

1 [Landmarks]

2 DESIGNATING 90 CEDRO AVENUE, THE JOSEPH LEONARD HOUSE, AS LANDMARK
3 NO. 213 PURSUANT TO ARTICLE 10 OF THE PLANNING CODE.

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

6
7 Section 1. The Board of Supervisors hereby finds that 90 Cedro
8 Avenue, the Joseph Leonard House, Lot 16 in Assessor's Block 6908,
9 has a special character and special historical, architectural and
10 aesthetic interest and value, and that its designation as a
11 Landmark will further the purposes of, and conform to the standards
12 set forth in Article 10 of the Planning Code.

13
14 (a) Designation: Pursuant to Section 1004 of the Planning Code,
15 Chapter II, Part II of the San Francisco Municipal Code, 90
16 Cedro Avenue, the Joseph Leonard House, is hereby
17 designated as Landmark No. 213. This designation has been
18 fully approved by Resolution No. 14993 of the Planning
19 Commission, which Resolution is on file with the Clerk of
20 the Board of Supervisors under File No. 000528 and
21 which Resolution is incorporated herein and made part
22 hereof as though fully set forth.

23 (b) Required Data:

24
25 Supervisors Becerril, Brown, Bierman, Katz, Yaki, Yee

1 (1) The description, location and boundary of the
2 Landmark site is all of Lot 16 in Assessor's Block
3 6908.
4

5 (2) The characteristics of the Landmark which justify
6 its designation are described and shown in a Final
7 Landmark Designation Report adopted by the
8 Landmarks Preservation Advisory Board on December
9 15, 1999 and other supporting materials contained
10 in Planning Department Docket No. 1999.714L.
11

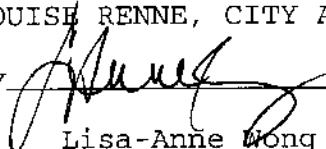
12 (3) That the particular exterior features that should
13 be preserved, or replaced in-kind as determined
14 necessary, are those generally shown in the
15 photographs and described in the Landmark
16 Designation Report, which can be found in case
17 docket 1999.714L, and is incorporated in this
18 designation ordinance as though fully set forth.
19

20 APPROVED AS TO FORM:

RECOMMENDED:

21 LOUISE RENNE, CITY ATTORNEY

PLANNING COMMISSION

22 By 

By 

23 Lisa-Anne Wong

Gerald G. Green

24 Deputy City Attorney

Director of Planning



City and County of San Francisco

Tails

Ordinance

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

File Number: 000528

Date Passed:

Ordinance designating 90 Cedro Avenue, the Joseph Leonard/Cecil F. Poole House, as Landmark No. 213 pursuant to Article 10 of the Planning Code.

May 15, 2000 Board of Supervisors — PASSED, ON FIRST READING

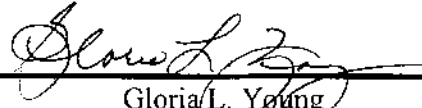
Ayes: 11 - Ammiano, Becerril, Bierman, Brown, Katz, Kaufman, Leno, Newsom, Teng, Yaki, Yee

May 22, 2000 Board of Supervisors — FINALLY PASSED

Ayes: 9 - Ammiano, Becerril, Bierman, Brown, Kaufman, Leno, Teng, Yaki, Yee
Absent: 2 - Katz, Newsom

File No. 000528

I hereby certify that the foregoing Ordinance
was **FINALLY PASSED** on May 22, 2000 by
the Board of Supervisors of the City and
County of San Francisco.



Gloria L. Young
Clerk of the Board

JUN - 2 2000

Date Approved



Mayor Willie L. Brown Jr.

Case No. 1999.714L
Joseph Leonard House,
90 Cedro Avenue
Assessor's Block 6908, Lot 016

SAN FRANCISCO

PLANNING COMMISSION

RESOLUTION NO. 14993

**ADOPTING FINDINGS RELATED TO THE APPROVAL OF THE LANDMARK
DESIGNATION OF THE JOSEPH LEONARD HOUSE, 90 CEDRO AVENUE,
ASSESSOR'S BLOCK 6908, LOT 016, AS LANDMARK NO. 213.**

1. **WHEREAS**, on June 2, 1999, the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmark Designation Work Program for fiscal year 1999-2000. Eight sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was the Joseph Leonard House; and
2. On September 1, 1999, Landmarks Board member Tim Kelley prepared and submitted a draft landmark Designation Report for the Joseph Leonard House for the Landmarks Board to consider initiation of the landmark designation of the property; and
3. On December 15, 1999 the Landmarks Board adopted a final Joseph Leonard House Landmark Designation Report, held a duly noticed public hearing on the matter and adopted Resolution No. 521 initiating the landmark designation and recommending Planning Commission approval of the designation of the property as City Landmark No. 213; and
4. The Landmarks Board, in considering the proposed landmark designation employed the "Kalman Methodology" rating criteria and found the Joseph Leonard House to be "Excellent" (E) and "Very Good" (VG) in 11 of the 13 Kalman categories of significance; and
5. The property owners, George and Ann Sundby, concur with the Landmarks Board initiation and recommendation that their property become a City Landmark; and
6. The Planning Commission reviewed documents, correspondence and received oral testimony from the public on matters relevant to the proposed landmark designation,

PLANNING COMMISSION

Case No. 1999.714L

Joseph Leonard House,
Assessor's Block 6908, Lot 016.
Resolution No. 14993
Page 2

at a duly noticed Public Hearing held on February 24, 2000; and

THEREFORE BE IT RESOLVED that the **Planning Commission hereby approves** the landmark designation of the Joseph Leonard House, Assessor's Block 6908, Lot 016 as Landmark No. 213, pursuant to Article 10 of the Planning Code; and

BE IT FURTHER RESOLVED that the **Planning Commission hereby recommends** that the Board of Supervisors approve the landmark designation of the Joseph Leonard House, Assessor's Block 6908, Lot 016 as Landmark No. 213, pursuant to Article 10 of the Planning Code and;

BE IT FURTHER RESOLVED that the **Planning Commission hereby directs** its Secretary to transmit this Resolution, the Joseph Leonard House Landmark Designation Report and other pertinent materials in the Case file 1999.714L to the Board of Supervisors.

I hereby certify that the foregoing Resolution was adopted by the **Planning Commission** on February 24, 2000.

Linda D. Avery
Commission Secretary

AYES: Members Antenore, Chinchilla, Joe, Martin, Mills and Richardson

NOES: None

ABSENT: Member Theoharis

ADOPTED: February 24, 2000

HISTORIC BUILDING NAME:	Joseph A. Leonard House
ADDRESS:	90 Cedro Avenue
POPULAR BUILDING NAME:	none
ORIGINAL USE:	Residence
CURRENT USE:	Residence
STYLE:	Craftsman
NUMBER OF STORIES:	2
OWNER:	George & Ann Sundby
BLOCK/LOT:	6908-016
ZONING:	RH-1D
ARCHITECT:	Joseph A. Leonard
CONSTRUCTION DATE:	1911
EXTERIOR MATERIALS:	Wooden shingles, artificial stone
LANDMARK NO:	LPAB VOTE:

STATEMENT OF SIGNIFICANCE: The Joseph A. Leonard House is significant because of its association with two broad patterns of national and local history. When built in 1911, it was the showpiece of the first "suburban subdivision" in San Francisco, and marked an important shift in local urban design. Later, in the 1950s, it was the site of a cross burning due to its association with the residential racial integration of the city.

The Leonard House is also significant due to its association with the lives of two owners, Joseph A. Leonard and Cecil F. Poole, both of whom were important in San Francisco history. It is particularly ironic that Leonard, a prominent developer, was one of the first to use restrictive racial covenants as a real estate marketing tool in the city—while Poole was significant as San Francisco's first African American District Attorney, later a federal judge, and a pioneer in furthering the status of African Americans locally.

Finally, the house is also significant because it is the work of a master, Joseph A. Leonard, and possesses high artistic value.

The house has two distinct periods of significance, 1911-1920, which coincides with Leonard's tenure and the advent of restricted subdivisions locally—and 1957-1982, the Poole occupancy, during which the subdivision finally became racially integrated.

CRITERIA

A. ARCHITECTURE

1. STYLE: Significance as an Example of a Particular Architectural Style or Convention: E Especially fine or early example if many survive; excellent example if few survive; VG Excellent or very early example if many survive, good example if few survive; G Good example; F/P Of no particular interest (VG, Excellent example)

The Leonard House is an excellent example of a Craftsman home, a style first popularized in southern California, circa 1903-1909, by architects Charles and Henry Greene. The Craftsman style came into use in San Francisco after the 1906 earthquake and fire—when larger building lots became available in new "picturesque" subdivisions in the western parts of the city. Design elements of the Leonard House particularly characteristic of the style include the wide overhanging eaves, exposed rafter ends and roof beams, triangular knee

braces and ornamental grill work at the gables. Another typical Craftsman feature is the use of stone in the prominent exterior chimney and exposed foundation—although here the stone is actually artificial. In addition, the fenestration is typical of the style, especially the continuous row of transomed windows in the ground floor south and west walls, which originally overlooked a private golf course associated with the subdivision.

2. CONSTRUCTION TYPE/USE CATEGORY: Significance as an Example of a Particular Occupancy Type or Use, Method of Construction or Material: E Especially fine or extremely early example if many survive, excellent example if few survive; VG Excellent or very early example if many survive, good example if few survive; G Good example; F/P Of no particular interest (G, Good example)

The Leonard House is of interest in its use of artificial stone for the chimney and exposed foundation. Although the Craftsman style asserted the value of traditional workmanship, simple design and natural materials, its examples often displayed false structural members, such as rafter ends and roof beams, for stylistic effect. Here, Leonard makes bold use of simulated stone for major design elements.

3. DATE BUILT: Significance as an Example of a Particular Period in San Francisco History: E Built before April 1906; VG Built between May 1906 and 1930; G Built between 1930 and 1945; F/P Built after 1945

(VG, 1911)

4. ARCHITECT: Designed or built by an Architect or Builder Who Has Made a Significant Contribution to the Community, State or Nation: E Of particular importance to the history of the community, state or nation; VG Of considerable importance; G Architect or builder known, but not of particular importance; F/P Unidentified or unknown (E, Of particular importance to the history of the community)

Joseph A. Leonard, born in Dallas, Texas in 1850, was educated in New York and Pennsylvania as both an architect and a civil engineer, and was also an innovative developer and businessman. Soon after he came to the Bay Area around 1883, he concentrated his work in Alameda, where an entire neighborhood, Leonardville—now a designated "Heritage Area"—came to be named after him. He eventually built over 200 houses in Alameda, plus 200 more in Berkeley, before briefly abandoning the building industry to join the 1898 Klondike gold rush.

Around 1902, having failed to strike it rich, he returned to the building industry as manager and principal architect for the San Francisco and Suburban Homebuilding Society (SFSHS), an early development corporation. While associated with SFSHS, Leonard designed and constructed a number of homes in the Jordan Park district of San Francisco.

In 1906, after a financial quarrel with the new owner of SFSHS, Leonard struck out once again on his own as president and general manager of the Urban Realty Improvement Company (URIC). His first project under this new banner was in Richmond Heights, in the vicinity of Cabrillo and 10th Avenue. Both Richmond Heights and Jordan Park were relatively small projects integrated with the existing street grid, with little or no alteration of the landscape.

By 1910, Leonard had acquired the 150 acre former site of the Ingleside Race Track. At Ingleside, he laid out a fashionable "Residential Park" with entrance gates to separate it from the existing urban fabric, curvilinear streets, elaborate landscaping, and large irregular shaped lots. Although such developments had been done earlier in other parts of the country, Leonard was the first to bring the concept to San Francisco. Here his engineering skills were particularly valuable in the installation of streets and utilities that would be readily accepted by the city—which was not always the case in similar developments.

It was on this project that he began to use restrictive covenants as a marketing tool. Most of the covenants—which were written into the property deeds—dealt with matters such as street set backs, side yard clearances, and mandatory single family residency—issues that would eventually become the subjects of the first zoning laws.

However, the covenants also included racial restrictions prohibiting occupancy by members of any non-caucasian racial group. In both advertising and public statements, Leonard lost no opportunity to assert that restrictions would guarantee the value of the property forever. Racial covenants, privately contracted and legally enforced among residents of a subdivision, would become common mechanisms for residential segregation locally, as well as nationwide. Not until 1949 did the Supreme Court declare them legally unenforceable. Even after that, they continued to be informally observed.

Ingleside Terraces was Leonard's most successful project. Well aware that adequate transportation was essential to that success, he worked tirelessly as a prime advocate for the Twin Peaks tunnel. He led other large property owners in establishing a special assessment district to finance the tunnel project—and took on the highest assessment rate for his Ingleside tract, although it was furthest from the new streetcar line. With the tunnel project completed, in 1917, the success of Ingleside Terraces was assured. Leonard retired around 1920, leaving the management of his business enterprises to his son and grandson. He died in 1929, generally acknowledged as one of the most important of local developers.

5. DESIGN: Quality of Composition, Detailing and Ornament Measured in Part in Originality, Urban Design, Craftsmanship or Uniqueness: E Excellent; VG Very good; G Good; F/P Fair or poor (E)

Following the suburban ideal, Leonard places the house in the middle of a large lot, surrounded by its own landscaping. It is a three dimensional composition which strongly engages its supposed natural setting. Cross gabled with a T shaped plan, the house consists of a two story main volume intersecting a single story living/dining room, which crosses the T. Both sections are end gabled, and there is a large central gable in the main section.

All facades are shingled and without ornamentation other than exposed rafters and beams, triangular knee braces, and wooden grills at the gables. The living room section features a continuous band of paired, transomed windows, three over one, interrupted by the prominent chimney of artificial stone.

Overall, it is a highly composed design that makes use of many artifices— such as simulated structural members and faux stone—to create the sense of a simple, solid structure.

6. INTERIOR: Interior Arrangement, Finish, Craftsmanship, and/or Use Detail is/are Particularly Attractive or Unique: E Excellent; VG Very Good; G Good; F/P Fair or Poor (E)

The craftsmanship throughout is of high quality, with exquisite detailing in many places, especially the living room, dining room and entry, which are paneled in extraordinary burl-cut redwood, and feature multi-paned beveled glass doors.

B. HISTORIC CONTEXT

7. PERSONS: Associated with the Life or Activities of a Person, Group or Institution that has Made a Significant Contribution to the Community, State or Nation: E Person of primary importance intimately connected with the building; VG Person of primary importance loosely connected or person of secondary importance intimately connected; G Person of secondary importance loosely connected or person of tertiary importance intimately connected; F/P No known connection with person of importance (E Persons of primary importance intimately connected)

Two locally significant men were intimately connected with this house: Joseph A. Leonard, the designer and first occupant; and Cecil F. Poole, an important African American community leader.

Leonard was responsible for the design, construction and marketing of several hundred houses in the San Francisco Bay Area; for the design of the Vedanta Temple on Webster Street, an architectural *tour de force*; and for Ingleside Terraces, the earliest suburban style subdivision in the city. He was also one of the main advocates for construction of the Twin Peaks Tunnel, intended to open the western half of the city to development. Leonard championed the establishment of a special assessment district to finance the tunnel, recognizing that the value of his property would be greatly enhanced, but maintaining that the San Francisco tax base would also increase—as it did in fact.

Cecil F. Poole, who owned the house from 1957 to 1982, was also significant in San Francisco history. An African American, he was born in Birmingham, Alabama, and graduated from the University of Michigan and Harvard University Law School. He served as legal officer and Judge Advocate of the all-Black Tuskegee Air Squadron in World War Two.

Poole moved to San Francisco after the war, and while working as a government attorney served as President of the San Francisco Urban League. He was later a director of both the Urban League and the NAACP. In 1949, he was appointed an Assistant District Attorney in San Francisco, the first Black to hold that office. Throughout his career, he continued to expand the status of African Americans locally, eventually serving as U. S. Attorney and Federal Judge in San Francisco. In 1957, he bought this house and became the first non-white property owner in Ingleside Terraces.

8. EVENTS: Associated with Events that Have Made a Significant Contribution to the Community, State or Nation: E Event of primary importance intimately connected with the resource; VG Event of primary importance loosely connected or event of secondary importance intimately connected; G Event of secondary importance loosely connected; F/P No known connection with event of importance. (VG, event of secondary importance intimately connected)

On June 5, 1958, seven months after the Poole family occupied the house, a cross was burned in their front yard. Although common in other parts of the country, overt acts of racist harassment such as this were rare in San Francisco. Nonetheless, the incident demonstrates a continuing antagonism nearly ten years after Poole had begun breaking local color barriers in his public career.

It is also instructive to note that nearly ten years after racial deed covenants—inaugurated locally by Joseph Leonard—had been legally vitiated, they were still being informally defended in Ingleside Terraces.

9. PATTERNS: Associated with or Illustrative of Broad Patterns of City's Cultural, Social, Political or Economic History or Development: E Patterns of primary importance intimately connected with the resource; VG

Patterns of primary importance loosely connected or patterns of secondary importance intimately connected; G
Patterns of secondary importance loosely connected; F/P No known connection with patterns of importance (E)
Patterns of primary importance intimately connected

This house is intimately associated with two of the most important patterns of modern American history, suburbanization and residential racial integration.

A. SUBURBANIZATION

The process of suburbanization, has today created the prevailing form of residential settlement nationwide. In this country, the process has usually involved not only geographical differentiation, but social, political and economic separation as well as—for unlike many other societies, in America it has been the wealthier classes who tended to move to suburbs—thereby creating threats to both the tax base and the political power of the cities.

As the process accelerated in the late 19th and early 20th centuries, many cities, attempting to protect their political and economic power bases, responded by annexing suburban areas. In San Francisco, that response was not possible due to legal and geographical limitations. Because of its position at the tip of a peninsula, as well as legal limitations dating from the Consolidation Act of 1856, this city was unable to annex territory. However, until the Twin Peaks tunnel and the Market Street extension opened the western part of the city, that vast area within the city limits remained essentially unpopulated.

In the aftermath of the great earthquake and fire of 1906, middle class suburban flight increased. Civic and economic stake holders called for the provision of suburban amenities here within the city. That lifestyle was generally understood to include a single family house, free standing on its own lot, preferably on a curving street, surrounded by "nature"—and within commuting distance of the central business district. Leonard capitalized on this situation by providing "suburban" homes at Ingleside Terraces, with this house as his prototype.

In its original state, the area was mainly sand dunes with scrub vegetation, not the accepted suburban vision of nature. But Leonard transformed the landscape into an approximation of rolling woodland, in imitation of seminal picturesque subdivisions such as Llewellyn Park, New Jersey, designed by Alexander Jackson Davis in 1851, and Riverside, Illinois, by Calvert Vaux and Frederick Law Olmsted in 1868. The shingled Craftsman styling of the Leonard house helped purvey the woodsy ideal of these prototypes.

B. INTEGRATION

The process of suburbanization nationwide has often been intertwined with racial segregation. As African American populations increased in large northern cities following World War One, many members of the White middle class chose to move to suburbs where Blacks were excluded by both restrictive covenants and more informal means. These suburbs were usually politically independent of the central city, thus establishing their own tax bases and denying resources to the city. Restricted "suburban" developments within a city, such as Ingleside Terraces, in part attempted to preserve the tax base, while still pandering to the underlying racism.

Prior to World War Two, the African American population of San Francisco was so small as to not provoke public White antipathy. Racist feelings were generally directed more towards Asians. However, the deed for this house, as for all in Ingleside Terraces, contained a specific restrictive covenant stating "That no person of African, Japanese, Chinese, or of

any Mongolian descent shall be allowed to purchase, own, lease, or occupy said real property or any part thereof." This covenant ran with the deed, and was intended to be binding on all future owners.

During and after World War Two, the number of African Americans in San Francisco increased substantially, leading to increased racial antagonism directed towards them. The largest concentration of Blacks was in the Western Addition, which was soon designated for "slum clearance" and "redevelopment." However, other neighborhoods, including Ingleside, also saw increases in non-white residents. Because the change in these places was not as definitive as it had been in the Western Addition, racial territoriality remained at issue, and tensions here increased.

Between 1940 and 1960, the non-white population in the Ingleside and Ocean View neighborhoods immediately adjacent to Ingleside Terraces grew from .2% to 35%, whereas Ingleside Terraces and the contiguous restricted subdivisions of St. Francis Wood and Westwood Park remained virtually entirely White.

As both an attorney and a leader in Black civil rights organizations, Judge Poole was certainly aware that he was breaking the "color line" when he purchased this house in 1957. Not until the following year did the Unruh Civil Rights Act forbid racial discrimination by California real estate brokers—discrimination by private sellers was not outlawed until the statewide Rumford Act of 1963. Although the cross burning on this property was a rare occurrence in San Francisco, the underlying racism it expressed was probably more common. Nonetheless, the Poole family remained in the house for twenty five years, furnishing a significant argument for the legitimacy of racial integration locally.

C. PHYSICAL CONTEXT

10. CONTINUITY: Contributes to the Continuity or Character of the Street, Neighborhood or Area: E Of particular importance in establishing the character of a distinguished area; VG Of importance in establishing or maintaining the character of a distinguished area; G Compatible with the character of a distinguished area; F/P Incompatible with the character of an area (E, Of particular importance in establishing the character of a distinguished area.)

The Leonard house was the first in Ingleside Terraces, and was designed and sited to establish the character of the subdivision. The shingled Craftsman style encouraged the illusion of living in nature, while the artificial stone chimney and foundation imitated the material of the massive Ingleside Terraces entry gates which both defined the subdivision and separated it from its surroundings.

11. SETTING: Setting and/or Landscape Contributes to the Continuity or Character of the Street, Neighborhood or Area: E Of particular importance in establishing the character of an area; VG Of importance in establishing or maintaining the dominant character of an area; G Compatible with the dominant character of an area; G Compatible with the dominant character of an area; F/P Incompatible with the dominant character of an area or unimportant (E) Of particular importance

The setting for the house is carefully composed as part of a curvilinear "residence park" in the picturesque landscape tradition established by Frederick Law Olmsted, Sr., and Calvert Vaux. The house is several feet above street level, creating a commanding presence. Landscaping is open on the two main facades, with a screen of trees and large shrubs establishing privacy in the rear and side yards. The effect is to convey spaciousness, and an informal, natural setting.

12. VISUAL SIGNIFICANCE: Significant as a Visual Landmark to the Neighborhood, City, Region or Nation as a Whole: E A structure which may be taken as symbol for the city or region as a whole; VG A conspicuous and familiar structure in the context of the city or region; G A conspicuous and familiar structure in the context of the neighborhood; F/P Not particularly conspicuous or familiar (G) conspicuous and familiar in the context of the neighborhood.

The Leonard house is a conspicuous and familiar structure in the context of the subdivision. Indeed, it can be seen only within the subdivision. It is deliberately secluded from public view in the direction of Ocean Avenue, the main public area, only a short block away. In its original setting, the house would have been prominently visible from the private golf course which was then part of the Ingleside Terraces facilities—now the site of Stonestown shopping center.

D. INTEGRITY

13. ALTERATIONS: The Degree to Which the Property Has Retained Original Materials from which its Significance is Derived or which Characterize its Period: E No changes or very minor changes; VG Ground floor remodeled cornice removed or minor alterations which do not destroy the overall character; G Overall character changed but recognizable through removal of major cornice/parapet alteration of upper floors or gross alteration of any major element; F/P Altered beyond recognition (E) No changes or very minor changes

The only major change, the addition of a second story sleeping porch is not visible from the street.

THREATS TO SITE: NONE (X) DEVELOPMENT () ZONING ()
VANDALISM () PUBLIC WORKS () OTHER ()

REPRESENTATION IN EXISTING SURVEYS:

CALIFORNIA STATE REGISTER: no	HERE TODAY: no
HERITAGE SURVEYS: no	DCP 1976 SURVEY: yes
DCP AREA PLANS: no	OTHER: none

SUBMITTED TO LANDMARKS BOARD BY:

NAME: Tim Kelley
ADDRESS: LPAB

TELEPHONE: 415/337-5824
FAX: 415/239-6385
DATE SUBMITTED: September 1999

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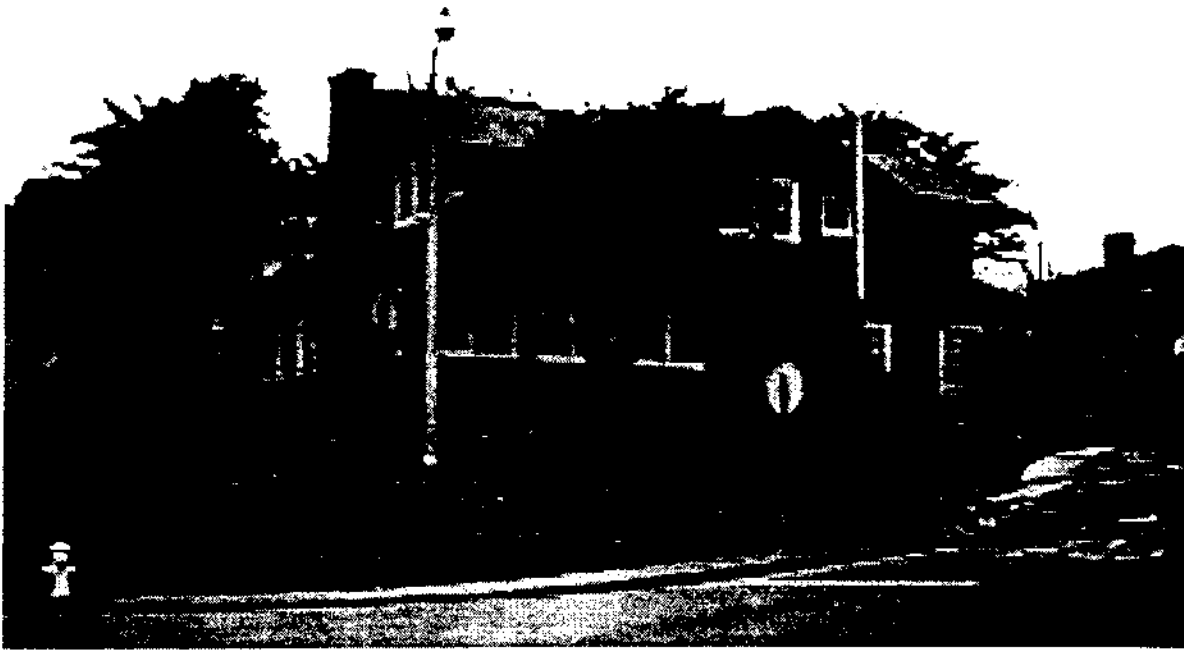
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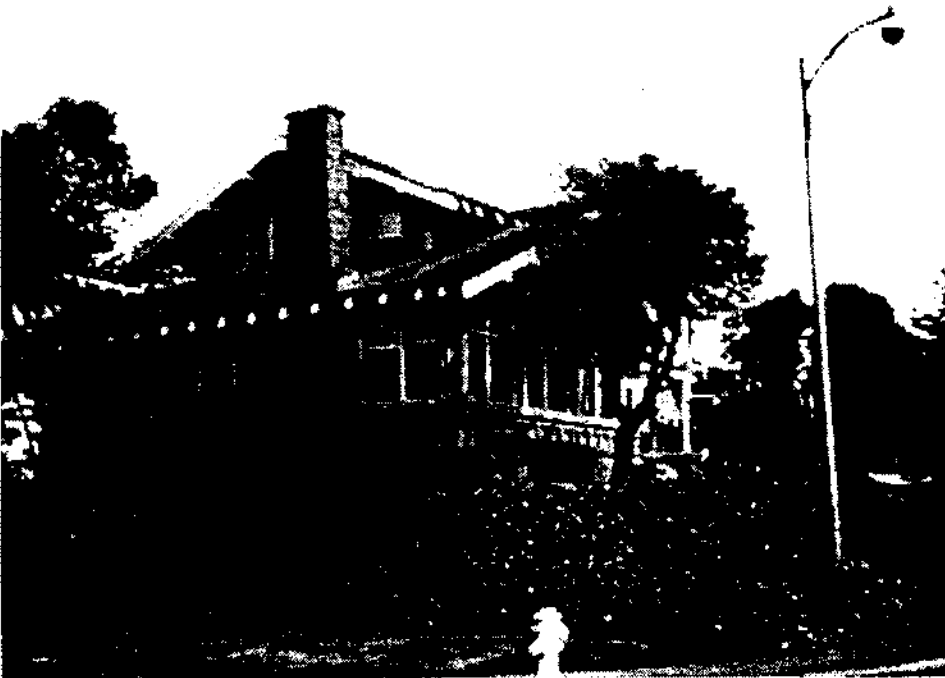
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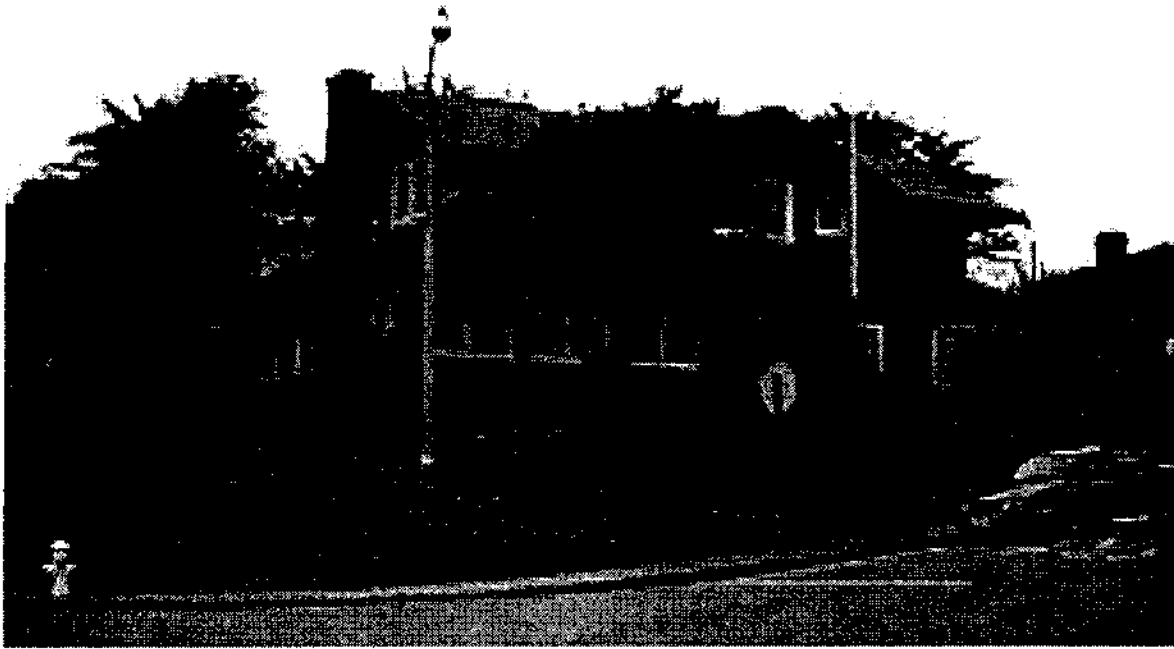
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South & west elevations—corner siting



South & west elevations: view of
living/dining room section; ornamental
stick work below banded windows



South & west elevations—corner siting



South & west elevations: view of
living/dining room section; ornamental
stick work below banded windows