

Historic Resource Assessment

2690 Broadway San Francisco, California
Page & Turbull
1999

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Introduction

Forward

This Historic Resource Assessment of the residence at 2690 Broadway, San Francisco, provides the following historic property and building information:

Architectural history and significance of the building

Historic contexts

Property and building recommendations

Purpose

This study was prepared for BRU architects in an effort to evaluate the historic significance of the residence at 2690 Broadway. The intention of this document is to provide a source of general knowledge about the building as it represents the work of Gardner Dailey, emphasizing its formal characteristics and local significance.

Methodology

The report is based on a study of original construction drawings, on-site documentation and evaluation of all spaces in the building, and a summary of existing documentation and research in local archives and repositories pertaining to the architecture of Gardner Dailey. Historical information was gleaned from a variety of secondary source material including the building files of the Foundation for San Francisco's Architectural Heritage. Color photographic material comes from on-site documentation in July 1999.

Dailey and His Body of Work

Born in St. Paul Minnesota in 1895, Gardner Dailey enrolled at the University of California, Berkeley in 1919. He continued his education at Stanford and Heald's Engineering School in San Francisco. Topics of study focused on botany and economics, as well as engineering and architecture. In 1926 he made a major tour of Europe, where he also married Marjorie Dunne of San Francisco. Upon his return, he established his own architectural offices.

Early Work

Over the course of four decades, Dailey became one of the leading architects in the Bay Area, winning several national competitions having many of his buildings recognized in architecture and shelter magazines. As early as 1929, just three years after establishing his architectural practice, he was featured in the publication *California Arts and Architecture* for his design for the Arnold House in Hillsborough. This house was built in an eclectic Mission Revival style, and features generous use of stucco and S-shaped roof tiles. Two sets of French doors led out to a private rear courtyard. The simple plan divided spaces into distinct rooms connected by corridors. This building seems to have little in common with Dailey's later, more recognized work.

Rural Residential Work

Although Dailey's departure point was in the use of historic styles, by 1937 he had adopted a keen interest in modernist designers of the period. This interest marked a dramatic shift in his work from his use of picturesque and revival styles to a more modern idiom. The Liebes House, also in Hillsborough, lacks the overt stylistic references of the Arnold House and begins to resemble what became known as Bay Area Modernism, characterized by the use of natural materials, a concern for site and a preoccupation with joining interior and exterior spaces. The Liebes House incorporates its hillside site with an entry level landing, leading down to the formal spaces or up to the private areas of the residence. The house is built of brick on the lower floors and board and batten on the upper level. A low-hipped slate roof hangs wide eaves over the home. The spaces of the building interrelate through the interaction of interior and exterior spaces. The two-story entry hall has no doors, creating a vertical interaction among the spaces. On the first floor, a raised patio is accessed from both the living room and dining room, providing both an exterior space and a connection between the two rooms. A covered loggia and a landscaped entry area also provide inhabitable exterior spaces for the home. Lacking any overt decoration, the only grand gesture in this well-planned but humble home is a two-story window wall on the rear wall of the entry space. The large paned window punctuates the building and draws attention to the center of the composition.

In the 1938 Lowe House in Woodside, one can observe further refinements in Dailey's residential modern work. Sited on a gentle rise, the house is one-story and roughly T-shaped in plan. Exterior walls are wood, finished with concrete. Bands of windows divide the lower walls from the deeply overhanging hipped roof. As a one-story home, this project lacks the sectional interest of the Liebes House, but again, the main entry space is the central focus of the plan, located where the leg and the crossing of the "T" meet. The plan is divided simply, with private bedrooms in one end of the crossing, kitchen and servant spaces in the other, and the living room, the main entertaining space, in the leg of the "T." Again, a large terraced area is nestled in the corner of the plan connecting the living and dining rooms. The Lowe House attracted much attention in the press, and *House Beautiful* awarded it first prize in the west in 1938.

The homes that Dailey built for the next 15 years shared much in common with the early Liebes and Lowe Homes. Built in rural areas, these sprawling one- to two-story homes generally featured the use of natural materials, especially redwood. These homes generally were sheltered by hipped roofs ranging in depth, increasing as sites moved closer to the sun-beaten central valley. In plan the homes were usually made of two or three legs, with a formal entryway linking them. In addition, the entryways were carefully designed to blur the line between interior and exterior.

Exterior paving materials flowed under the door and into the interior vestibule. Exterior entry areas were carefully arranged and landscaped, usually covered by a portion of the building. Plantings were frequently located near the door on both sides. Exterior patios or loggias spanned between legs of the building, creating exterior spaces and connecting interior spaces. While large windows frequently served as the focal point of a design, they never overwhelmed the walls. Dailey was also a proponent of “the room without a name,” frequently called the living room on drawings. Unlike a formal sitting room, this room could be comfortably inhabited by residents and easily converted into an entertaining room for guests. This informal attitude, as well as a desire to harmonize a home with its site, connected Gardner Dailey with his modernist counterparts. He encouraged his wealthy clients from Marin County to Modesto to build his elegant version of the “California lifestyle.” These homes exemplify much of what is regarded today as Bay Area Modernism.

Urban Residential Work

Gardner Dailey’s urban residences are less confident than his rural residences. Early on in his career, he developed a solution to the sprawling rural residence and later commissions gave Dailey the opportunity to adapt and improve upon this basic design. His various urban residences, however, did not show a great deal of commonality or continuity. Dailey most successful urban residence was a small house built in Pacific Heights for Walter Heil, the director of the De Young Museum (1944). The home is set in the rear of a narrow, steep lot and the majority of the space is reserved for a garden. Even the garage, necessarily located at the street, is set into the existing hill and has planting on its roof. Entry into the home is on the middle level, with formal spaces above and bedrooms below. This arrangement not only reserves a great deal of the land for the garden, but also provides magnificent views for the majority of the living spaces.

The front façade of the Heil House is white plywood, while the other elevations are stained redwood. On the front, the building is only two stories high, with the lower floor built into the hill. The second floor entry area is cut out from the face of the façade, and the third story hangs above it, creating an exterior vestibule which shelters visitors and blurs the lines between interior and exterior. The main front door is set at a 30-degree angle to the face of the façade. A secondary door is also located in this alcove, parallel to the face of the building. Set on the face of the façade, two French doors lead from the entry area and a bedroom directly outside to the lush garden. On the upper story, the front façade has two windows, one high rectangular window located above the sink, and a large second window, more correctly described as a conservatory space, jutting a few feet out from the face of the building and providing floor to ceiling fenestration in the sunroom. The conservatory windows also correspond to skylights in that area. On the rear façade, ribbons of windows mark each level, and the third story again protrudes out from the second floor. A single door on the first floor provides access to the steep hillside at the rear. The building has a flat roof, making the entire composition appear rather cubic. In lieu of any level of exterior ornament, the large protruding conservatory window becomes the central focus of the composition.

Within the house, a U-shaped stair connects the three levels and dictates, in large part, the arrangement of rooms. By using the stair as a divider, Dailey reduces the number of building elements necessary, simplifies the plans and unifies the house. A clear and efficient plan allowed Dailey to pack generous interior spaces into a small footprint. By saving the greater portion of the lot for a garden, and providing ample access between the house and garden, Dailey approximates the relationship of interior and exterior that worked so well in his country homes. In addition to the lush private oasis to the front of the house, the rear windows provide incomparable views of the San Francisco Marina, Bay and the Marin Headlands, carving out a home with both a rustic relationship with the land and a sophisticated appreciation for the city.

Later Civic and Institutional Projects

While best known for the defining influence he had upon Bay Area modern homes, Gardner Dailey worked on a number of larger public projects over the course of his career, beginning with

the Brazil Pavilion at the Treasure Island Exposition of 1939. Clearly modern in design, the main façade of the elevation consists of a two-story vertical space, with a mural of Brazilian life covering the façade. A one-story wall intersects the building on one side and emerges from the other, as if woven into the structure. At the same time, Dailey worked on the Biltmore Beach and Cabana Club in Santa Barbara. Unlike the straightforward brand of modernism seen in the Brazilian Pavilion, the beach club is closer to Miami Streamline Moderne in spirit, with a hexagonal tower marking one end of the main façade.

During World War II, Dailey's office had several government commissions. In 1941 his office designed a system of mass-produced building elements to quickly erect barracks buildings. In 1942 his office designed and built the West Coast Maritime School, a complex of barracks, classrooms and dining facilities clustered around a large, trapezoidal open space. The buildings, designed and built quickly as part of the war effort, were praised as "(one of) the top jobs produced for temporary war use." The majority of the buildings were built on stilts, making effective use of land contours, while minimizing the temporary complex's impact on the site. Existing trees were also incorporated into the building to further soften the blow of the building on the land. Even in this large complex, Dailey focused on creating a sympathetic relationship between the building and its site.

Dailey's most prominent public building was the West Coast Headquarters of the Red Cross (1948). The unadorned exposed concrete building was rather unassuming from the main façade. The beauty of the building came in its relationship to a central courtyard in the center of the complex. The office space in the building was designed as one large room with desks arranged within it to facilitate office communication and allow maximum views into the central court. On the roof of the building, a sun deck wrapped around the building providing an additional exterior area for employees. Even in his office buildings, Dailey provided both a constant view of natural forms and an exterior space for employees to use.

Later in his career, the office of Gardner Dailey became much more involved in large institutional projects. In 1943 Dailey became the chief architect-engineer for the Amazon Division of the Rubber Development Corporation of Brazil. In the 1950's the office designed a courtyard - apartment building for American Embassy personnel in the Philippines. Dailey also did a considerable amount of building for the University of California. In addition to several buildings on the Berkeley campus, Dailey's office created the long-range development plan for the Davis campus and built the initial campus buildings.

Summary

Dailey wrote little about his buildings or the overarching theory that informed his design. When asked by *Architectural Record* about the existence of a Bay Area Style, Dailey responded that, "...if there is a Bay Area Style it is because there are—and always have been—Bay Area People." Further, he credited San Francisco's geographical distance from western culture centers, the frontier spirit of both architects and clients, a native commonsense and the influence of the "Orient" in creating what could be seen as a distinctive "Bay Area Style."

Beyond this short statement, we must look to Dailey's buildings to define his theories on design. In his most successful designs we see a communication between building and site. His buildings are designed to accommodate their sites, being built into the side of a steep hills or resting atop gentle knolls. Materials used are natural, often meant to blend into the site. An attempt is made to blur the lines between interior and exterior. In addition to reconciling and integrating the building and the site, Dailey designed intimate, informal homes with few walls and free-flowing spaces. He designed and integrated much of the necessary furniture to create a uniform design aesthetic. To solve the design issues of 20th century building in the Bay Area, Dailey utilized the modern idiom to synthesize his interest in the lush landscape of the region with the freedom and informality of architecture so far removed from centers of culture. In the process, Dailey and his contemporaries created a new style.

Influences and Characteristics

Regional Revival Styles

Gardner Dailey was well known as a practitioner of Bay Area Regionalism and his importance must be considered as a part of that movement. Since the beginning of the 20th century, many Bay Area architects have approached a similar set of environmental concerns, creating a regional tradition rather than a temporal style. These designers shared a common set of circumstances: a mild climate, a varied and living landscape, an imagined relationship with Spanish and colonial traditions and a physical distance from the center of the western world that allowed them the freedom to twist tradition and bend order to express individual visions. Building in any established style, from Shingle to Bauhaus, these circumstances created something distinctly local to the Bay Area.

In the 1890's, while the bulk of the western world was building in correct historic revival styles, Ernest Coxhead and the office of A. Page Brown began playing with these historic styles. In his work we see an emerging Bay Area Regionalism characterized by shrinking established building types to miniatures and overscaling individual features like doorways to create buildings with a child-world appearance. Simultaneously, the architects at the office of A. Page Brown developed an architectural vision that similarly played with style and the relationship of the landscape to the building. This group came to the fore in the Swedenborgian Church of the New Jerusalem (1894). Loosely based on an Italian chapel, the church was carefully designed to look historic, rough and worn. From the beginning, the Bay Area tradition reinterpreted historic styles to make personal statements or infuse buildings with a sense of permanence in an area so recently "civilized" in an attempt to make the lush natural world a part of the building.

Led by Bernard Maybeck, the next development in Bay Area regionalism incorporated historical influences to create an architecture that more earnestly attempted to create a fictional historic past. By taking a variety of historic motifs and combining them with the Craftsman Movement interest in details and design unity, Maybeck created a personal style. In one of his most appreciated works, the First Church of Christ Scientist, Maybeck used a personal blend of Byzantine, Asian, Gothic and Craftsman elements to create an ornate, complex and utterly original building. He then covered the front of the building with wisteria, draping it over the building both to communicate a feeling of ancient permanence and to invite natural forms into the fabric of the building. In his work, Bernard Maybeck created a unique and romantic architecture perfectly suited an ancient but recently civilized world.

International Style and Bay Region Modernism

In the years following, the seminal works of Maybeck and co-workers like Julia Morgan in the Bay Area became a much more codified, less eclectic expression of historic styles responding in part to the growing importance of the city. From the Mission Revival to the medieval cottage, buildings were built to reflect specific periods and places, rather than a mixing of influences to communicate a informal freedom and distance from culture centers. This period had great influence on San Francisco architecture, as these designers took primary responsibility for rebuilding the city following the earthquake and fire of 1906.

It was in this intellectual atmosphere that, in the 1920s, William Wurster, Gardner Dailey and Thomas Church came to prominence. William Wurster is one of the more recognized and studied figure of this period. Like his contemporaries in Europe, Wurster attempted to purge academic "style" from his work, seeking a solution in the vernacular. Those working to escape historicism in Europe used rationalism as a central design concept, demanding that each building element justify its own existence. His foremost building was the Gregory farmhouse (1928). Built in a nameless vernacular, the farmhouse complex reflected simplicity, good taste and necessity rather than an established historic style. Many saw commonalties between his simple, functional

buildings and the ethos and ideals of the emerging International school, but in response, Wurster stated,

call it modern if you will, but it is not to be a reactionary modern—in a word everything is done because of a positive wish—never to be different—and I hope it will give a pleasant, elegant look—but not bizarre.”

Along with William Wurster, Gardner Dailey defined the third period of Bay Area regionalism. However, Dailey was less interested in the elimination of style and more interested in designing buildings with a “feeling for elegance that Wurster lacked.” In addition to a variety of public buildings, Dailey built urban and country homes for many of San Francisco’s elite. These residences expressed a more relaxed view of society, reflecting the area’s individuality and remoteness, as well as an interest in incorporating the building into the unique and powerful northern California landscape. Early in his career, Dailey found the popular and eclectic Mission Revival as a satisfactory means of expression, as seen in the Arnold House in Hillsborough. Within a few years, however, influenced by the Gregory Farmhouse (1928) and the American recognition of the “International Style” (1932), Dailey began to use the medium of glass-and-steel modernism in his work. Modernism provided new set of tools with which to express the same enduring issues that Maybeck expressed with his fairy-tale spaces and even Coxhead conveyed with his ironic enlivening of ancient building forms. In modernism, Dailey found a means to communicate the distance separating the Bay Area from the cultural traditions of its founders and the uniqueness of the area’s landscape.

Dailey and Contemporaries

According to David Gebhard in [A Guide to Architecture in San Francisco & Northern California](#),

The “tradition” of heightened contrast, of sharp clashes of space, scale and historic ornament, is the element of continuity which crops up later in the 30s and 40s in the “Second Bay Tradition” of William Wurster and others and more recently in the vertical cut-out box architecture of Charles Moore.

“William W. Wurster helped to return Northern California to its earlier architectural eminence by initiating the “Second Bay Tradition” of the 30s and 40s. Wurster’s design vocabulary eschewed the Shingle style, English Cottage, and Swiss Chalet forms of the earlier group [First Bay Tradition: Brown, Coxhead, Polk, Howard, Maybeck] and instead was derived from a number of seemingly incompatible sources—Monterey, American Colonial and Regency revivals, later mixed with board and batten, Moderne and International style details. By World War II an impressive group of architects formed around Wurster—Gardner Dailey, John Funk, John Dinwiddie, Joseph McCarthy, Michael Goodman—whose common ground was their use of a diversity of borrowed forms and their conscious creation of awkward spaces and strange proportions. The desire to livable enclosed space was matched by the desire to create small scaled useable space out-of-doors. The garden as an informal out-of-doors living room developed hand in hand with the woodsy Bay Region house. Thomas Church, and later Garrett Eckbo and Lawrence Halprin, succeeded in bringing about as strong a revolution in the art of the garden as Wurster and his colleagues had for the house.

An effect on architecture of this desire to return to nature was the emergence of the Shingle style of ancestral New England, the style which the Bay Region architects improvised upon. They found their happiest expression in the woodsy forms of the Arts and Crafts (in America the Craftsman) movement; not simply because redwood was at hand but because wood demanded craft, and craft meant a return to simpler virtues and individual honesty.

Architecturally the Second Bay tradition continued, and the California ranch house,

which in part was an outgrowth of the woodsy Bay Region houses of Wurster and others, became the popular mode, not only in California but eventually throughout the United States...By the end of the 50s, the Second Bay tradition had, on the whole, become bland and dry. Its strength in its earlier years, like that of the First Bay tradition, was a direct outgrowth of its contrast and contradiction of urbane and vernacular forms and details.

Chronology

1895 – Born in St. Paul Minnesota (*Architect and Engineer* v.164, March 1946, p.9)

1919 – Began at University of California in Economics (Entomology at Stanford)

(*Architect and Engineer* v.164, March 1946, p.9)

1926 – First trip to Europe and North Africa

Married Marjorie Dunne (San Francisco Chronicle, February 28, 1929)

Established San Francisco Office at 425 Mason St.

1927 – Haas-Lilienthal House Addition

2007 Franklin St.

1929 – Arnold House

Hillsborough

“A free and vigorous treatment has been used, drawing upon both early Californian and Hispanic sources for inspiration, clearly suited to the life and climate of its location.” (*California Arts and Architecture*, no. 1 July 1929, p. 36-48)

1929 – Manning House

Palo Alto

“California Style Home...two-story early California style home to be built at University Avenue, Palo Alto for Mr. Manning. The approximate cost will be \$50,000. A feature of the home will be a pipe organ.” (*Architect and Engineer*, October 1929, p. 111)

1929 – Dean S. Arnold House

Hillsborough

1937 – The Coral Casino, Santa Barbara

“Late 30s West Coast Moderne with a formal sense of the Regency, especially in its entrance and in its octagonal lighthouse-like tower.” (Gebhard and Winter 565)
Diamond-shaped building complex with pool and steam-heated sand beach at center, surrounded by dining room, meeting and changing rooms. Interesting tower and complex relationship between interior and exterior. (*Architectural Forum*, December 1940 v 73, p. 497-500, *Architect and Engineer*, October 1938 v. 135, p 46)

1937 – Liebes House

Hillsborough

Entry at landing, with bedrooms above and public areas below. Built of brick and board, (*House and Garden* v. 72, September 1937, p. 13-60)

1937 – Lowe House

Woodside

First Prize for West in *House Beautiful*, January 1938. “The plan of the house, an inverted T, admirably separates service portion, living rooms and bedrooms. The distinction is deliberate and is emphasized by differing color schemes.” (*House Beautiful* v. 80, January 1938, p.14-23)

1937 – Lowe Guest/Pool House

Woodside

Pool and guest house with curved main room wall. Interesting wall construction to eliminate seams in wall. Open plan, using fireplace as dividing element. (House Beautiful, v. 79 march 1937, p. 41-48, *Architectural Forum*, v.68, April 1937, p. 324-325)

1938 – House

1750 Scott Street

“A Bay Region adaptation of the European International style, with less rigorous geometry and a pleasant courtyard plan. Dailey was fond of framing windows with half-round moldings.” (Woodbridge)

1938 – House

65 Montclair Terrace

“An example of Gardner Dailey’s personal adaptation of the European International style.” (Woodbridge 4:70)

“A fine example of late 30s Streamlined Moderne. The access to Montclair Terrace is from the famous twisting block of Lombard Street, whose lavish planting is maintained by the adjoining residents.” (Gebhard 54)

1939 – The Brazil Pavillion, Treasure Island

“Italy, Brazil...on the west side of the Pacific Promenade, house themselves in buildings essentially in the modern idiom such as recent expositions in Europe have so effectively cultivated. Rather than symbolizing power of state or cultural traditions by resurrecting historic edifices burdened with bombastic ornament, these buildings achieve a new kind of beauty, simple, refreshing, effective in the honest use of contemporary materials...These buildings possess the undeniable decorative effectiveness that results from structural elements developed as decorative forms...The pavilions of Argentina and Brazil emphasize in their decorative ideas the natural beauty and agricultural resources of those countries.... (Eugen Neuhaus, The Art of Treasure Island, University of California Press, Berkeley, CA, 1939.

1939 – Good Housekeeping Model Home

Menlo Park (Woodside Hills)

Built for the Fair. “A direct translation of the needs of modern country indoor-and-outdoor life” Sliding panel windows connect interior with exterior. C-shaped plan with one leg branched off at dog-leg angle. Divided into public, bedroom and servant wings. Also includes a garden room, connected by a wind-protected passage and a swimming pool, behind the windshield (*Architect and Engineer* v.138 47-50, September 1939).

1939 – House

44 Normandie Terrace

“A vertical box with a lid, a hallmark of early Bay Region Modernism. However, the pronounced picture frame moldings around the large windows look back to more traditional detail. The cylindrical stair tower is a nice foil for the main, rectangular mass. The entrance composition was added by Escherick, who originally worked on the house in Dailey’s office. A comparison with the later WBE house at 10 Normandie Terrace shows both the strong influence of the work of Europeans like Walter Gropius on early Bay Region modernism, and the overtones of rural suburbia that characterized the mainstream post-World War II stage of modernism.” (Woodbridge 1982)
Patron was Rudy Sampson?

1939 – L.D. Owens House

39 Atwood Avenue, Sausalito

“An inappropriate color scheme presently somewhat masks this classic example of early Bay Region Modernism.” (Woodbridge 16:218)

“This crisply detailed house seems younger than it is, especially in the use of a metal flue and exposed mill frame, elements that have since become widely used in residential architecture.” (Gebhard 199)

Rhomboid-shaped building to fit on odd-shaped lot. (*California Arts and Architecture*, v.58, p. 22-25, March 1941)

Entire glass front gives living room a view of San Francisco across the Bay. Frame of Douglas fir posts on which are hung customary floor joists and roof rafters with glass between the posts. The sides of the plan follow the slanting lot lines thus increasing the house for a given depth. (*Architect and Engineer*, v.145, p.16-53, June 1941)

Note discrepancies in dates in A&E vs. Woodbridge/Gebhard

1939 – House

95 Parnassus Way, Berkeley

“A good example of Dailey’s design in the late phase of the Streamlined Moderne.” (Gebhard 244)

1940 – Hudson House

Monterey, CA

First Prize in House Competition. House has three bedroom wings, one for children and nurses, one for the master bedroom and a third for guests, with the central living room/dining room connecting them. Wide eaves keep glare out of the large windows. Terrace off of living room. (*House Beautiful* v.83 18-29, February, 1941)

1941 – City House

San Francisco

House with major forecourt (motor court). Entry is one story above parking. Curved main interior expressed on exterior of rear-view side of home. (*Pencil Points* v. 22, December 1941, p. 771-776)

1941 – Heil House (studio residence)

2674 Broadway

“Designed when Joseph Escherick worked in Dailey’s office, this house shows Escherick’s hand in its clear geometry and simplicity of detail. When built it was a milestone of Modernism.” (Woodbridge)

“Built for then director of the de Young Museum, this International style box has one of the most spectacular Bay Area views possible.” (Gebhard 42)

Redwood siding, includes a greenhouse between the garage and house. No fireplace because the conservatory to take central place in plan. (*Architectural Forum* v.82 134-137, March, 1945)

Built to give maximum space to garden, on rear of lot-best views. (*House and Garden*, v.88, p. 52-55, August, 1946)

1941 – Hiatt House

Modesto, CA

Oiled redwood siding, L-shaped plan with heavily overhanging eaves to provide shade. (*California Arts and Architecture*, v.58 June 1941 p. 28-29)

1941?—House

Woodside

Simple house. Plan is an open L-shape with bedrooms in one end and public areas in the other. “This striking design borrows some of the best features of the Victorian style to produce a sort of Hudson River Bracketed minus the brackets.” (*The Architectural Forum*?? April 1941)

1941 – Price House

Woodside

Set into a hill, natural materials allow building to become one of the oversized elements of the landscape. Heavy eaves shadow windows. (*California Arts and Architecture* v. 58 September 1941, 30-31)

1942 – Chairman of the Citizen’s Master Plan Committee

San Francisco Chronicle, Tuesday, June 16, 1942 p 24, 1.

1942 – House

351 Filbert Street

“Below Pioneer Park, where Coit Tower stands, Filbert becomes a flight of steps. No. 351 is a building that exemplifies early Bay Area Modernism in its cubistic form.” (Woodbridge, 3:50)

“The classic San Francisco dwelling of wood with bay-windows and slab sides restated in modern terms with the addition of balconies.” (Gebhard 56)

1942 – Gardener Dailey House

275 Telegraph Hill Boulevard

“Designed for himself by one of the Bay Area’s most prominent architects of the Modern period, whose work influenced the evolution of a regional expression. This smooth but tasteful box all but vanishes into the streetscape and blends in with its neighbors, which also reflect the beginnings of Modernism. The apartment house at 301 Telegraph Hill Boulevard, 1928, offers an instructive comparison. The architecture wisely does not compete with the splendid view across the street.” (Woodbridge)

Angled windows capture view and spaces have been designed to be as useful as possible. Building has three floors, two studio apartments on each floor with a courtyard in the center. (*Architectural Forum* v.88 p.80 March 1947)

Interiors redesigned in 1986 by Andree Putnam.-gave design date as 1939? (*House and Garden*, v.158, April 1986, p. 182-189)

1942 – Barracks for Shipment

Dailey designed a innovative building system with a roof piece that was hinged at the factory, allowing for quick erection in the field. (*Architectural Forum* v.76, p. 91-95)

1942? – House

Marin County

Y-shaped house on a hill overlooking a canyon. Low one-story house with natural materials and deep eaves. Central living room at center of plan with a kitchen/garage/servants wing off to one side and a bedroom/playroom wing to the other side. House set on grade, so it steps up with the land. Asian influence seen in open

breezeways, living room ceiling, detailing of eaves. (*New Pencil Points* v.24 p64-75 May 1943)

1943 – Rubber Development Corporation of Brazil chief Architect

(*Architect and Engineer* v.164, March 1946, p.9)

1943 – Berliner House Address Unknown
(urban setting)

Natural redwood home with public spaces on the first floor—including a physician's office, and four bedrooms on the second floor. House does a good job making the most of a small lot. (on cover *Western Building* 22:8 August, 1943)

1943? – West Coast Maritime School

Highly economical, cheap materials and good craftsmanship combine to create pleasant spaces for the dormitories and classrooms of the Merchant Marines. (*Architectural Forum* v. 9 p. 55-59 September 1943)

1944 – President of the San Francisco Planning Commission

(*Architect and Engineer* v.164, March 1946, p.9)

1945 – House near Geyserville, CA

High on a hill, with a view of mountains. Japanese influence, with high hipped roofs and sheltered skirting porches. House set on posts, holding building above the ground, rather than leveling it. L-shaped plan with service and bedrooms wings. Main entry into living room, on end of service wing of home. (*Architectural Forum* v.83, p.98-100 December 1945)

1947 – Brown House San Francisco

Dailey remodeled an existing Victorian into a modern two-flat. Added a penthouse on the roof, connecting it with the original by a new spiral stair in a side addition. Penthouse incorporates both a deck with chamfered roof and a living room. He removed the bay windows on the lower floors, modernizing fenestration. (*Architectural Forum* v.87 80-81, August, 1947)

1947 – David House Ross, California

Set into the hill, inventive roof construction, using airplane wing technology. Roof and building meander with site. Garage set below house, passage between garage and home protected by glass on prevailing wind side. (*Architectural Forum* v.86 March 1947, 78-79)

This home pictured in exhibition catalog for Domestic Architecture of the San Francisco Bay Region Show.

1947? – “Me or Thee” House San Francisco Bay Region

Set on a sloping site, functional divisions integrated into slope. Entry is at large motor court, then up a set of steps to rock garden and central patio. (*House Beautiful* v.89, September 1947, p. 79-113)

1947 – Royal Hawaiian

Hawaii

Renovation of hotel consisting primarily of cantilevered porches to create new lounges and sun decks. (*Architectural Forum* v.87 82-87, October 1947)

1948 – Bradley Residence

San Francisco

Three-story home set in a hill that creates two circulation systems, one for formal, adult areas and a second for children and servants. Main formal spaces grouped around a central courtyard for adult functions, while a second, rear patio provides exterior play areas. Includes curved stair. (*Architectural Record* v.100 88-91, September, 1948)

1949 – Domestic Architecture of the San Francisco Bay Region Show at S. F. Museum of Art

To paraphrase Dailey's essay on what contemporary domestic architecture in the San Francisco Bay Region is— This is the first showing of the "Post-War House." Which is not a "House of the Future" – a plastic, push-button house, since houses change as people change, a slow, gradual incorporation of new materials and technology. This show is about the emergence of the "Large-Small House" defined with the following elements – one large room, an elimination of waste space, one or no maids bedrooms, no basement, a simple garage, the emergence of the "dual-purpose room," no pantry, an increased amount of storage space, and built-in furniture. Visually, the Post-War house reacts against too much horizontality, rejoicing in the vertical line. These homes return to pitched roofs. They have inventive construction and use the cantilever. These houses have an increased use of rigid bents (dog-legs), are predominantly made of wood, less stucco than used before. These houses also have a west-coast character, balancing individuality and restraint. There is an increased interest in landscaping and getting the house and its site to work together, including the use of exterior patios. (Domestic Architecture of the San Francisco Bay Region, catalog published for exhibition of same name at the San Francisco Museum of Art, September 16- October 30, 1949) Exhibition catalog included the Davis House, Ross California.

1950 – Red Cross Building [demolished]

1550 Sutter Street

"Americanized International style enlivened by board-form concrete texture and some Bay Region touches such as small-paned windows. There is a pleasant court and an elegant stairway in the lobby." (Woodbridge 7:112)

"Chaste International style enlivened by one of the early examples of designed form board texture and some Bay Region touches like small-paned glass." (Gebhard 78)

Built at low-cost, building is functional and will also withstand fire and earthquake to a greater degree than other buildings. Building surrounds a courtyard in center. Exposed concrete walls and open office plan. Auditorium and roof garden on top floor. Exciting interior stair with tube-steel handrails. (*Architectural Forum* v.90 82-87 February, 1949)

1951 – House

1 Raycliff Terrace

“Raycliff Terrace is a rare collection of Bay Region Modernism that reveals its evolution over two decades. The other houses provide the traditional context against which Modernism took its stand.” (Woodbridge 6:98-99)

1955 – Ground Floor Remodeling, Tiki Bob’s 593-599 Post Street

“The remodeled ground level includes a restaurant and bar, a rare Polynesian period piece called Tiki Bob’s by Gardner Dailey.” (Page & Assoc. 158)

1956 – US Embassy Staff Apartments Manila

Proposed three-story building surrounding central courtyard. (*Architectural Record* v. 117 189, May, 1955)

1957 – Physics Lecture Hall Stanford University
1959 – Academic Office Unit I Univ. of California, Davis
1958 – Hertz Hall Univ. of California, Berkeley
1960 – Ford Home

Article praises house for “finally understanding Japanese architecture” The home largely borrows Japanese materials, forms, style. In plan, similar to other Dailey plans, with meandering plans doing most of the circulation space work, allowing maximum exposure to exterior. (*House Beautiful* v.102, September 1960, p. 120-125)

1963 – Academic Office Unit II Univ. of California, Davis

Classroom Unit I
Long Range Campus Development Plan

1965 – M.H. DeYoung Memorial Museum
1916, Louis Christian Mullgardt
Rem. Arthur Brown, Jr.
Brundage Wing

Conclusion – 2690 Broadway

A consideration in evaluating the house at 2690 Broadway is that the building has been compromised over time, resulting in a loss of clarity in Dailey's original design. The house at 2690 Broadway, while an unusual example of the work of Gardiner Dailey, does little to complete our understanding of his work as a whole. The issues raised above speak to the house at 2690 Broadway as an anomaly: it neither exemplifies the characteristics seen in his earlier work, nor does it mark a shift in his design intentions which were more fully developed later in his career. For a better understanding of Dailey's work, we can look to far better examples of his residential designs located at a close proximity to 2690 Broadway. The Dailey design on Raycliff Terrace offers a glimpse into his work in the context of other examples of Bay Region Modernism, while the Heil House on Broadway more clearly represents the design intentions which brought Dailey great acclaim.

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