

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Julian Waybur House
other names/site number N/A

2. Location

street & number 3232 Pacific Avenue

N/A
N/A

 not for publication
city or town San Francisco vicinity
state California code CA county San Francisco code 075 zip code 94118

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

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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:) _____

Signature of the Keeper Date of Action

Julian Waybur House
Name of Property

San Francisco, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1		Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

DOMESTIC / single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN / Shingle Style

foundation: CONCRETE

walls: WOOD / Shingle

roof: OTHER

other: WOOD

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Julian Waybur House, built in 1901, is located near the southeast corner of the Presidio in San Francisco. Part of a narrow, wedge shaped block, the house, on its sloping site, is visible from distant vantage points within the Presidio. The Julian Waybur House is a flat roofed, three-story, wood-frame building, rectangular in plan. It features unpainted wood shingle-clad exterior walls and is a unique example of Bay Area Shingle Style. The front of the house faces south. A centrally located entry, with playfully altered Classical details, makes the door appear small; Medieval sized. Above the entry, a balustrade mimics steps of the interior stair. Wood double hung windows are symmetrically placed to either side of the entry and grouped into threes. Numerous windows in the rear of the house take advantage of the expansive, forested view. Within the interior, a wood stair winds its way from a low, dark entry hall to a light filled landing at the third floor. Large rooms, that span the width of the house, open directly onto the stair. Simple, unpainted, redwood paneling is used throughout the second floor living area and entire stairway. The Julian Waybur House is in excellent condition, with few alterations, and it retains a high degree of historic integrity.

Narrative Description

See Continuation Sheet, Section 7, Page 1.

Julian Waybur House
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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1901

Significant Dates

1901

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Coxhead, Ernest Albert

Criteria Considerations

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

Property is:

- 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.

Period of Significance (justification)

Julian Waybur signed the water connection contract for his house in 1901. This is currently the only known documented date for the construction of the House. There are no additional events associated with the House, aside from its construction, that have gained significance over time. As such, the period of the significance shall be the construction date of 1901.

Criteria Considerations (explanation, if necessary)

Julian Waybur House

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Julian Waybur House, built in 1901, is the work of master architect Ernest Coxhead. It is an outstanding example of the way Coxhead combined the popular American Shingle Style with experimental uses of European Revival Styles. Coxhead and his contemporaries created designs that were the intellectual embodiment of natural simplicity. Their architectural creations directed Bay Area culture from the Victorian era into the Modern. Coxhead brought his European training to California where he enjoyed an unrestrictive environment to explore the boundaries of architectural design. The box-like shape and flat plane of unpainted wood shingles of the Julian Waybur House derives from naturalistic principles of the simple home but also anticipates work by Bay Area architects after World War II. The sophisticated architectural joke of a balustrade mirroring an interior stair suggests unbridled confidence within the rules of Classical Architecture. The entry composition creates a beautiful dynamic tension, which neither alarms nor calms the viewer. The Julian Waybur House's extremely unique location within a wedge shaped block on the edge of the Presidio makes this one of his most identifiable works. It is an excellent intact example of Coxhead's residential work and is eligible for listing in the National Register under Criterion C at the local level of significance.

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

See Continuation Sheet, Section 8, Page 1.

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Developmental history/additional historic context information (if appropriate)

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See Continuation Sheet, Section 9, Page 1.

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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)
San Francisco Block 0966 and Lot 002

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the resource, defined by its block and lot number, conforms to the property's area at the time of its construction and period of significance.

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11. Form Prepared By

name/title Johanna Street
organization Johanna Street, Architect date 29 July 2010
street & number 1423 15th Ave telephone 415-287-4143
city or town San Francisco state CA zip code 94122
e-mail johanna@streetarchitect.com

Additional Documentation

Submit the following items with the completed form:

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

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

See Continuation Sheet, Additional Documentation, Page 2.

Julian Waybur House
Name of Property

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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Michael and Marissa Brandon
street & number 3232 Pacific Ave telephone 415-608-2410
city or town San Francisco state CA zip code 94118

Paperwork Reduction Act Statement: This information is being collected for applications 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.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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DESCRIPTION

The Julian Waybur House was built in 1901 and is located in San Francisco near the southeast corner of the Presidio. It is one of five adjacent buildings that comprise a narrow wedge shaped block defined by the wall of the Presidio. The block is the only group of buildings located on the north side of Pacific Avenue between the Arguello and Presidio Avenue Gates. The sloping site opens into a wide valley of large evergreen trees and the block is visible from distant vantage points. At the turn of the century when the house was built, there were fewer trees and those, saplings. The group of buildings, of which the Julian Waybur House is a part, is further remarkable since similar massing and exterior materials make for a cohesive group. Aside from the Presidio, the vicinity of the Waybur House is dominated by large single family residences built around the turn of the century and many in the Bay Area Shingle Style.

The Julian Waybur House fills its small lot and its rectangular massing even cantilevers over the Presidio wall which borders the lot at an angle. The house has not been moved since it was constructed. The flat roofed, wood frame house features a three story front elevation facing Pacific Avenue to the south. Beneath a profiled wood cornice with dentils, is a field of unpainted, regularly spaced, rectangular wood shingles. Although this shingled skin has been replaced several times, due to deterioration, the material, size, shape and configuration of the wood remains the same as originally constructed. A centrally located, rectangular bay is slightly recessed and features a three part window assembly with decorative balcony. The middle window has a semi-circular arched top and is a divided lite, wood double-hung construction. This window is also the only one on the building to feature casing trim. The trim is profiled and painted black. A miniaturized decorative keystone bracket sits at the apex of the arched window. To either side of the middle window is a narrow, divided-lite, wood double-hung window. The rectangular mullion pattern of the flanking windows aligns with the middle window to read as a complete composition. While the proportions of the windows might suggest a Palladian arrangement devoid of ornamentation, the flanking windows extend beyond the spring point of the arch creating a dynamic tension rather than harmony.

At the base of the recessed, central window bay is a black, decorative balcony and the most intriguing design feature of the front elevation. Projecting slightly from the shingled wall plane, the balcony is carefully proportioned with profiled top rail, flanking square columns with balustrade and profiled base with decorative brackets. However the balcony base, where it should be straight, aligns with the interior stairway and playfully steps down across the façade from west to east, exaggerating its associated features. This whimsical element is further emphasized by the main entry below, placed slightly off center.

The main entry is a profiled, single panel wood door painted black with bulbous brass knob and knocker. Flanking glazed side panels and overhead transom surround the door. The side panels and transom feature a leaded diamond pattern. Over the door is an exaggerated cornice with an egg and dart element flanked by over-sized scroll brackets with garlands. Above the cornice sits an arched pediment,

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suggestively broken. Within the small tympanum of the arched pediment is a glazed opening featuring the leaded diamond pattern. The pediment appears as a heavy, crushing feature that makes the door seem low and small. The remaining window arrangement on the front façade is quiet and symmetrical. The rectangular, wood double-hung windows are grouped into threes with the central window larger than the side windows. As mentioned previously, none of these windows feature casing trim but each has a simple sill. The front elevation of the house is aggressively flat anticipating trends in Modern Architecture.

The house abuts its neighbor to the west. To the north, the house looks out at the Presidio. This rear elevation sits on the rough cut stone Presidio wall at one end and cantilevers over it at the other. The unpainted wood shingled exterior north wall of the Waybur House jogs back at the cantilevered end but still has enough room to peer out from its adjacent neighbor to the west. The north façade features numerous wood windows. The wall plane is equal parts shingles, equal parts glass. While some of the windows are in groups of three and mirrored from the south elevation, others are for utilitarian interior functions, such as bathrooms. Six of the windows on this façade are replacements but each has been carefully installed to match the material, size, shape, and configuration of the original construction. Like the south façade, this elevation features a Classical-style cornice but unlike the south, this elevation is devoid of additional decorative elements. The east elevation is a flat shingled wall about five feet from the neighboring property. A single opening leads to a fire escape.

Two small brick steps, with a planter to either side, lead from the sidewalk to the front door. Once inside the house, the foyer is small and dark, with a low ceiling and simple unpainted redwood paneling. The foyer is also the stair landing, off of which, the dining room commands the entire width of the house. Details in the dining room include unpainted wood floors, baseboard, window and door trim and crown. The walls and ceiling are of flat plaster. The kitchen is also on this floor but has been replaced with all new cabinetry, fixtures and equipment. The wood stair is the most important and unifying element of the interior of the house. It winds its way around a central open well, up three floors and connects directly onto the flanking rooms. The stair has small turned spindles that support a continuous decorative handrail. Redwood paneling is employed throughout the stair well. Dark at the ground floor, the stair well gets progressively brighter until it reaches the third floor large three part window that bathes the top landing in direct sunlight. At the second floor arched entries lead from the stair to the living room and to the piano room. The piano room can be closed off with pocket doors. This would have provided privacy for Julian Waybur to teach his pupils. Both rooms feature floor to ceiling redwood paneling and expansive views into the now mature trees of the Presidio. The result is a very strong interior connection to nature. Other rooms in the 3,600 square foot house include the master bedroom with bath and dressing area on the second floor, and four bedrooms and a bathroom on the third floor.

The house has had numerous owners since its construction. Based on the records in the San Francisco Assessors Department, they are as follows:

1902- 1919 - Julian R. and Margaret Waybur

1919- 1948 - Charles Y. and Edna B. Kuhn (Charles B. and George B. Kuhn sold the house)

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- 1948- 1950 - George W. and Jane H. Fuller
- 1950- 1958 - Leila V. Bosqui and Thomas Fleming
- 1958- 1976 - John M. and Rena G. Bransten
- 1976- 1984 - David and Marleen Devine
- 1984- 1987 - Robert L. and Anne Martensen
- 1987- 1998 - J. Sanford and Constance C. Miller
- 1998- 2002 - Peter B. and Antonia Hunter Breck
- 2002- 2009 - Saturnino S. and Elizabeth Babb Fanlo
- 2009- Present - Michael and Marissa Brandon

Despite its high turn over rate, the house is in surprisingly intact condition. Interior rooms such as bathrooms and the kitchen have been altered several times by previous owners including the current, with new fixtures and finishes. In the 1990's, the third floor had an additional small bathroom and the western half was further subdivided into smaller rooms. The original configuration at the third floor is unknown due to the lack of construction drawings to reference. However the utilitarian rooms are of less importance in comparison to the formal stair, living, dining and music rooms. These spaces retain original location, walls, doors, windows, and, most importantly, unpainted woodwork. The current owners have had the wood carefully restored through gentle cleaning and light sanding so it appears much as it did when first installed. They also installed a new roof, which due to being flat, is not visible and its replacement does not affect the integrity of the house. Plumbing and electrical systems have also been recently updated.

The Julian Waybur House retains excellent integrity in all seven aspects required for listing on the National Register of Historic Properties. The house has not been moved since it was constructed and retains integrity of location. There have been minimal spatial alterations to the structure, none of which have affected the integrity of the design. The maturation of the landscape has enhanced the relationship between the house and its environment and the surrounding neighborhood features many of its original buildings in unaltered conditions. As such the Waybur House retains integrity of setting. Although the exterior shingles and a small number of windows have been replaced they are of the same material and appearance as the original installations. All other important building features are original and the house retains integrity of materials. The Waybur house retains integrity of workmanship particularly since unpainted wood elements, so integral to the significance of the house have remained unpainted. With so few changes to the physical elements of the house and its environment, the property conveys a strong sense of the Bay Area Shingle Style construction in 1901 and retains high integrity of feeling and association.

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SIGNIFICANCE

The house located at 3232 Pacific Avenue was built for Julian Waybur, who signed the water connection contract with Spring Valley Water Works on December 12, 1901. As no other, accurately documented dates are available for the construction of the house, the year 1901 will be considered the period of significance.

Julian Waybur was born Julius Rehn Weber on September 1, 1855 in Philadelphia, Pennsylvania.¹ His family moved to California when he was still very young and settled on a ranch in Santa Clara Valley. By the time Julian was ready for school the family had relocated to San Francisco. He was a “good student” and was proficient in languages and music. At the age of fourteen, he left school and started working for the Music House of M. Gray & Co. He eventually became head of their Music Department and familiar with the international music community. During this time Julian continued to study music under Louis Lissner and in 1887 Lissner hired his pupil as Assistant Director of the Mills Seminary Music Department where Julian remained for twenty-three years.²

Julian is best known for his kindness and philanthropic work among local musicians, particularly children and the underprivileged. He created the Extension Division of the Music Department of the University of California, co-founded the Berkeley Music Association, and was a crucial advocate for the creation of a music department in the San Francisco Public Library. After his death in 1925 his friend Redfern Mason wrote, “His work in connection and concerning the music at the San Francisco Public Library was enormous, and he did it without receiving a penny of recompence. To make life more livable, to bring beauty into the homes of rich and poor alike – these were his ambitions and to realize them he gave of his time and strength.”³ Several years later, after the dedication of a memorial plaque for Waybur in the Library, Mason wrote, “Whenever a cosmopolitan chorus was needed Mr. Waybur would hunt up friends of half a dozen nationalities and as in the twinkling of an eye, singers of all classes would get together to make music.”⁴

Julian married Margaret Porter on August 10, 1886 and they had two children, Arnold Randolph and Robert Rehn. The property that the Julian Waybur House is on was originally owned by Margaret’s

¹ According to the *San Francisco Chronicle*, in 1904 there was a highly publicized scandal involving the horrific murder of a Julius Weber family in the Sierra Nevada. Julian appears to have changed his name several years following the event. It is assumed that he was unhappy with any association to the event. There does not appear to be any familial connection.

² Lengyel, Cornel. *History of Music in San Francisco, Volume Six, Early Master Teachers*. San Francisco: Work Projects Administration, 1940. Page 102-110.

³ Mason, Redfern. “San Francisco Music Lovers Mourn the Death of Julian R. Waybur, Guide and Friend.” *San Francisco Examiner*. September 20, 1925. Page E10.

⁴ Mason, Redfern. “Work of Julius Rehn Waybur in Music Department of S. F. Library is Commemorated.” *San Francisco Examiner*. December 4, 1927. Page E10.

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family. Prior to construction of the House in 1901, the property was divided into two, with the western half transferred to the ownership of Margaret, and the eastern half to her brother Bruce. Bruce Porter (1865-1953) was a renowned San Francisco artist whose work included painting, murals, stained glass, and landscape design. He may be best known for his work creating the extensive gardens at Filoli, in Woodside. Porter was an outspoken and active member in the intellectual and artistic circles that rejected “Victorian” design and lifestyle created by the Industrial Revolution. The group promoted a return to nature. This philosophy was interpreted by local artists such as William Keith (1838-1911) in the choice of California landscapes for paintings; writers such as Charles Keeler (1871-1937) wrote numerous poems and books venerating nature; environmentalists such as John Muir (1838-1914) explored the California wilderness; and architects such as Willis Polk (1867-1924) and Ernest Coxhead chose building materials and designs that highlighted natural qualities. David Weingarten, in his book, *Bay Area Style*, aptly identifies a “web of relationships” within this group of men who are credited with developing a new direction of design.⁵

The acquaintance and shared philosophies between Bruce Porter and Ernest Coxhead lead to the commission of the Julian Waybur House. Coxhead also designed Porter’s own house next door at the same time. The boxy massing and unpainted shingle cladding on both houses represent the shared principles of the naturalistic “simple home” by Coxhead and Porter. With Waybur’s philanthropic tendencies, one can assume that he too shared an interest in a simple design that was not extravagant. Porter’s involvement in the design of his own house is apparent. The exterior detailing is much more subtle than Coxhead often employed. It also included a roof top garden which was most likely entirely Porter’s creation. The Waybur House, however, does not express any particular design influence from Porter. The small planted area at the front of the house is unremarkable and does not retain any original plant materials. There are no locations for stained glass windows within the house and there are no traces of murals or sculptures. One can imagine that the Wayburs might have displayed Porter’s paintings but there is no evidence as to what or where. The Julian Waybur House fits soundly and completely in the oeuvre of Ernest Coxhead.

Ernest Albert Coxhead was born in England in 1863. At the age of fourteen he began working for an engineer/architect in his home town of Eastbourne, Sussex. According to Richard Longstreth, author of the exhaustive study on Coxhead and his contemporaries, *On the Edge of the World*, Coxhead’s very early work shows an interest in English Gothic Revival and the writings of Augustus Welby Northmore Pugin (1812-1852).⁶ Pugin introduced the idea that “architecture could be true or false, morally good or bad, and that in the interest of honesty it ought to reveal its structure function and make use of natural materials.”⁷ This idea was further reiterated by the writings of John Ruskin (1814-1900) whose influence led Gothic Revival to the Arts & Crafts Movement in England. In 1883 Coxhead moved to London and found work with Fredric Chancellor and began taking classes at the Royal Academy of Fine

⁵ Weingarten, David. *Bay Area Style: Houses of the San Francisco Bay Region*. New York: Rizzoli International Publications, 2004. Page 15.

⁶ Longstreth, Richard. *On the Edge of the World*. Berkeley: University of California Press, 1983. Page 41.

⁷ Watkin, David. *English Architecture*. London: Thames and Hudson, 1979. Page 157.

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Arts and the Architectural Association. Chancellor had a “keen interest in old churches and restored almost sixty of them during his career.”⁸ Coxhead assisted Chancellor with the recordation of the church tombs which tended to dated to the 16th and 17th Centuries. These gave Coxhead a chance to expand his training and become adept with the Classical Revival Style. No sooner had Coxhead completed his studies and become an Associate of the Royal Institute of British Architects (RIBA), than he left England for Los Angeles.

By 1887 Coxhead had opened an architectural firm with his older brother Almeric in Los Angeles. Little is known of Almeric aside from the fact that the two brothers worked together until Almeric died in 1928. Almeric most likely ran the business side of the office. All of the design work is attributed to Ernest. The hasty move to California is due to an attractive contract with the Episcopal Church who acted as Coxhead’s patron for a number of years. Unfettered Californian culture allowed Coxhead to creatively use his traditional education to produce freely experimental designs. As Jeremy Kotas writes in his essay on Coxhead in *Toward a Simpler Way of Life*, “his excellent training enabled him to be an authority on architecture in a frontier community that was sorely in need of people who could say what good architecture was and then create it. Coxhead could, in these circumstances, venture into new areas of design without fear of criticism. He was California’s direct link with the Anglican Gothic Revival and he had the English accent to prove it.”⁹ In addition, Coxhead easily incorporated the contemporary American Shingle Style. His quick assimilation of the Shingle Style can most likely be attributed to the fact that he hired Willis Polk to work in his office. Polk had spent time working on the East Coast with the firm of McKim, Mead & White who are generally credited with the development and popularization of the Shingle Style. The Shingle Style would have immediately appealed to Coxhead for its “honest” use of unpainted wood shingles. Though the working relationship between Coxhead and Polk dissolved after a few months, the two remained life-long friends. Their work conveys the similarities suggestive of a continuous conversation.

With several Episcopal Church commissions to complete in the Bay Area, the Coxhead brothers relocated to San Francisco in 1889. Ernest was quickly embraced by the Reverend of the Swedenborgian Church, Joseph Worcester. Worcester was considered the central figure of the group of men looking for a return to nature and a new direction in design in the Bay Area. He is credited with building the first simple home, clad with unpainted shingles.¹⁰ Worcester was enthusiastic about the English Arts & Crafts Movement which not only incorporated design, but a way of life. It worked well with his Swedenborgian beliefs. Worcester and Coxhead also shared a common interest in the writings of John Ruskin. Leslie Freudenheim in her book *Building with Nature* writes, “It is possible that Coxhead played a key role in bringing the English Arts and Crafts aesthetic to California and may even have

⁸ Longstreth, Richard. *On the Edge of the World*. Berkeley: University of California Press, 1983. Page 42.

⁹ Winter, Robert. *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*. Berkeley: University of California Press, 1997. Page 24.

¹⁰ Freudenheim, Leslie M. *Building with Nature: Inspiration for the Arts & Crafts Home*. Salt Lake City: Gibbs Smith, Publisher, 2005. Page x.

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introduced Worcester to architectural manifestations with which he was not familiar.”¹¹ Worcester’s church, a National Historical Landmark, built in 1895, is located two blocks from the Julian Waybur House. In the same way that Worcester was surrounded by like minded artists, the church is neighbored by numerous designs by Willis Polk, Ernest Coxhead, and Bernard Maybeck.

With encouragement from Polk and Worcester, Coxhead transitioned from ecclesiastical design to residential. Like his churches, Coxhead’s houses showed a mastery within both the Classical Revival and Gothic Revival, mixing styles with cleverness and ease. Classical ornamentation supports medieval sized doors and leaded glass windows share space with columns and brackets in Coxhead’s designs. Longstreth notes that while his compositions do not convey effort, Coxhead’s “own methods were no doubt meticulous... he may well have scrutinized specific examples very carefully before developing a scheme.”¹² Many of his designs incorporate carefully oversized elements like the scrolled brackets of the Julian Waybur House. At the Sarah Spooner House (built 1900) located at 2800 Pacific Avenue, Coxhead employed a massive scrolled pediment over the door and at the Brown-Knight Smith House (built 1895) located at 2600 Jackson Street he used a huge decorative coat of arms. At the same time Coxhead enjoyed laughably small details, like the tiny keystone used on the central arched window at the Julian Waybur House. His scale manipulations make his buildings seem both large and small at the same time.

Coxhead was comfortable working on awkward sites like that of the Julian Waybur House or his own residence located at 2421 Green Street. His Green Street House, built in 1893, steps up along its long narrow site. Monumentally tall at the front and intimately small at the rear, the Green Street House first displays the “taut, abstract quality”¹³ of a vast shingled wall that is used at the Waybur House and becomes notorious with Bay Area architects working after World War II. Other similarities between the Green Street House and the Waybur House include an asymmetrical layout, creating tension or movement in an otherwise static wall plane. At the Waybur House the two main exterior decorative elements, the entry and the stepped balcony, are set slightly askew. The Green Street House has a more pronounced asymmetry with the composition of the windows. The result is a little less dynamic composition than the Waybur House, but both are equally ironic.

Another common design feature Coxhead employed was the appearance of a small, medieval sized door that opens into a low entry hall. While the main entry door at the Waybur house is a normal size, it is made to look smaller by the use of the over-stated pediment. Located a few blocks away at 3362 Clay Street, the Russell Osborn House (built 1896) has a large two-story angled bay positioned just above the door that gives the impression of a diminutive entry. Once inside Coxhead often positioned a stair over the interior entry area creating a low, dark initial experience. An important feature of the Julian Waybur House, this can also be seen at the house designed for his family in San Mateo. John Beach in his essay

¹¹ Freudenheim, Leslie M. *Building with Nature: Inspiration for the Arts & Crafts Home*. Salt Lake City: Gibbs Smith, Publisher, 2005. Page 81.

¹² Longstreth, Richard. *On the Edge of the World*. Berkeley: University of California Press, 1983. Page 96.

¹³ Ibid. Page 128

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on the “Bay Area Tradition” points out the importance of the stairwell in Coxhead’s designs. “It is as if the house had been trimmed away, leaving only circulation space. Then a step here and a landing there are extruded horizontally, expanded from a small space to a larger one. By this curious process the stair sequence ceases to be simply an element of a larger building, but is transformed into the building itself.”¹⁴ This is certainly true for the Waybur House where the stair well informs the plan and even expands its influence to the exterior. This idea of being able to read the position of the interior stair from the exterior was explored previously by Coxhead in his design for the Andrew Carrigan House (built 1892) where the glazing arrangement steps up the façade. It is a more subtly and abstract gesture than that at the Waybur House.

Dave Weinstein’s book, *Signature Architects*, has a good summary. “Coxhead slyly mixed seemingly incompatible styles, rustic and refined, in a single building, creating drama on one faced and repose on another and surprise throughout. Roman columns and classical Renaissance porticos, sometimes gargantuan, other times diminutive, appear on otherwise informal facades of natural wood... Within their asymmetrically placed windows and doors, and expanses of unbroken walls Coxhead’s homes look very modern.”¹⁵

The Julian Waybur House is an excellent intact example of Coxhead’s residential work and is eligible for listing on the National Register under Criterion C: Design/Construction. The house is a work of a master architect and an outstanding example of the way Coxhead combined the popular American Shingle Style with experimental uses of European Revival Styles. Coxhead was an integral member of a group of artists that created a new direction in design in the Bay Area in the late 1800’s. His work anticipated trends in Modern architecture and remains influential and pertinent today. Aside from his Green Street House, the Julian Waybur House is one of Coxhead’s most intact Shingle Style residential designs. Next door, the Bruce Porter House is currently under intense renovation. No interior features remain and changes to the exterior windows and shingles do not appear to be in-kind. Several blocks away, a garage has been added to the Russell Osborn House that negatively impacts a once exquisite composition. The Julian Waybur House is also one of Coxhead’s most identifiable. The House is located on a slope on the edge of the Presidio on narrow wedge shaped block that is unavoidably distinct. It has been featured in numerous publications.

¹⁴ Woodbridge, Sally. *Bay Area Houses*. Salt Lake City: Gibbs Smith, Publisher, 1988. Page 27.

¹⁵ Weinstein, Dave. *Signature Architects of the San Francisco Bay Area*. Layon: Gibbs Smith, Publisher, 2006. Page 29.

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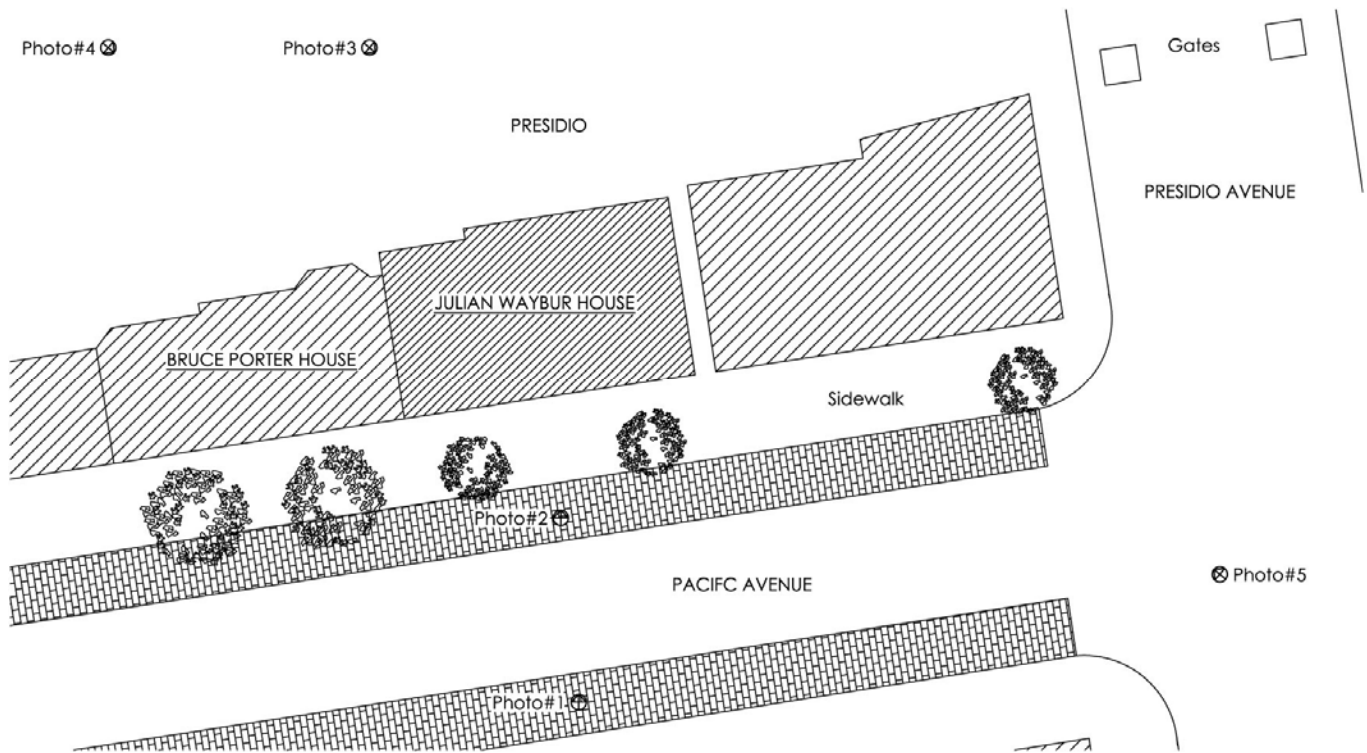
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SKETCH MAP



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PHOTO LOG

Name of Property: Julian Waybur House
 City or Vicinity: San Francisco
 County: San Francisco
 State: CA
 Name of Photographer: Johanna Street
 Date of Photographs: December 2010
 Location of Original Digital Files: 1423 15th Ave., San Francisco, CA

Photo #1 (CA_San Francisco County_Julian Waybur House_0001)
 South (front) elevation, camera facing north.

Name of Property: Julian Waybur House
 City or Vicinity: San Francisco
 County: San Francisco
 State: CA
 Name of Photographer: Johanna Street
 Date of Photographs: December 2010
 Location of Original Digital Files: 1423 15th Ave., San Francisco, CA

Photo #2 (CA_San Francisco County_Julian Waybur House_0002)
 Detail showing entry and balcony on south elevation, camera facing north.

Name of Property: Julian Waybur House
 City or Vicinity: San Francisco
 County: San Francisco
 State: CA
 Name of Photographer: Johanna Street
 Date of Photographs: December 2010
 Location of Original Digital Files: 1423 15th Ave., San Francisco, CA

Photo #3 (CA_San Francisco County_Julian Waybur House_0003)
 North (rear) elevation, camera facing southeast.

Name of Property: Julian Waybur House
 City or Vicinity: San Francisco

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County: San Francisco
State: CA
Name of Photographer: Johanna Street
Date of Photographs: December 2010
Location of Original Digital Files: 1423 15th Ave., San Francisco, CA

Photo #4 (CA_San Francisco County_Julian Waybur House_0004)
Context of rear of property, house is third from right, camera facing southeast.

Name of Property: Julian Waybur House
City or Vicinity: San Francisco
County: San Francisco
State: CA
Name of Photographer: Johanna Street
Date of Photographs: December 2010
Location of Original Digital Files: 1423 15th Ave., San Francisco, CA

Photo #5 (CA_San Francisco County_Julian Waybur House_0005)
Context of front of property, house is second from right, camera facing northwest.

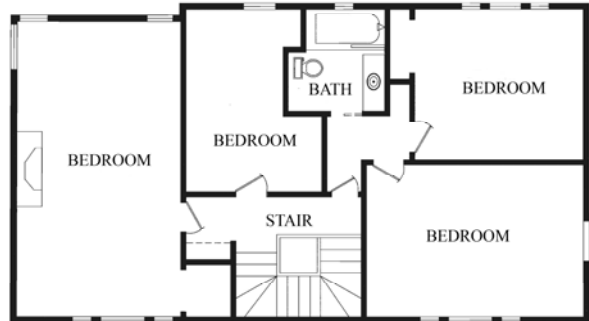
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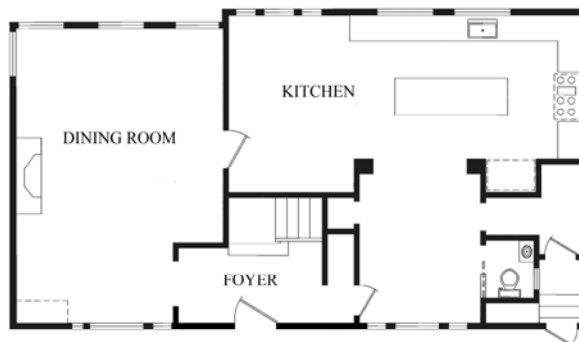
FLOOR PLANS



Third Floor



Second Floor



First Floor

