing northeast
- 22 of 28 Cottage, camera facing east
- 23 of 28 Maintenance Building, camera facing northeast
- 24 of 28 Greenhouse, camera facing southwest
- 25 of 28 Edible Garden Building, camera facing northeast
- 26 of 28 Stratford Stage and open space, camera facing north
- 27 of 28 Gazebo, camera facing northeast
- 28 of 28 Entry Trellis, camera facing north

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### Location Map (see Site Map for Coordinates)



**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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**Site Map (Aerial)**

- |                        |                        |
|------------------------|------------------------|
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| 2. Latitude: 37.964476 | Longitude: -122.554116 |
| 3. Latitude: 37.962766 | Longitude: -122.552541 |
| 4. Latitude: 37.961773 | Longitude: -122.555195 |

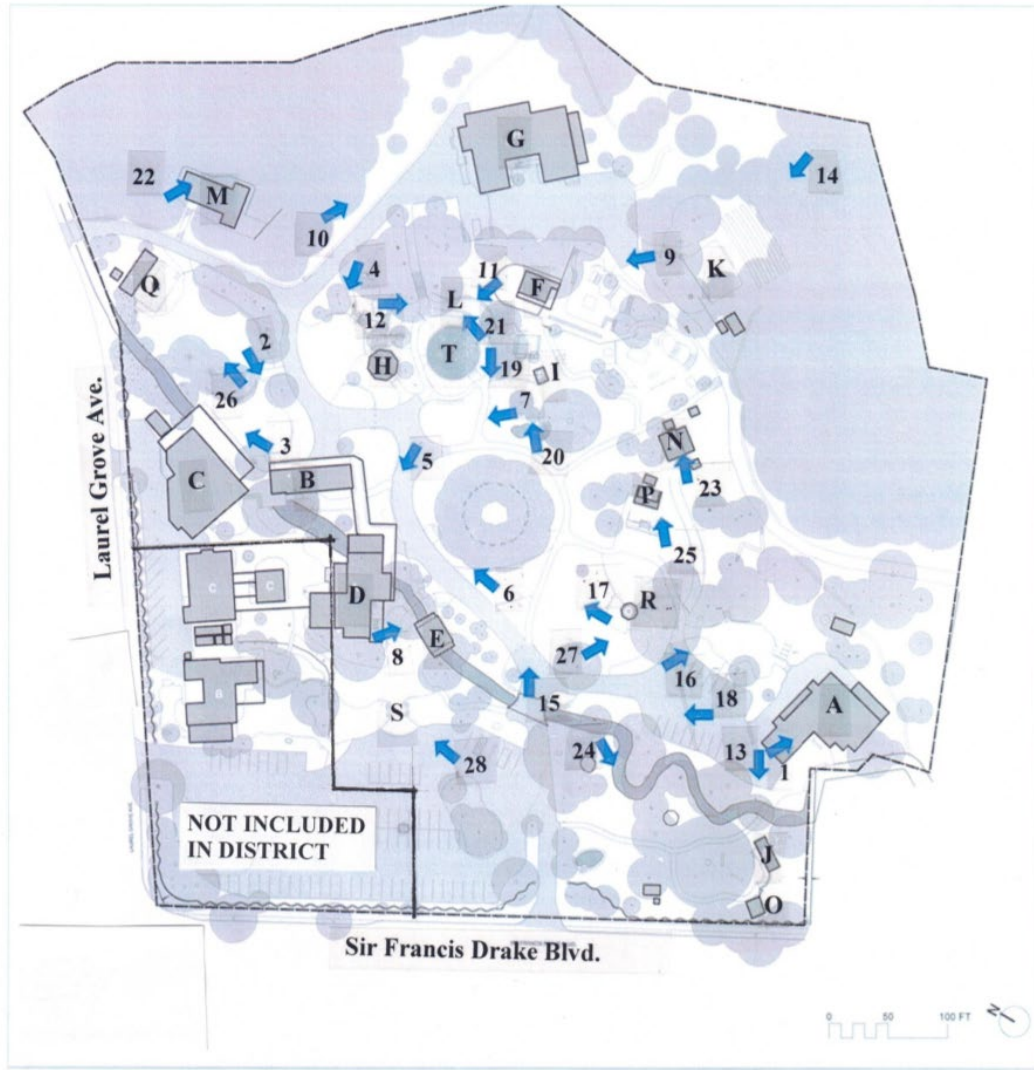




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**Sketch Map/Photo Key**

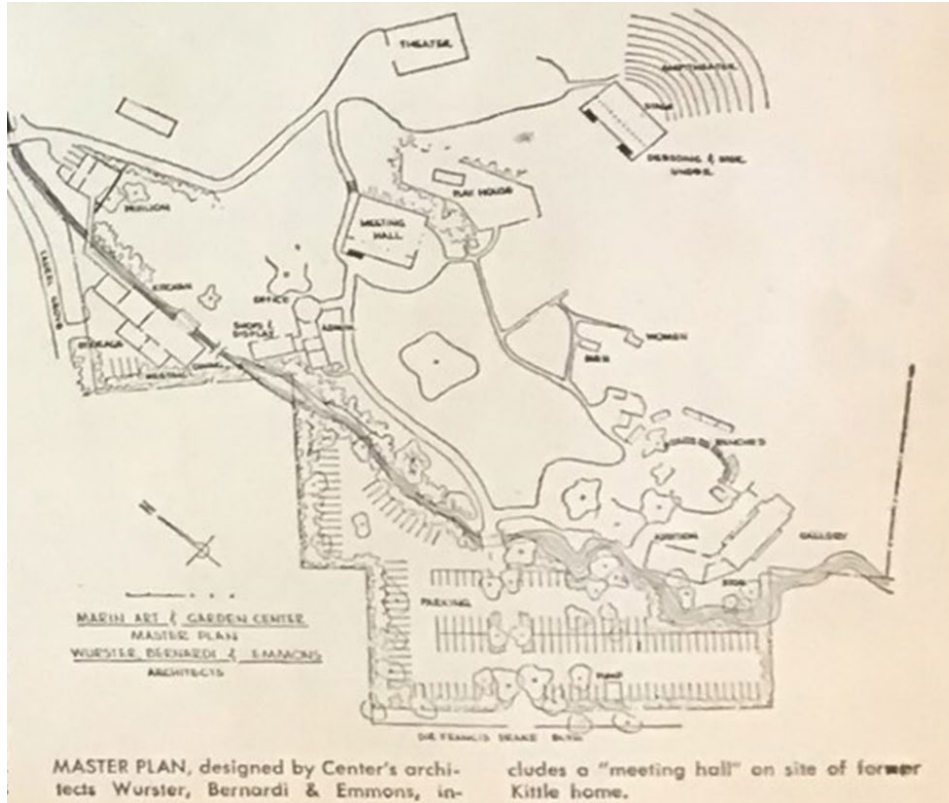


<b>Building Legend</b>		
A: Studio - C	G: Barn / Theater - C	N: Maintenance Bldg. - NC
B: Northgate Building - C	H: Octagon House - C	O: Greenhouse - NC
C: Livermore Pavilion - C	I: Bottle House - C	P: Edible Garden Bldg. - NC
D: Decorations Guild - C	J: Butterfly Cottage - C	Q: Stratford Stage - NC
E: Public Restroom - C	K: Amphitheater - C	R: Gazebo - NC
F: Evers Pavilion - C	L: Wood Arbor - C	S: Entry Trellis - NC
C = Contributor	M: Cottage - NC	T: Gladys Smith Pond - NC
NC = Non Contributor		

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**Figure 1** Master Plan by Wurster, Bernardi and Emmons, 1957; Courtesy UC Berkeley, Environmental Design Archives



**Figure 2** The Studio (Gallery for the Marin Society of Artists), date and photographer unknown; Courtesy UC Berkeley, Environmental Design Archives



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**Figure 3** The Studio addition as sketched for *Marin Independent Journal*, 1962; Courtesy UC Berkeley, Environmental Design Archives



**Figure 4** Octagon House and Northgate Building, date and photographer unknown, view south; Courtesy UC Berkeley, Environmental Design Archives

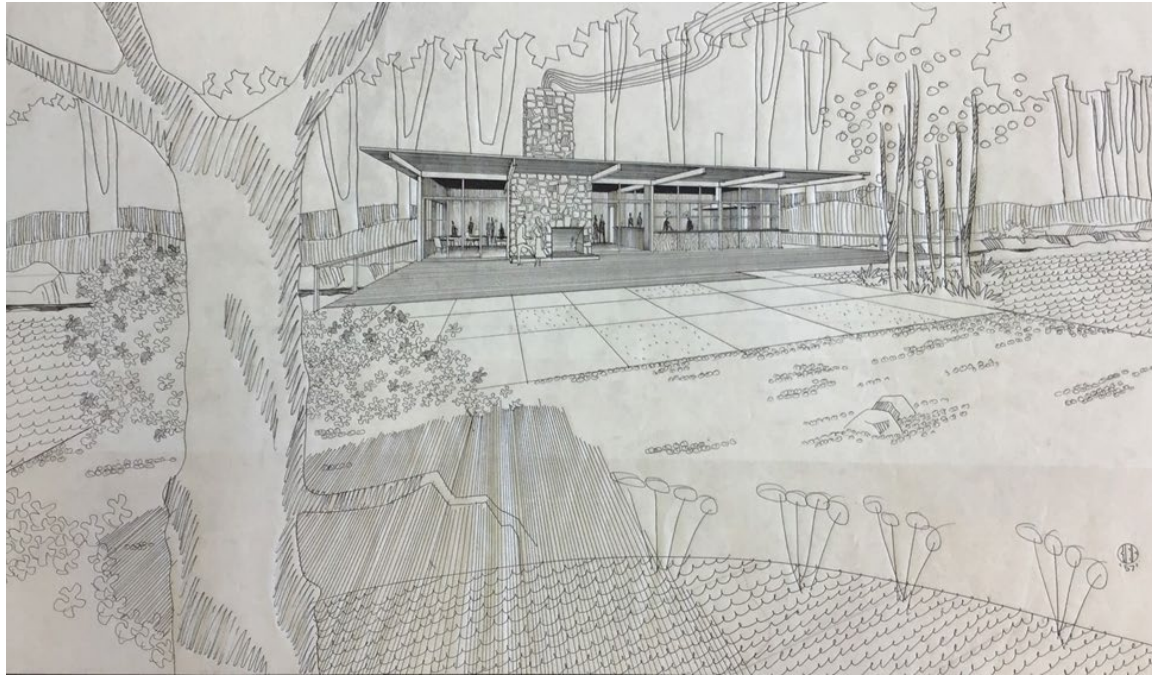




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**Figure 5** Livermore Pavilion, architectural rendering; Courtesy UC Berkeley, Environmental Design Archives



**Figure 6** Decorations Guild Building Plot Plan, includes property line and creek; Courtesy UC Berkeley, Environmental Design Archives



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**Figure 7** Kittle barn, date and photographer unknown, view north; Courtesy UC Berkeley, Environmental Design Archives



**Figure 8** Octagon House, date and photographer unknown, view north; Courtesy UC Berkeley, Environmental Design Archives





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**Figure 9** Octagon House and Butterfly Cottage, date and photographer unknown; Courtesy UC Berkeley, Environmental Design Archives



**Figure 10** Tentative Map, Kittle Home Place Subdivision, pre-1945; Courtesy UC Berkeley, Environmental Design Archives



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**Photo 1** The Studio with addition, camera facing east



**Photo 2** Northgate Building, camera facing southwest





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**Photo 3** Livermore Pavilion east elevation, camera facing west



**Photo 4** Northgate Building and Livermore Pavilion from Memory Garden, camera facing west





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**Photo 5** Decorations Guild Building, camera facing west



**Photo 6** Decorations Guild Building, view from circular path, camera facing north





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**Photo 7** Decorations Guild Building and Northgate Building, view from circular path, camera facing northwest



**Photo 8** Public Restroom, camera facing east





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**Photo 9** Evers Pavilion, camera facing north



**Photo 10** Barn, camera facing east





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**Photo 11** Octagon House from path around fountain pool, camera facing north



**Photo 12** Wood Arbor, Bottle House, and Gladys Smith Memorial Fountain pool, camera facing south





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**Photo 13** Bridge across creek to Butterfly Cottage, camera facing southwest



**Photo 14** Amphitheater, camera facing west





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**Photo 15** Entry from parking at bridge and Worn Family Drive at beginning of circular path around magnolias, camera facing northeast



**Photo 16** Open area near brick barbecue, camera facing east





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**Photo 17** Looking across lawn from The Studio toward ring of magnolia trees, Decorations Guild Building and Northgate Building to left, camera facing north



**Photo 18** Kittle Creek from The Studio, camera facing north





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**Photo 19** Ring of magnolia trees, camera facing southwest



**Photo 20** Small pond (one of two), camera facing east





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**Photo 21** Gladys Smith Memorial Fountain pool, stair to barn, and stair to Memory Garden, camera facing northeast



**Photo 22** Cottage, camera facing east





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**Photo 23** Maintenance Building, camera facing northeast



**Photo 24** Greenhouse, camera facing southwest





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**Photo 25** Edible Garden Building, camera facing northeast



**Photo 26** Stratford Stage and open space, camera facing north





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**Photo 27** Gazebo, camera facing northeast



**Photo 28** Entry Trellis, camera facing north

