

HAWTHORNS HISTORIC STRUCTURES ASSESSMENT
Midpeninsula Regional Open Space District
Windy Hill Open Space Preserve
Portola Valley, California

Deliverable 1: Historic Resource Study



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October 2013
FINAL

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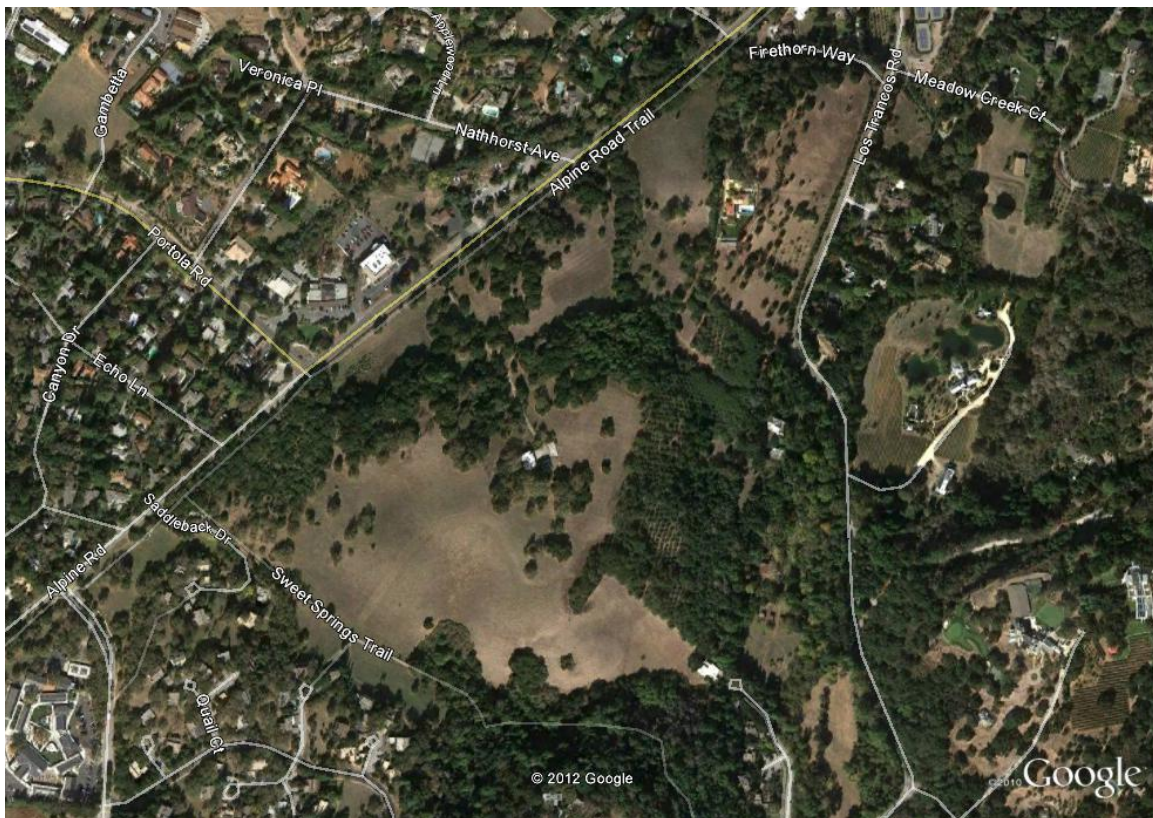
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I. INTRODUCTION

Hawthorns Historic Structures Assessment

The Hawthorns Historic Structures Assessment is a project undertaken by Midpeninsula Regional Open Space District (District) to assess the history and condition of the Hawthorn property. The District is a special district whose purpose is to purchase, permanently protect, and restore lands forming a regional open space greenbelt, preserve unspoiled wilderness, wildlife habitat, watershed, view shed, and fragile ecosystems, and provide opportunities for low-intensity recreation and environmental education.

In 2011, the District received the 79-acre Hawthorns property, comprised of 2-parcels, located in the rural community of Portola Valley, California. The property was a gift from the Woods Family and has been incorporated into the District's Windy Hill Preserve, which totals over 1100 acres. The property is located on a roughly 80 acre parcel of land (APNs 079-080-050, 079-080-080, 079-080-090) between Alpine and Los Trancos roads within the Town of Portal Valley.



A current aerial view of the property from Google Earth

The site consists of a landscape of oak-studded rolling hills with beautiful expansive views from the upper ridge tops. The site is roughly triangular in shape and bounded by Alpine Road to the north, Los Trancos Road to the east, and portions of Sweet Springs Trail and the Portola Valley Ranch residential development to the west. The site has a history of ranching and “gentleman farming” and several major structures located on parcel 079-080-090 are herein designated as the “Historic Complex”. It is believed that as early as 1875 a large barn (Lower Barn) was erected on the site followed by a small “homestead” or “pioneer” house (The Cottage) in 1885. The primary family home (Hawthorn House) was constructed in 1886 by the Allen family. The subsequent owners, the Woods family built a large garage (the Garage) in 1916. Later, in 1952, another private, more modern residence was built on parcel 079-080-050 (the Alpine Road House). In addition, a number of outbuildings, lean-tos, and sheds were built on the property at various times. It is unclear if the Lower Barn and the Cottage pre-date the Allen’s purchase of the property.

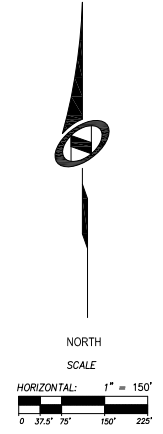
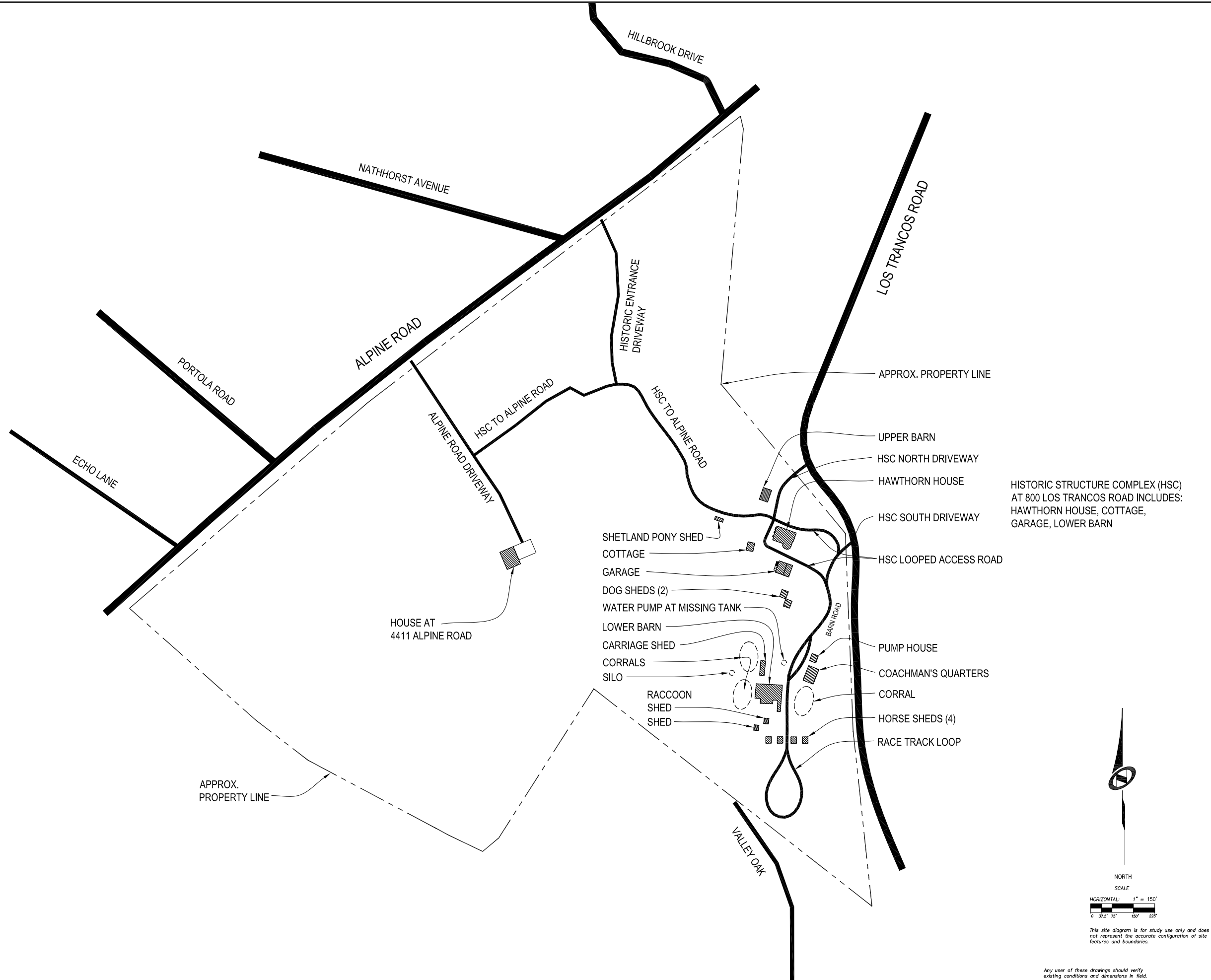
The District has neither the public directive, internal capacity, nor available funding to manage, restore or rehabilitate historic structures and therefore has typically relied on partners to undertake preservation of historic resources on their lands. This Historic Structures Assessment, including the Historic Resource Study, for the Hawthorns property have been undertaken to identify opportunities and constraints for rehabilitation, development, and re-use of the site and to provide the District with the information required to solicit partnerships to take over stewardship of the Hawthorns Historic Complex.

The Hawthorns Historic Structures Assessment is divided into five deliverables:

- Deliverable 1. Historic Resource Study
- Deliverable 2. Structure Conditions Assessment
- Deliverable 3. Historic Property Reuse Feasibility Study
- Deliverable 4. Mothballing Plan
- Deliverable 5. Public Outreach Activities

The following project team prepared this study in cooperation with, and under the direction of the District:

Architect: Knapp Architects
Architectural Historian: architecture+history, llc
Landscape Historian: Denise Bradley, ASLA
Landscape Architect: PGAdesign
Structural Engineer: Structural Design Engineers
Geotechnical Engineer: Treadwell & Rollo, Inc.
Mechanical, Electrical, Plumbing Engineer: Salas O’Brien Engineers
Civil Engineer: NV5
Cost Estimator: Hattin Construction



This site diagram is for study use only and does not represent the accurate configuration of site features and boundaries.

Any user of these drawings should verify existing conditions and dimensions in field.

NO.	BY	DATE	REVISIONS

The engineer preparing these plans will not be responsible for, or liable for, unauthorized changes to or uses of these plans. All changes to the plans must be in writing and must be approved by the preparer of these plans.

HAWTHORN HISTORIC STRUCTURES

DATE SUBMITTED: 10/31/2013

PREPARED BY NV5 & REVISED BY KNAPP ARCHITECTS

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SHEET NUMBER	
OF	
SCALE	
VERTICAL:	1" = N/A
HORIZONTAL:	1" = N/A
JOB NUMBER	SJB0373

Historic Resource Study

This Historic Resource Study (HRS) has been prepared for Midpeninsula Regional Open Space District (District) by Knapp Architects, architecture + history, llc, and Denise Bradley, Landscape Historian. This HRS is Deliverable 1 of the Hawthorns Historic Structures Assessment.

The purpose of this HRS is to assess the potential historic and cultural significance of the property by applying the National Register of Historic Places criteria of evaluation, determining contributing and non-contributing historic features and elements, assessing the properties integrity, and providing guiding information for both the conditions assessment and re-use feasibility study being completed by the same team of consultants for the District. A description of the methodology and research design for the HRS is found in an appendix of this document.

Summary of Hawthorns Historic Significance

The site became a part of the District's Windy Hill Open Space Preserve in 2011, when the District acquired the property, historically known as Hawthorns, from the estate of Frederick N. Woods, III. First developed by Judge James Monroe Allen and his wife, Ida Davis Allen, in 1886-87, the estate was named "The Hawthorns" for the hedge of flowering trees that lined the roadway approaching the estate. The property changed hands in 1916 when Frances Newhall Woods purchased the estate from Judge Allen's widow. The two families knew each other and traveled in the same San Francisco social circles. The property remained in the Woods family until it was gifted to the District.

The Hawthorns appears eligible for the National Register of Historic Places as an historic district under Criterion A (broad patterns of history) at the local level with importance in the areas of agriculture, architecture, and social history. Once one of many such properties in the vicinity, the Hawthorns represents the social, agricultural and architectural history of the San Francisco Peninsula estate property, both for use as a year round family house and as a summer retreat. It retains a remarkable level of historic integrity. While the buildings, and even some of the landscape features are in poor condition, they retain important components of the required aspects of integrity including: location, design, setting, materials, workmanship feeling, and association. Associated with two important Bay Area families, and representative of the work of a little known, but fairly prolific architect, the Hawthorns reflects an era of residential, agricultural and recreational development following the completion of the San Francisco – San Jose Railroad which linked the two commercial enclaves, opening up Peninsula lands for easier development.

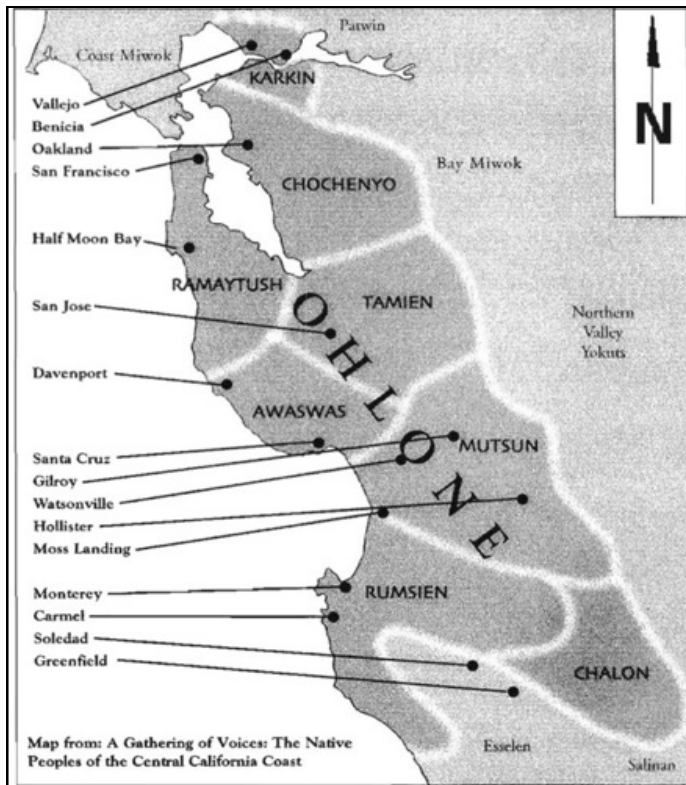
As a potentially eligible historic district under National Register criteria, the property meets the definition of an historic resource under the California Environmental Quality Act (CEQA). Resources determined eligible for the National Register are automatically eligible for the California Register of Historical Resources.

II. HISTORICAL OVERVIEW & CONTEXTS

A. Exploration and Early Settlement

Establishing the Rancho

Native American settlement was extensive around what became known as the San Francisco Bay.¹ Various native groups populated Northern California, with the Ohlone society flourishing around the Bay for thousands of years. The Ohlone were a well-established, organized society by the time the first European explorers ventured into their territory.



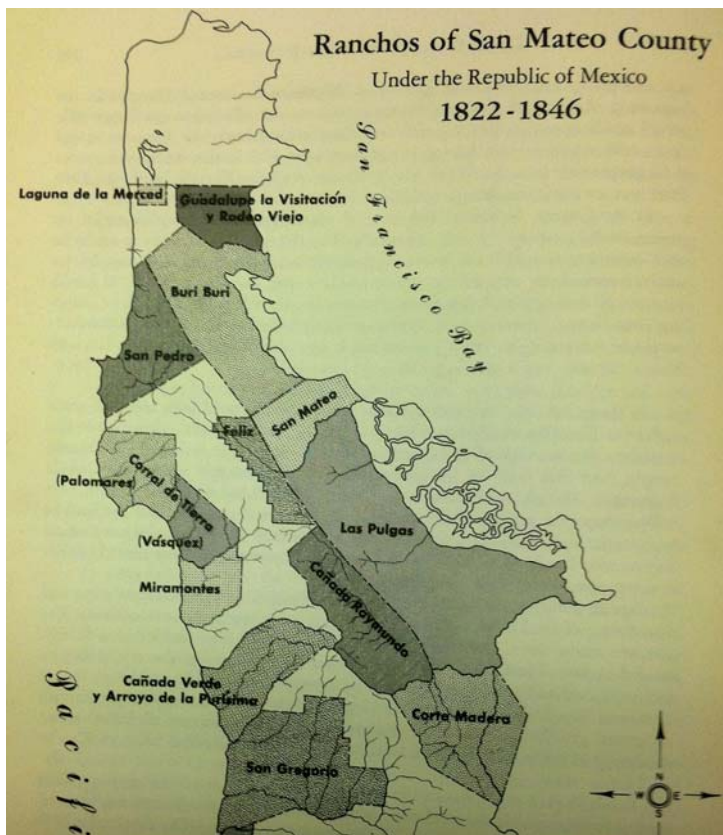
A map showing the locality of the Ohlone tribes from A Gathering of Voices: The Native Peoples of the Central California Coast.

The Town of Portola Valley is named after Spanish explorer Gaspar de Portola who brought a band of Spanish soldiers and Father Juan Crespi onto the San Francisco Peninsula in 1769. These European voyagers were scouting locations for Franciscan missions in Alta California. Commissioned by Juan de Galvez, the Spanish Visitor-General to Mexico, Portola and Crespi planned to establish both a religious and military presence in the area to ensure Mexico's safety from both British and Russian West Coast interests.

As Spanish and Mexican interests expanded in the region during the 1770s and 80s, the Ohlone society was impacted and ultimately decimated by exposure to European disease and integration into European settlements. Once comprising a stronghold in the area, the Ohlone population was reduced to about 2,000 individuals by 1830. European,

and then later, American settlement in what became San Mateo County began to take hold in earnest around this time as well. These settlers were attracted by the natural beauty of the area, the proximity to a large waterway, as well as the abundant lumber from an ancient stand of redwood trees.

In 1821, during an era of tumultuous revolution against European colonial powers, Mexico gained independence from Spain. In March of the following year, Alta California swore allegiance to Mexico. Soon after, lands that had been controlled by the Spanish missions were divided into large ranchos and granted to loyal Mexican citizens. The 13,000-acre Rancho el Corte de Madera (which translates roughly as a timber-cutting place) was established in 1834 when Mexico officially granted lands surrounding present day Portola Valley to Maximo Martinez. A “Californio,” or a native-born Californian of Mexican descent, Martinez’s Rancho el Corte de Madera stretched roughly from Skyline to the Jasper Ridge area and from Alambique Creek to Matadero Creek encompassing much of present day Portola Valley. During the Rancho period, the land was used primarily for agriculture, especially cattle grazing.²



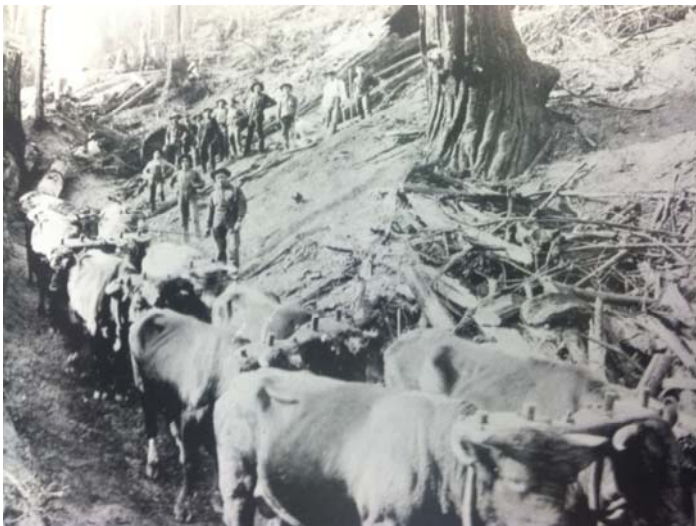
A detail of a map of the Mexican Ranchos (1822-1846) of northern San Mateo County with Rancho Corte Madera at lower right of map. From Frank M. Stanger, South From San Francisco, page 50. The Hawthorns property would later be located along the eastern edge of Rancho Corte Madera.

Soon after acquiring his Rancho, Martinez married Damiana Padilla and they started a large family. Their first house of redwood planks was used by Martinez's descendents and stood near the intersection of Alpine and Los Trancos Roads until the early 1940s. A second, larger house, built in 1838, was of adobe construction and located near present-day Iroquois Trail and survived until just before the 1906 earthquake.

In April 1846, territorial disputes sparked the Mexican-American War. American forces later took Monterey and with the subsequent signing of the Treaty of Guadalupe-Hidalgo, Alta California officially became part of the United States. With the 1849 discovery of gold near Sacramento, California would soon become a wealthy American state and the lands that had been granted to the Californios under Mexican rule would be disputed. Maximo Martinez's ranch was soon in such a dispute and remained so until his death in 1863, after which portions of his former 13,000 acre Rancho began to be sold off by his descendants.³

Searsville / Portola Valley

In the meantime, logging of the expansive stands of Redwood trees to support the building boom in and around San Francisco, resulted in the establishment of small logging towns south of the City. One such town, established near present-day Portola Valley, became known as Searsville, after John. H. Sears, a Pennsylvanian, who caught gold fever, and arrived in California in 1851. While he was unsuccessful in his quest for gold, Sears established a restaurant and saloon with rooms for rent along what is now Portola Road. His "Sears House" became a popular stopping over for loggers and travelers. A small town soon took shape around Sears's establishment. Searsville, as it would become known, provided stores and other services for area loggers, who supported California's post gold rush construction boom. The town thrived for a period of about twenty-five years, from roughly 1854 to the late 1870s, but as many of the surrounding hills were logged off, and lumber prices plummeted, Searsville began a slow decline.



Oxen pulling cut redwood downhill with lumbermen overseeing the team.

As the California population increased in the 1850s, so too did its need for water. The Spring Valley Water Works began to study damming San Francisquito Creek, to create a reservoir for their expanding water system. Organized in California in 1858 for the purpose of supplying water to San Francisco, the company actively acquired properties and riparian rights throughout San Francisco, San Mateo, Santa Clara, and Alameda counties, supplying nearly all of San Francisco's water. The final designs for a water system damming San Francisquito Creek effectively ended the short tenure of Searsville, as the resulting reservoir literally submerged the town, creating Searsville Lake. Acquiring the lands necessary to implement the dam's design proved difficult for the Spring Valley Water Company, and it was not until 1891 that the structure was finally completed.



The Searsville Dam under construction around 1890.

B. Agriculture

Orchard Crops in California in the Late Nineteenth Century

While logging and water resources were both an important component of the Peninsula economy, the expansion of orchards and other agricultural practices in and around what became modern-day Portola Valley also contributed to the area's overall economic stability. The initial agricultural development of the Hawthorns during the late nineteenth century aligned with a period of rapid growth in California's horticultural industry. The experimentation and the optimism that accompanied this expansion was supported by agricultural societies and journals (which flourished at local, regional, and statewide levels) and by state agencies. The State Agricultural Society was founded in 1854 to establish experimental farms to test crops, hold state fairs and stock shows to promote agricultural products, and offer production bounties for planting certain crops. In 1868, the University of California's College of Agriculture was established providing technical information to the state's farmers and agricultural producers. Stories of the incredible profits (spread by the agricultural journals, the press, and the State Agricultural Society) contributed to the rapid expansion of certain crops including grapes, oranges, and olives.⁴

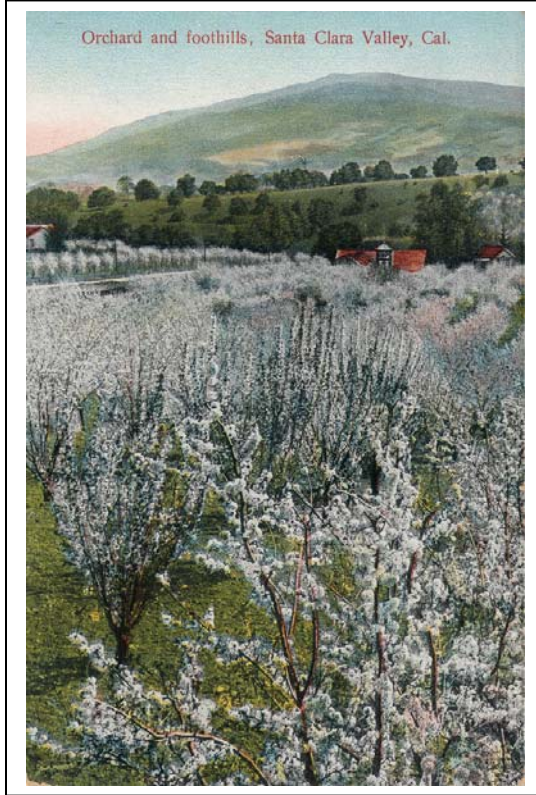
The nature of California's agriculture was altered by changes in population and land ownership that occurred after statehood in 1850. In *Harvest Empire*, his concise history of California's agriculture, Lawrence J. Jelinek made the following observations about these changes:

The Gold Rush set in motion forces that greatly altered the structure of California's agriculture. The population surge [from the Gold Rush] provided rancheros with a short run of unparalleled prosperity before helping to bring about the end of their era. By attracting a heterogeneous lot of Americans and foreigners, many of whom quickly turned from mining to agriculture, the rush infused new methods into the three main areas of agricultural enterprise. Some of these newcomers took up ranching. By introducing better stock and abandoning open-range grazing for breeding and fattening ranches, they gave California its first beef herds. Others looked upon wheat much as gold, a resource to be plundered for immediate wealth. Still others saw agricultural potential in California, and they turned their attention toward cultivating grapes and other fruits. By 1872, most rancheros had been displaced, wheat had overtaken livestock as the dominant branch of agriculture, and fruit cultivation had secured a new foothold.⁵

Most of the fruit trees that became commercially important in California during this period were grown for local consumption in the Mission and Rancho gardens during the Spanish and Mexican periods.⁶ The rise of the fruit-growing industry after statehood was "closely associated with the nursery business" which began to develop in the early 1850s. The nurseries were able to grow and supply large numbers of trees for planting and expanded the varieties that were available.⁷ Improvements in irrigation allowed more acreage to be planted, and the development of the drying and canning industry during the last two decades of the nineteenth century allowed farmers to expand into national

and international markets (i.e., outside of the limits that fresh fruit could be shipped). The first rail shipment of fresh fruit in refrigerator cars occurred in 1888, and by 1892 fresh fruit surpassed canned and dried fruit shipments.⁸

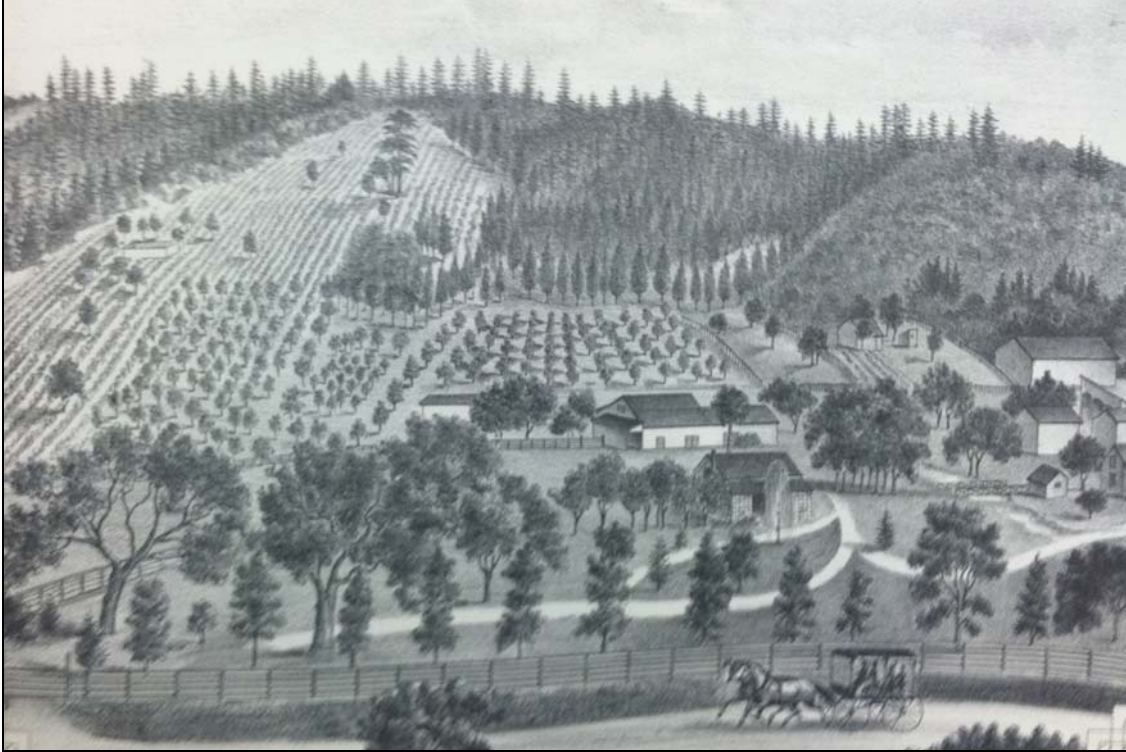
Until 1880, apples dominated the state's orchards, but California apples were generally



inferior to those of other states, and the market soon dwindled for this commodity. Between 1880 and 1900, "growers undertook an immense shift from apples to such deciduous fruits as plums, prunes, peaches, apricots, and pears" taking advantage of the state's climatic and soil conditions which gave them an advantage over fruit growers in other states.⁹ Statewide the value of orchard products grew from only \$17,700 in 1850 to \$754, 236 in 1860; it doubled again to \$1,384,480 in 1870; and by 1880, over 5.5 million deciduous fruit trees were growing in California.¹⁰

The same type of growth occurred in both San Mateo, and neighboring Santa Clara, county. The image above is an orchard in Santa Clara county, but the views would have been similar in and around Portola Valley when the orchard trees were blooming. Orchard products in San Mateo County totaled only \$1,350 in 1870, but had increased to \$9,422 in 1880.¹¹ By 1890, over

28,000 deciduous fruit trees had been set out (with the overwhelming number of trees—18,000—being apple), and in 1900, over 62,000 trees of bearing age were reported growing in San Mateo County in the census.¹² During the late 1880s (the period when the Hawthorns was being developed), local papers were noting the expansion of horticulture in the Portola Valley area, and the range of fruits and nuts mentioned in these articles—grapes, figs, olives, oranges, citrons, limes, pomegranates, Japanese lemons, persimmons, prunes, and walnuts—reflected the experimentation that was taking place during this early era of Portola Valley's horticultural history.¹³ This experimentation was typical across the state during the latter decades of the nineteenth century. After the turn of the century, small towns (like San Mateo, Burlingame, Redwood City and Menlo Park) developed as rail service expanded down the Peninsula and resulted in the removal of land from agricultural production.¹⁴ However, according to *Life on the San Andreas Fault: A History of Portola Valley*, up until World War II and the subsequent development of agricultural land for housing subdivisions that began to occur after the war, "Portola Valley was mostly a place of strawberry fields and orchards."¹⁵



An image from Moore & DePue's 1878 Illustrated History of San Mateo County. Pictured is Hazelwood Farm, the property of S. L. Jones, located near Woodside. It was noted that "a small portion only of this land is cleared; planted with fruit trees of all kinds, which produces an abundance of superior fruit, and the grape, as well as all varieties of the citron family, grow to perfection, as the climate on the side hills is very mild and free from frost." This site was likely very similar to the site Judge Allen developed about a decade later.

Olive Boom in California

During the horticultural expansion of the late nineteenth century, the number of olive trees planted throughout the state exploded and the California olive oil industry developed. These early olive groves used cuttings taken from trees growing at various California Missions. Innovators such as Frank Kimball and Ellwood Cooper who "simultaneously but separately had a similar idea for making money...Both recognized the cosmopolitan diets of the new state and thought that making olive oil would be lucrative."¹⁶ Kimball took a sightseeing tour of the former San Diego mission in 1869 and took cuttings of the olive trees there, and basically stuck them in the ground of his National City ranch where they "easily rooted."¹⁷ He expanded his grove with additional cuttings from the San Diego mission and from olive trees at the San Luis Rey and San Juan Capistrano missions and became a major supplier of olive tree cuttings and young trees (he shipped 50,000 cuttings to Los Angeles alone in 1883). Kimball had his first harvest in 1872 and initially sold picked olives but then constructed an oil mill in late 1886.¹⁸ Meanwhile, Ellwood Cooper started his grove in a similar fashion. He took 5,000 cuttings from the remnants of several mission orchards (the San Diego, San Fernando, Santa Barbara, San Buenaventura mission and from the "Tajiguas orchard") and started his operations in Goleta, near Santa Barbara.¹⁹ Cooper began planting his trees in February 1872,²⁰ and in 1879 sold 1,000 gallons of olive oil in San Francisco.²¹

Reports by Kimball, Cooper, and other successful growers and pamphlets and bulletins put out by the University of California's College of Agriculture, provided information on how to grow and process olives.²² Judith Taylor, in her history of the olive in California, noted that these publications "convey the mood of boundless optimism"²³ that surrounded olive growing. Olives were touted as easy to grow, requiring little irrigation or care, and suitable for almost all areas of California. "By 1885, California growers had learned to produce olive oil equal to the best imported oil" and the fewer than 15,000 olive trees that had existed in California in 1875 had increased to an estimated 2,500,000 trees in 1897.²⁴ Edward Wickson, Director and Horticulturist at the University of California's Agricultural Experiment Station, wrote in 1912 that the "tide of popular favor turned strongly toward the olive" in 1885, and that for the next twelve years "planting proceeded with enthusiasm amounting almost to infatuation."²⁵ The boosterism that accompanied the promotion of olive growing was in many ways similar to that which surrounded the large-scale planting of wine grapes, oranges, and even eucalyptus trees that during this same period. The *California Horticulturist* in an article in its August 1876 issue observed that:

In California everything is done on a large scale if at all. Grape vines are planted by the hundreds of thousands, and wheat fields extend to thousands of acres, and the groves of the forest trees are what in the East would be called extensive forests...Of late Californians have commenced the planting of forest trees, and this, too, upon the same extended scale which marks all their operations.²⁶



An image of the olive grove at the San Diego Mission. From: The City and County of San Diego: Illustrated and Containing Biographical Sketches of Prominent Men and Pioneers. (1888).

Olive trees were planted as an investment by wealthy individuals and by the end of the nineteenth century "as olive fever reached a high pitch, the demand for trees could not be met."³² This "irrational exuberance" around the olive business was supported by the "tendency to extrapolate too broadly from the profits of a few growers [such as Kimball and Cooper] and by lagging communication about crop failures and production problems."³³

In contrast to the expanding market for deciduous fruits during this period, the market for California olive oil was more limited than had been originally believed. When Mediterranean producers noticed the marketing efforts of the nascent California industry, they began increasing their exports of olive oil into the U.S. in the 1890s and lowered their prices below that of the domestic olive oil. Some of the price difference was due to adulteration of the imported oil with cheaper oils, such as cottonseed oil. Additionally, cottonseed oil by itself, which typically was only one-fifth or less the cost of olive oil, was heavily promoted, and in many parts of the country, its lack of taste was actually preferred to that of olive oil. "California oil producers had relied on the purity and wholesomeness of their oil as a selling point" but with no way to accurately test imported oil suspected of being adulterated (these tests would later be developed by chemists at the University of California, Berkeley). This combined with the lower costs of imported olive oil and domestic cottonseed oil led to a general depression in the market by 1897. By 1900, the press—with its tendency to oversimplify the realities of the olive industry in California—was declaring that the olive industry in California was dead.³⁴ Instead, after 1900 the production of pickled ripe olives rather than oil became the main outlet for California olives during the first half of the twentieth century³⁵ and production shifted from the coastal areas to the Central Valley.³⁶

The extent of olive trees planted in San Mateo County during the late-nineteenth century olive boom was much smaller than that found in the coastal areas in the southern part of

the state. No individual statistics were available on olives in San Mateo County in 1870 and 1880, but in the 1890 census zero acres of olives were listed in the table for subtropical fruits and nuts. In the 1900 census, the county is shown as having 5,580 trees of bearing age, but producing just 4,880 boxes of olives. The relatively low production of fruit produced to the number of trees seems to indicate that the olive industry was only marginal in San Mateo; by comparison, the ratio of olive trees to boxes of olives produced in Santa Barbara County was one to five.³⁷ By 1910, there were a little over 7,000 trees in the county, but by 1930, this number had declined to just 1,236 trees of bearing age.³⁸



Remnants of the olive grove planted by Judge Allen at the Hawthorns.

Agricultural Land Use at the Hawthorns

The Hawthorns has a long history of agricultural land use that stretches back to the Martinez Rancho. Maximo Martinez and his family came to the area 1834 and "settled into the farming life, raising cattle and horses and growing crops."³⁹ While logging was an obvious economic engine fueling the local economy, a number of agricultural enterprises developed in and around what would become Portola Valley. The area around the old Martinez Rancho eventually became populated with small farms, as well as large estates. Immigrants from Ireland, Portugal, Croatia, Italy, China, the Philippines, Chile, and Germany joined the Californios to raise strawberries, plums, pears, and other small-scale crops and orchards. The farmers in the valley also herded cattle and cut firewood to sell from their lands.⁴⁰

After Maximo Martinez's death in 1863, his son Antonio Martinez inherited 1,600 acres in the area between Los Trancos Creek and Madera Creek—an area that encompasses the present-day Portola Valley and the Hawthorns property. He leased much of his land in small acreages for orchards, vineyards, and vegetable gardens to local farmers who utilized the Los Trancos Creek, which was never known to run dry, as a ready source of irrigation.⁴¹ One hundred acres of Antonio Martinez's land near the Hawthorns was

purchased by Louis Nissen in 1885 who "immediately filed a subdivision map for four lots" and "within two weeks of the filing" Judge James Allen and his wife Ida Davis Allen had purchased three lots, totaling 82.62 acres, where they began development of their country home.⁴²

From the outset of their purchase, the Allens appear to have planned an extensive horticultural component for the property. Following the popular trend of the day, they set out grapes and olives, and, according to an article in the *San Mateo Times-Gazette* on December 25, 1886, planned to construct "a large barn and necessary store houses and out buildings." Although no map or photographs have been located that show the historic layout of the Hawthorns during these early days of the Allen development, various sources identified seven acres of grapes, 1,000 olive trees, ten acres of apples, eight acres of prunes, several acres of strawberries, and an unspecified acreage of peaches as having been on the property as some point during the Allen era.⁴³ Although the sizes of these plantings were smaller than strictly commercial orchards during this era, they were larger than what would have been necessary for the family's personal use and were overseen by a hired gardener or foreman.⁴⁴ Individually and collectively they represented a substantial financial and labor investment (since the trees and grape vines had to be purchased, planted, and maintained for a number of years before their first harvesting) and reflected both Judge Allen's ability to fund this type of venture and his expectation that the orchards would provide some income from their investment.

After the Woods family purchased the property in 1916, the primary focus of the land use at the Hawthorns appears to have shifted from horticulture to livestock. The Woods family added corrals and additional fencing and in 1918 removed the apple orchard to make more room for pasture.⁴⁵ Francis Woods had a keen interest in horses, and the couple raised thoroughbred horses.⁴⁶ Additionally, for many years she used the Hawthorns as a sanctuary for donkeys that had been retired for the San Francisco Zoo and for retired horses from the city's police department.⁴⁷ Frederick Woods, Jr. raised hogs as a hobby and added hog pens and a feed silo to the property.⁴⁸

Other than the removal of the apple orchard, no specific information has been located on how long the vineyard, prune orchard, peach trees, or strawberries existed or what happened to these horticultural features. Other than the olives, these features were not visible in aerial photographs from the 1940s.⁴⁹ Frederick Woods III explained in an interview in 1959, that his father was ill (he died in 1954) and that no care was given to the orchards and they "disappeared."⁵⁰ Today, the only vestiges of the extensive horticultural development from the Allen era are the olive grove (covering a little over nine acres) located on the slopes above (west) of the Hawthorns House and Barn and a smaller grove (covering about two and a half acres) near Alpine Road in the southwest corner of the property. The larger grove appears to be trees planted by Allen soon after he purchased the property; the smaller grove may have been planted then or soon afterward. Additionally, the olive trees at the Hawthorns may be the only remaining examples of olive groves in the Town of Portola Valley.⁵¹

The Allen barn remains on the property. Evidence of the Woods family interest in livestock and their agricultural land use at the Hawthorns includes: the four sheds and open pasture area south of the barn; open grasslands on the west side of the property;

and various examples of fencing along the property's boundaries, around the barn, and around the larger olive grove.

Apparently early in their tenure as owners of the property, the Allens planted Hawthorns, a small flowering tree that bloomed either pink or white. As the trees grew into a dense hedge, they became quite a tourist attraction in the spring months when blooming. By at least 1912, the estate had officially become known as the Hawthorns.⁵² Indeed, many Peninsula estates took on names that reflected the terrain or a specific feature or landscape element prevalent on the property or that described the property.

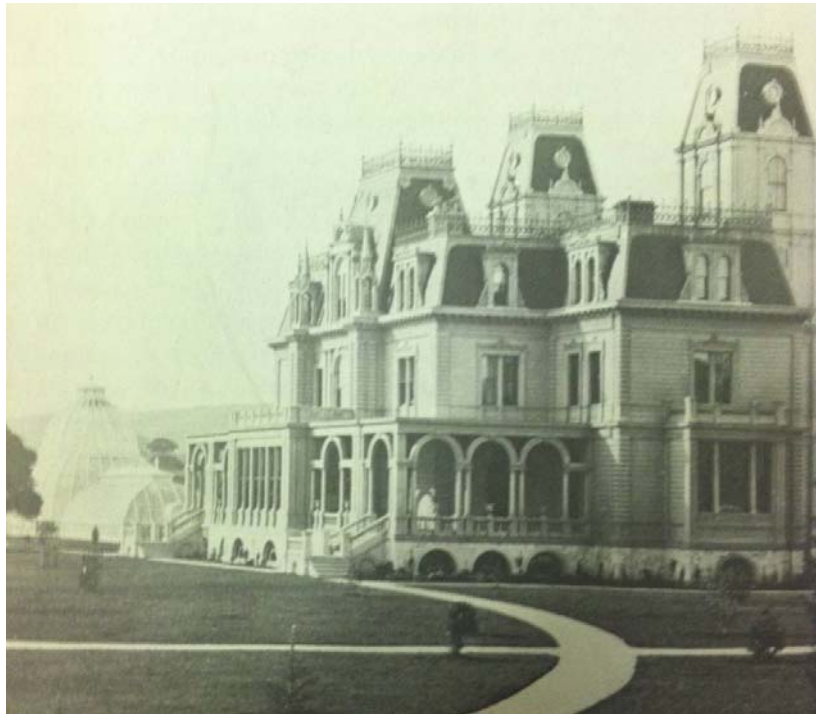
C. Architecture as Product of Social History

Establishing the Peninsula Estate Home

While the agricultural development along the Peninsula played a significant role in the economies of San Mateo, Santa Cruz and Santa Clara counties, equally significant were the many summer estates, of varying sizes and character, and even year round residences, that wealthy families developed along the San Francisco Bay Peninsula.⁵⁶ San Francisco's famously cool summer weather inspired country retreats for the upper class. Train service by the San Francisco and San Jose Railroad (SFSJ) to the Peninsula began in the mid-1860s. Many important San Francisco businessmen served on the SFSJ Railroad board of directors including, C. B. Polhemus, Peter Donahue, and Henry Mayo Newhall.⁵⁷ As rail service expanded, the small towns along the rail line like San Mateo, Burlingame, Redwood City and Menlo Park became frequent stops for travelers. These towns were ideally situated roughly mid-point on the Peninsula, where roads and rail lines between San Francisco and San Jose connected. Initially popular summer communities with several small-scale hotels, large-scale private estates were soon developed by John Parrot, William Kohl, Antoine Borel, as well as James Flood's Linden Towers, Faxon Atherton's Valparaiso, Anvinza Hayward's Hayward Park, Darius Ogden Mills' Millbrae, and William Ralston's Belmont. Leland Stanford's horse farm lay a bit farther south. Closer to Portola Valley, neighbors to the smaller estate developed by Judge Allen were be August Schilling (spices), Edgar Preston (attorney and winemaker), Charles Josselyn (ship chandlery), John Hooper (banker), and James Folger (coffee). Later, the towns along the Peninsula (sometimes named after these large estates) became commuter hubs, early suburbs of San Francisco, with families establishing year round homes, and businessmen commuting to the city via train service.



*Upper Image: Schilling estate house was located near Judge Allen's property.
Lower Image: Millbrae estate house and adjacent flower conservatory.*



During this period, Portola Valley's most famous resident Andrew Hallidie, inventor of San Francisco's cable cars, lived on an estate extending from Portola Road to Skyline. He was another of Judge Allen's neighbors with extensive land holdings in what became Portola Valley and Woodside. Hallidie's estate and house were of similar character and scale to Judge Allen's property. Hallidie began developing his 368-acre Eagle Home Farm in 1883, just a few years before Judge Allen purchased his property. The Hallidie farm apparently had some 20,000 fruit trees, two reservoirs with accompanying pipes to feed water to orchards and fields.

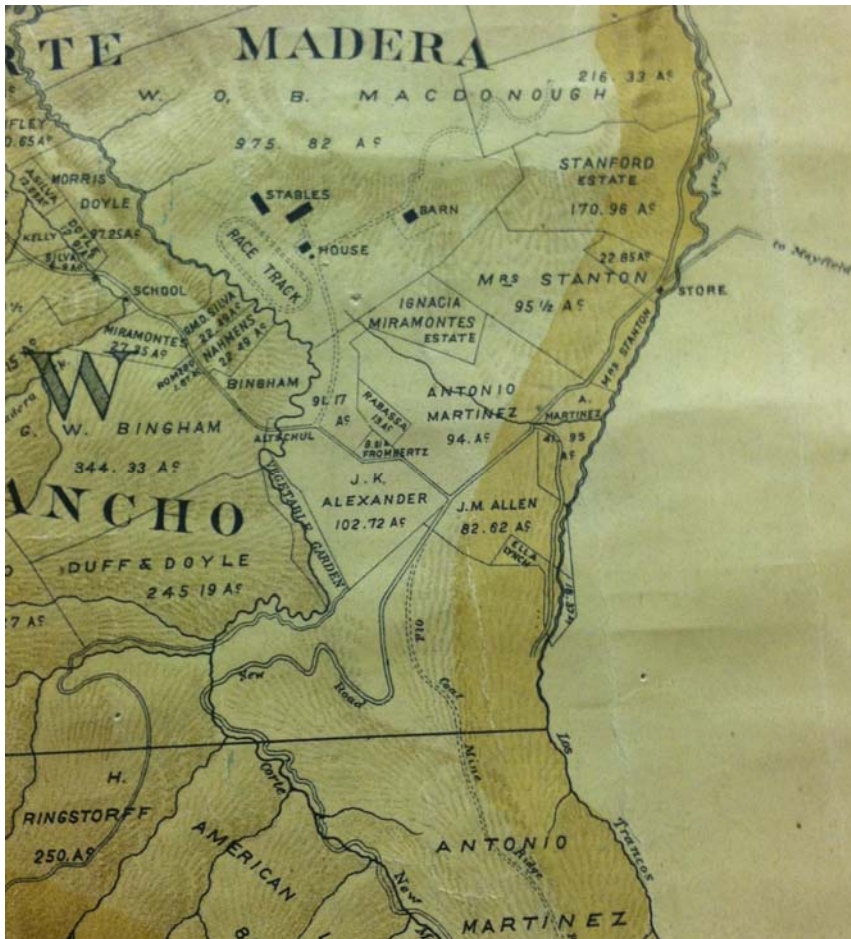
These smaller, farming estates were not the large-scale, grandiose mansions with landscaped gardens like those developed by Darius Mills and August Schilling. The Hawthorns, and other somewhat smaller-scale estates, like Andrew Hallidie's estate represented the merging of the developing agricultural uses and the recreational or leisure activities that attracted middle and upper class San Franciscans to the Peninsula. The Hawthorns developed as an excellent example of a "gentleman's farm."



The home of Andrew Hallidie was situated in a small valley, where he planted many fruit trees.



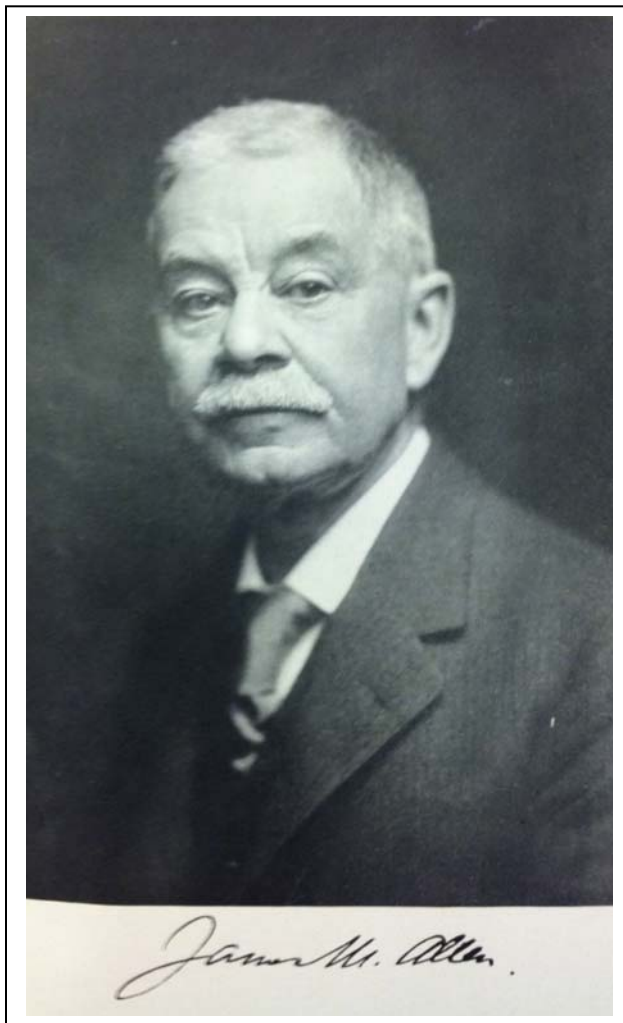
Davenport Bromfield's 1894 map of San Mateo County.



A detail of Davenport Bromfield's 1894 Map of San Mateo County clearly showing J. M. Allen's 82 acres. North of Allen's property lay the Stanford Estate, and the large estate of W. O. B. MacDonough, with stables, barn and a race track identified. Hallidie's property was just off the upper left side of the map.

The Allen Family Era – Gentleman’s Farm & Country Estate

It was in this tradition of the Peninsula estate home that Judge James Monroe Allen, and his wife, Ida, began a search for a suitable property. Judge Allen was born in Bethlehem, Ohio in 1844.⁵⁸ His family later relocated to Chicago and he attended high school in that city. He entered Yale University, graduating in 1867. Upon graduation from Yale, Allen returned to Chicago, attended law school and was admitted into the Illinois Bar. He practiced law in Chicago for about three years. By 1874, (at the age of thirty), Allen relocated to San Francisco and joined the law firm of Lloyd & Newlands. Allen was soon settled in San Francisco, becoming involved in several organizations, including the Yale Club on the Pacific Coast.⁵⁹ He must have made his place quickly in San Francisco’s legal circles, because in 1879, at the age of 35, Allen was voted a Superior Court Judge.⁶⁰



On December 29, 1881, Judge Allen married Miss Ida M. Davis, also a native of Ohio. He continued to serve as Judge, being voted presiding Judge of Superior Court.⁶¹ *The Daily Alta California* endorsed him for Judge on November 7, 1882.⁶² Judge Allen resided at the Palace Hotel the year before his marriage. After his marriage, he and his new wife, Ida, lived in a house or apartment at the southeast corner of Green and Buchanan Streets in San Francisco from 1882 to 1888. After that time, San Francisco City Directories list their residence as either San Mateo or Menlo Park, indicating their move to the Peninsula and the Hawthorns.⁶³

The first of the Allen children, Harriet Elizabeth, was born October 28, 1882 followed by a second daughter Ruth M. (February 2, 1884), then a son, Francis Frederick (January 1, 1886).⁶⁴ Given their expanding family, it appears that by early 1886, the Allens decided to invest in a property on the San Francisco Peninsula. The Allens acquired a piece of land in the old Martinez Rancho el Corte de Madera from one of Martinez’s descendents.

The January 23, 1886 edition of the *San Mateo County Times-Gazette* noted that in Searsville:

Judge Allen, of San Francisco, has purchased a tract of land from Mr. A. Martinez and is at present busy putting the ground in proper condition for vines. It is also the intent of Judge Allen to engage extensively in the culture of fig and olive trees. His success will be beneficial to our locality.⁶⁵

The *San Mateo County Times-Gazette* reported again later in 1886, on Christmas day, in fact, that in Searsville:

Judge Allen of San Francisco recently purchased about 100 acres of the Martinez tract. Seven acres were set out in grapes and about 500 olive trees were planted. The olives have thrived splendidly. About an equal number will be planted in the spring. Judge Allen has several thousand feet of lumber on the ground, and will soon construct himself a summer residence, a large barn and necessary store houses and out buildings.⁶⁶

Between 1887 and 1888, when the Allen residence was finally complete, the *San Mateo County Times-Gazette* reported several times on the building progress at the property. In July 1887, the newspaper noted: "Judge Allen is making arrangements, and will shortly commence the construction of his country residence. He expects to occupy it by November 1st."⁶⁷ A month later, on August 13, 1887, it was reported that in Searsville, "the lime and cement to be used in the construction of Judge Allen's residence has been passing here from Redwood City station during the week."⁶⁸ Then just two weeks later, at the end of August 1887, a longer account of the progress on the house, which included some interesting details, including the name of the architect, appeared in the *San Mateo County Times-Gazette*:

Searsville: On Judge Allen's place Mr. Tannahill has put in a ram, which pumps from the Trancos water enough to supply all the needs of the place...Mr. James Tannahill is booming the valley architecturally...He has nearly completed the outside framework of Judge Allen's fine residence. Architect W. F. Smith says the carpenter work on this house is the best he ever had done on this coast. Mr. Tannahill is also at work on the wineries of Messrs. Preston and Hopper.⁶⁹

Interestingly, by the time the Allens occupied the house in December 1887, the Searsville heading in the "Town and Country" section of the *Times Gazette* had been replaced with the name "Portola Valley." This likely reflects the slow demise of Searsville, as the dam was being planned and logging had dwindled in the area. At any rate, the newspaper reported that in Portola Valley (not Searsville): "Judge Allen has moved into his new home built by Messrs Brown and Tannahill last summer."⁷⁰

Just a few weeks later, at the start of 1888, the *Times Gazette* again reported on the Allen property, but this time in context with the other projects in the vicinity detailing the "prosperity" that had come to the valley. Again in the "Town and Country" section covering Portola Valley, the reporter commented:

The best evidence of prosperity in this valley is the number of improvements in the way of buildings that have been erected during the

last year. Mr. Preston has built a three-story winery, the dimensions of which are 50 x 100 feet. It is built of rock and has a capacity of 173,000 gallons. J. A. Hooper also has built a two-story winery. The walls are of concrete, and it has a capacity of many thousands of gallons. Judge Allen has erected a two story residence at his place on the Los Trances creek near the Martinez place. Mr. Lynch of San Francisco has made some improvements on his property adjoining Judge Allen's that we understand he intends making many other improvements in the spring.⁷¹



An 1893 image of the front of the Allen house, as originally designed by William F. Smith, with his children and their nurse, Bridget Cox, pictured. Children are left to right: Ruth Mary (1884), James Kirk (1889), Clara Adalaide (1891), Harriet Elizabeth (1882) and Francis Frederick (1886).

It is unclear if there were existing structures on the property prior to the Allen family purchasing the property. Based on its appearance and features, the Cottage could pre-date the 1886-87 Hawthorn House. It is a small one-story, plus attic, wood-frame house that has elements of a Carpenter Gothic cottage, including the steeply pitched dormers on the front and rear. The house could also have served the Allens, or their caretaker, for a short period of time while they awaited the construction of Hawthorn House. Other surviving Bay Area Carpenter Gothic Houses tend to have a slightly earlier construction date (usually 1860s and 1870s.) There is no historical documentation as to whether there were structures present on the site when it was purchased by Judge Allen. It is possible that the Cottage could have been constructed by descendants of Maximo Martinez or perhaps squatters on the land.



The simple, center gabled dormer set within a hipped roof gives the Cottage the feel of a small, Carpenter Gothic cottage. Image from Portola Valley Town Archive, August 2008.

The Carpenter Gothic (also known as the Victorian Gothic or Gothic Revival) was popular in the United States from 1840 to 1880, and slightly longer on the West Coast. Steeply pitched roofs with steep cross gables or dormers were the norm for this style. Often, decorative eaves or trim pieces ornamented the rooflines of these wood-framed structures. Several pattern books such as Andrew Jackson Downing's *Cottage Residences* and *The Architecture of Country Homes* promoted and popularized the rural suitability of the style.⁷² While not as decorative as some other examples, the Cottage at the Hawthorns has the symmetrical front and rear dormers and steeply pitched roofs often found in the Carpenter Gothic.

Examples of some important, wood-framed Carpenter Gothic houses / buildings (non-ecclesiastical) on the Peninsula include:

- Commodore Watkins House in Atherton (moved, on National Register);
- El Cerrito, W. D. M. Howard's House in San Mateo, reportedly a pre-fabricated structure (no longer extant);
- Lathrop House in Redwood City (National Register);
- 546 Purisima Street, Half Moon Bay;
- Shine House, Woodside (Whiskey Hill Road) and
- Sands House, San Mateo (45 S. Delaware Street).⁷³

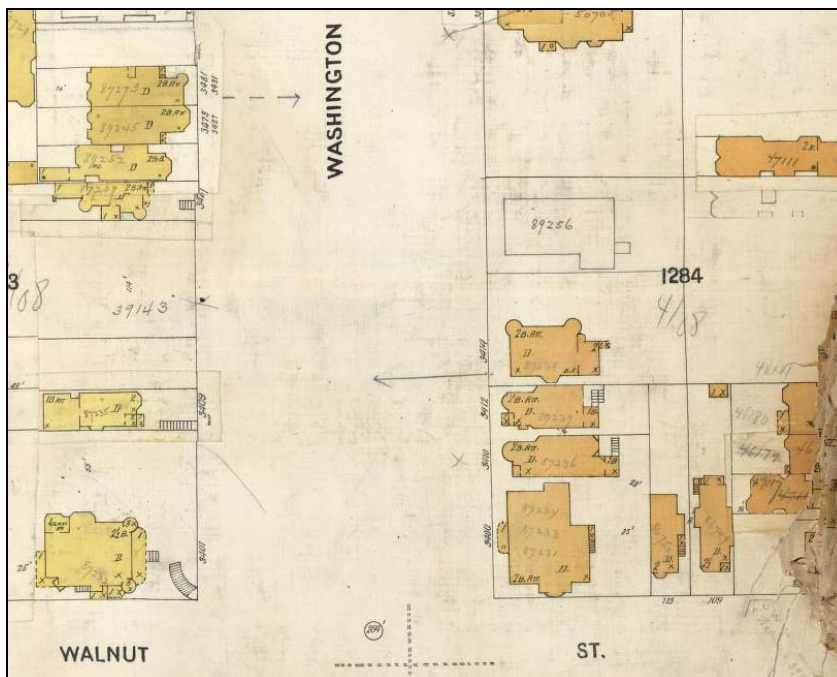


The Commodore Watkins house in Atherton, an early Carpenter Gothic Style house on the Peninsula.

The Cottage also has some similarities to the Hawthorn House, further indicating that perhaps it was built by the Allen family prior to constructing the larger, much more elaborate, Hawthorn House. The consistent features include: the overlapping eaves at the roofline and the shingles below the eaves. The roof pitch and the steeply pitched dormers are more in keeping with the Carpenter Gothic than the Shingle Style employed for the Hawthorn House. The interior wood tongue and groove flooring and wall finishes are also similar in character. What is clear is that the Cottage could not have accommodate the growing Allen family, and whether it was present on the site or constructed by the Allens, they certainly did not use it to house their entire family for long.

The fourth Allen child (James Kirk) was born March 23, 1889 followed by the last Allen sibling, Clara Adelaide (circa 1891 to date no birth record has been found). An 1893 image shows all five Allen children and Clara appears to be about two years old in this photograph. The Allens settled into a quiet existence at their country house (it does not appear that they kept a San Francisco house during this period). They had a nurse or governess for the children, a Miss Bridget Cox, and apparently several other household staff.⁷⁵ Interviewed by Portola Valley town historian Dorothy Regnery in 1959, Ruth Allen remembered a “most perfect childhood” with ponies, dogs and horses. She recalled that her father planted “every kind” of tree, and that there were wonderful orchards. She also described large expanses of lawns.⁷⁶ Ruth Allen also recollected that at about age thirteen she entered a boarding school in San Francisco and that when she was 15 her parents moved to a house in San Francisco. These remembrances of Ruth Allen are confirmed by real estate announcements in local newspapers that indicate the Allens did indeed acquire a San Francisco house when their older children reached school age. They also kept what would become more of a summer home, the Hawthorns.

It appears that Judge Allen did both commute into the City and spend time at his estate. He also apparently took rooms in San Mateo. Several San Francisco Blue Book (society listing) entries list Judge Allen as living at the Grand Hotel in San Mateo, right on the rail line, making his commute somewhat easier at times. Perhaps tiring of the commute into San Francisco, in 1896, the Allens purchased a San Francisco city lot for \$5,000 at 3400 Washington Street where it intersects with Walnut Street, adjacent to the Presidio of San Francisco.⁷⁷ Two years later in 1898, they again looked to architect William. F. Smith to design a house for them on their newly acquired lot on Washington Street.⁷⁸



A detail of Sheet 400 of the 1905 Sanborn Map of San Francisco showing the corner of Walnut and Washington Streets (lower right hand corner in detail). The Allen house had a rounded porch facing Washington and a bay window facing Walnut.

It appears that between 1899 and 1916, when Ida Davis Allen sold the Hawthorns to the Woods family, the Allens split their time between their San Francisco house on Washington Street and the property in Portola Valley. During this period, it appears the Allens either hired caretakers or had local Portola Valley residents check in and use their property. The *Palo Alto* reported on January 28, 1903.

Dougherty Brothers, of the Allen place near Portola, are preparing ground for strawberries. They have already planted several acres and intend to add a great many more. It seems the berries grown in this locality bring a better price in the San Francisco market.

William F. Smith, Architect – A Country House & A City House

For both their country and city houses, the Allens engaged William F. Smith, an architect who appears to have practiced in California from 1877 to about 1910. Smith came to California from Boston sometime after 1873. There is only limited information about Smith's training and life before he came to California. An article in the *Mariposa Gazette* in March 1877 about the organ making industry, noted that "these organs are from plans prepared by William F. Smith, architect, late of Boston."⁷⁹ An architect by the name of William F. Smith is listed in the 1873 Boston City Directory. It appears likely that between 1873 and 1877 Smith left Boston for California. The 1910 census records indicate William F. Smith was an "architect of houses," 65 years old, born in 1855 in Massachusetts, divorced, and living at the Hotel Holland on Ellis Street in San Francisco.⁸⁰ This indicates Smith was about 22 years old when he came to Mariposa. To date, an obituary for Smith has not been found.

San Francisco City Directories indicate that Smith was in practice in San Francisco by at least 1880. He is not listed in the 1877 – 1879 San Francisco City Directories. The 1880 City Directory listed him as an architect with his business address at 318 Pine Street. Several other architects had their office in this building at that time including: Percy & Hamilton; George A. Bordwell; and Albert A. Bennet. Smith's residence was at 1827 Jessie Street.

Smith seems to have been fairly prolific, though his works have not been extensively studied. His other projects include: a house for Dr. Thayer, also on Washington Street (1881); a house facing Lafayette Park at 2000 Gough Street near Clay for Webster and Beulah Hobbs Jones (1885); work for Adolf Sutro at the Cliff House, described as six stores and tenements (1888); a series of houses at 2505, 2507, 2509, 2511 Pacific between Steiner and Pierce (1889 – 90) built for James Stewart, who leased them as rental housing; a house for Harry F. Woods on Vallejo Street near Buchanan (1890); and the Ellinwood Mansion at 2799 Pacific at Divisadero Street (1894) for Dr. Charles Ellinwood.⁸¹ *The California Architect and Building News* index identifies about 45 projects by William F. Smith from about 1881 to 1892.

Smith appears to have had a short-lived partnership with architect, Eugene Freeman, who was the designer of the famous Dunsmuir House in Oakland. It appears that Freeman and Smith designed the San Francisco Ellinwood Mansion at Divisadero and Pacific together in 1893. *The California Architect and Building News* lists about 20

projects for the partnership from about 1890 to 1897. The most important of these being the Ellinwood Mansion at Divisadero and Pacific.



The Ellinwood Mansion at Divisadero and Pacific in San Francisco by the short lived partnership of Freeman and Smith.

Smith's business ventures appear to have gone beyond the building industry. Perhaps drawing on his earlier work with organ design, Smith tinkered with improvements to the telephone. Smith convinced Judge Allen and several other prominent San Franciscans to fund a business venture for an invention he designed to make telephone use easier:

No more shall we hear the soft voice of the "hello" girl or the plaintive sound of the phonograph sweetly murmuring "Call again, line's busy"; no more shall good citizens swear under their breath at the delays and mistakes of the present system, for a new era in telephones may soon dawn upon a long-suffering public. If the automatic telephone invented by William F. Smith, the well-known architect, is put in use in this city all this will come to pass. The labor of six long years was exhibited at 202 Sansome Street yesterday, and should the machine give as much satisfaction in actual use as it does experimentally the inventor's work will be crowned with success.⁸²

In 1902 a number of gossipy newspaper articles detailed the end of William Smith's marriage to Maud A. Smith. Mrs. Smith alleged cruelty and detailed a number of financial mishaps on the part of her husband. The divorce was granted on June 5, 1902 as reported by the *San Francisco Call*: "Judge Murasky granted Maud A. Smith a divorce from William F. Smith yesterday on the ground of extreme cruelty. Smith is a member of the Pacific Union Club and a prominent architect."⁸³

Smith also designed the Bishop Museum in Honolulu, Hawaii. Founded in 1889 by Charles Reed Bishop (1822-1917), Hawaii's first banker, the museum was built as a memorial to his wife, Princess Bernice Pauahi (1831-1884), the last of the royal Kamehameha line.⁸⁵ It is unclear how Smith secured this commission, but the building is distinctly Richardsonian Romanesque after the famous Boston architect, Henry Hobson Richardson. In fact, Smith's selection of the style used for Allen house was also inspired by an east coast trend, the Shingle Style. While he would have been young, it is possible that Smith worked for Richardson or admired Richardson's work while Smith was living in Boston.



The Bishop Museum in Honolulu designed by William F. Smith in the Richardsonian Romanesque.

The Shingle Style – “The Architecture of the American Summer”

For the Allen's Portola Valley home, William F. Smith designed what appears to be a very early Shingle Style house for the Bay Area. The Shingle Style was just reaching California in the mid to late 1880s. Described by architectural historian Vincent Scully, as the “Architecture of the American Summer,” the style emerged on the New England shores, merging the earlier Victorian-era Queen Anne and Stick Styles with a more purely American style.⁸⁶ While the Allen's Hawthorns House had some elements of the Queen Anne or Stick Styles, such as the original porch columns, its strongest visual qualities are clearly inspired by the newly popular Shingle Style.

Several notable east coast architectural firms helped to popularize the emerging Shingle Style through their design of large "seaside cottages" for wealthy New Englanders. Perhaps the most famous Shingle Style American house was “Kraggsyde” (1883), the summer home commissioned by Bostonian G. Nixon Black. Designed by Peabody and Stearns, the house was built atop a rocky shore near Manchester-By-the-Sea, Massachusetts. Another notable example is the William G. Low House, constructed in Bristol, Rhode Island in 1887 and designed by the New York architects McKim, Mead & White. The same firm designed Newport, Rhode Island's Casino in 1880, which became a famous retreat for wealthy Bostonians. These three projects epitomize the high mark of the popularity of the Shingle Style. On the West Coast, the Shingle Style evolved into the First Bay Tradition, espoused in the work of A. Page Brown, Bernard Maybeck, Willis Polk, A. C. Schweinfurth, Ernest Coxhead, Albert Farr and Julia Morgan.⁸⁷ In looking at the scholarship on the Shingle Style in California, it does indeed appear that Smith's interpretation of the Shingle Style for the Allen family at Hawthorns appears to be a very early use in California.



Kraggsyde, one of several large scale estate homes that influenced the development of the Shingle Style throughout the United States in the early 1880s.

Highly publicized, William F. Smith certainly looked to the above examples, as well as others cited in the architectural journals of his day, when designing Hawthorns. While it is on a smaller scale, many of the elements of a classic Shingle Style house are present at Hawthorn House.

Flourishing between 1879 and 1890 (and continuing later on the West Coast), the Shingle Style featured large-scale, wood frame residential structures sheathed in wood shingles, often intended to emulate the undulating patterns of masonry. Typically of a free-flowing, open plan with frequent interpenetrations between interior and exterior space, the houses had open porches and the irregular roof lines. Additional common elements include:

- an irregular, complex form with wood shingle siding (often of several varieties or shapes) on the entire building;
- complex but narrow roof with multiple gables, combination hip and gable;
- dormers, eyebrow dormers, conical tower roof and minimal eave extensions;
- curved surfaces and shapes (curved bays, eyebrow dormers, wide-arched porch openings, Palladian windows);
- horizontal emphasis in overall forms;
- multi-pane wood windows (casement or double-hung), sometimes over-scaled; and
- prominent recessed front porch over half of the front elevation, with the other half of the front elevation dominated by a curved or otherwise distinguished bay.⁸⁸

The house that William F. Smith designed for the Allen family appears to be a very early use of the Shingle Style in the Bay Area. Smith's design for the Hawthorns included key elements of the Shingle Style such as: over-scaled wood windows, a prominent front porch, use of multiple roof shapes and sizes, shingles of varying shapes and sizes covering exterior surfaces, wide overhanging eaves with decorative brackets, and masonry chimneys.

Another early house in this style was the Reverend Joseph Worcester's house in Piedmont, near Oakland (1876-77). Worcester was not just a minister, he was a mystic, and amateur architect, who is often credited with developing the First Bay Tradition, a regional interpretation of what evolved on the east coast as the Shingle Style. The architects Willis Polk and Ernest Coxhead designed several houses on San Francisco's Russian Hill in the 1880s and 90s that were early variations on the Shingle Style. These Russian Hill houses and works by other Bay Area architects including Bernard Maybeck, A. Page Brown, John Galen Howard, Julia Morgan, Louis Christian Mullgardt, and A. C. Schweinfurth formed the early foundations the Bay Tradition. Both Polk and Schweinfurth worked in Brown's office. William F. Smith was a contemporary of these architects. Certainly, the house designed for Judge Allen by Smith falls into this category and is indeed an early example.

An Earthquake, Weddings, and the Convent!

Newspaper accounts indicate that the Allens and their children were active in San Francisco society circles after establishing their San Francisco residence. For instance, in November 1902, the *San Francisco Call* noted that “Mrs. James Monroe Allen and the Misses Ruth and Elizabeth Allen” attended the Daughters of the Confederacy Masquerade Charity Ball. The girls would have been 18 and 20 years old.⁸⁹ Further pointing to his stature in the community, Judge Allen served as an honorary pallbearer at the funeral of San Francisco’s former mayor, William Alvord, in December 1904 with a number of other society leaders including, George A. Newhall, uncle to Frances Newhall Woods who would later acquire the Hawthorns.⁹⁰ John Parrot and A. J. Ralston were also attendants at Alvord’s funeral; they too had large estate houses on the Peninsula.

In February 1904, the *San Francisco Call* reported that “in attendance at a charming dance given at the Postlethwaite home on Pacific Avenue were. . . Misses Ruth and Beth Allen.” Interestingly, also listed as partygoers at this event were both their future husbands, J. O. Burrage and Lucius Allen.⁹¹ The Postlethwaite house, situated along the Pacific Street wall adjoining the Presidio of San Francisco, was designed by Albert Farr the year before in 1903 and it has become a Shingle Style landmark in San Francisco.



A view of the Edward Bullard, Robert Postlethwaite and Hugh Postlethwaite houses in order along Pacific Street at the Presidio wall. This group of Shingle Style houses were designed by Albert Farr in 1903.

On April 18, 1906 disaster in the form of a massive earthquake struck San Francisco, igniting fires across the city that would burn for days. The great conflagration burned most buildings from the waterfront to Van Ness Avenue. Since the Allen's house was well west of Van Ness, their Washington Street house would have been primarily undamaged (at least by the fire).

Just six weeks before the earthquake on March 9, 1906 the *San Francisco Call* gossiped about Ruth Allen's engagement to her cousin, Lucius Allen:

One engagement rumor has blossomed into fact and the announcement of Miss Ruth Allen's betrothal to Lucius Allen is being received with pleasure, by many who have been watchful for the news. Miss Allen is the daughter of Mr. and Mrs. James Munroe Allen and a sister of Miss Elizabeth Allen, the fiancée of J. Otis Burrage. The wedding will probably be an early fall event.⁹²

About five weeks after the devastating earthquake, the *Call* again reported on the wedding of the engaged cousins: "The wedding of Miss Ruth Allen and Lucius Allen will take place in June at the country home of the bride's parents at Menlo Park. Judge and Mrs. Allen, with Miss Ruth and Miss Elizabeth left for Menlo several days ago."⁹³

Perhaps once they arrived at the Hawthorns, they realized that the house, because of damage by the earthquake, could not be made ready in time for the wedding. Whether the Hawthorns was extensively damaged, or if because so many people were displaced and disrupted by the recent earthquake, the Allens decided to hold Ruth's wedding in San Francisco. A few days later on June 3, 1906 an announcement describing the intended nuptials was published:

Miss Ruth Allen will lead as a June bride, her marriage to Lucius Allen to occur next Wednesday, June 6, at the home of her parents, Judge and Mrs. J.M. Allen on Washington Street. Following the recently established precedent for quiet, the wedding will call no guests but the relatives of each family, and after, a short wedding journey Mr. Allen will locate with his bride in this city. Judge and Mrs. Allen with Miss Ruth are still in their Menlo home.⁹⁴

As noted in the article above "following the recently established precedent for quiet", the Allen's country home was not to host a wedding, instead the ceremony was moved to their city house. A full description of the occasion appeared the following week:

An event of deep interest to San Francisco and all her environs was the marriage yesterday of Miss Ruth Allen and Lucius Allen, both of whom are especially well known and favored young people of the very exclusive set. The home of the bride's parents, Judge and Mrs. J. M. Allen on Washington Street, was prettily prepared for the ceremony, which took place at 3:30 o'clock in the presence of only the immediate relatives. The bride was served by her sister, Miss Elizabeth Allen, as maid of honor, with Wyatt Allen standing as best man for his brother. Father Pius Murphy read the impressive service, after which there was an informal reception

before Mr. and Mrs. Allen departed on their wedding journey. Only a brief absence will ensue, the young people soon to settle in cozy apartment near Judge Allen's home.⁹⁵

Just two weeks after serving as maid of honor at her sister's wedding, Elizabeth Allen married Otis Burrage, this ceremony also took place at her parent's city house. It was equally covered in the press:

Miss Elizabeth Allen and Otis Burrage pledged their life vows last Tuesday afternoon, the marriage taking place at the home of the bride's parent's Judge and Mrs. J. M. Allen, this city. Though celebrated with the same quiet which characterized the nuptials of Miss Ruth Allen and Lucius Allen a few weeks ago, this wedding was daintily surrounded, decoration of greens and blossoms making the house attractive, and in keeping with the winsome bride. The personnel of guests was nearly identical with that of the wedding, save for the bride and matron of honor. Mrs. Lucius Allen served on this occasion served as Matron. Mr. Burrage was attended by Walter Goldsborough, with Father Pius Murphy officiating again. The bride wore a gown of heavy cream satin and Irish point, her bridal veil being that of her mother's. After an informal reception and felicitations, Mr. and Mrs. Burrage left for a brief wedding trip and will afterwards be the guest of Judge and Mrs. Allen for a period before leaving for their home in Nevada.⁹⁶

After the pain and devastation of the earthquake, followed by the excitement of the nuptials of their two oldest daughters, the *San Francisco Call* reported on June 26, 1906 that "Judge and Mrs. James M. Allen will spend several weeks at their summer home in Menlo."⁹⁷ It is quite possible that the Allens retreated to the Hawthorns to oversee repairs to the property. Given the close proximity of their estate to the San Andreas Fault, it is almost certain the house and outbuildings sustained some damage. Accounts from other Portola Valley residents reported that the water tanks along Portola Road were knocked down, that the Boos house along Los Trancos Road, was severely damaged, including the kitchen being separated from the rest of the house. The O'Sullivan house was a shambles inside and other Portola Valley neighbors reported that chimneys had fallen. Additionally, the earthquake caused a large fissure in the earth that was visible in many places in Portola Valley. Stanford's Stephen Tabor's account details the fracture: "through the Portola Valley and for about three miles northwest of Woodside, the fracture runs in a continuous and almost straight line."⁹⁸

Further, in an official report of the earthquake by the State of California, damage was described in Portola Valley and while Judge Allen's house is used as a point of reference (Road from Judge Allen's southward) to describe the situation, the Hawthorn House was not mentioned specifically in this report.⁹⁹

At the end of what had been a busy year, in December 1906, it was observed that "much sympathy is felt for Judge J. M. Allen who has been so seriously ill at his home on Washington Street, but his friends are now rejoicing in the fact that he is decidedly better and it is hoped that he will soon be well."¹⁰⁰

Almost a year later, the *San Francisco Call* informed that, the Allens' youngest child was home from school in Santa Barbara:

Miss Clara Allen, who had been at Santa Barbara at school all winter, has returned to San Francisco for the summer. Miss Clara is the youngest sister of Mrs. Otis Burrage and Mrs. Lucius Allen and is very much like Mrs. Allen in appearance. She will be one of San Francisco's debutantes the season after next.¹⁰¹

Indeed, the following October, Clara and her cousin were presented to society at a formal occasion at the Allen home on Washington Street:

Mr. and Mrs. James Monroe Allen and Mr. and Mrs. John C. Kirkpatrick, Miss Kirkpatrick and Miss Allen have sent out cards for a tea to take place Thursday afternoon, November 5th from 4 to 7 o'clock, in the Allen home at 2400 (sic) Washington Street. This affair will mark the formal presentation to society of these attractive debutantes, who are cousins, and have elected to enjoy their social triumphs this winter together.¹⁰²

The youngest Allen daughter did not apparently have the same desire as her older sisters for a society wedding. In June 1912, an article appeared in the *San Francisco Call* announcing that Clara Allen, the youngest of the Allen children, would enter a convent in Paris. Interestingly, this article also points to a link between the Allen and the Woods family (who would four years later purchase the Hawthorns from Judge Allen's widow, Ida Allen). Clara had apparently been a bridesmaid at Frances Newhall Woods' wedding. The article reported:

Miss Clara Allen, daughter of Judge and Mrs. James Monroe Allen, and one of the most popular girls in younger social circles of the city, has left for Europe to become a nun. She will enter a convent in Paris. At the marriage of Miss Frances Newhall and Frederick Nickerson Woods Saturday, Miss Allen was one of the bridesmaids, and she won the ring in cutting the bride's cake. That Miss Allen had long intended to take up a religious life was known to her many friends. With her cousin, Mrs. Alan Mac Donald, then Miss Suzanne Kirkpatrick, daughter of Colonel John C. Kirkpatrick, she made her debut at a large tea given at the Fairmont two years ago, and for a time she was an active member of the Green way set. She is a sister of Mrs. John Otis Burrage and Mrs. Lucius Allen, Francis Allen and James K. Allen. In addition to the family home in Washington street the Allens own a country estate, "The Hawthorns," at Menlo Park. Judge Allen is one of the best known clubmen in San Francisco, being a member of the Pacific Union, the University and the Cosmos clubs.¹⁰³

While he was called "Judge" for the remainder of his career, James Monroe Allen was only a judge for a brief period of time. His law practice flourished and Allen took on several important clients including the Bank of California and the Sharon Estate. Another interesting link between the Allen and Woods families is their apparent involvement in the interests of the Bank of California. The September 6, 1911 *San Francisco Call*

included a statement about the Bank and its shareholders. James M. Allen and E. W. Newhall, the father of Frances Newhall Woods, who later purchased the Hawthorns, are listed as signatories of the Bank of California statement.¹⁰⁴

Judge James Monroe Allen died on May 6, 1913, at age 69. A formal obituary for Judge Allen has not been found in Bay Area newspaper archives. It is not known how the Allen family used the Hawthorns after Judge Allen's death.

The Woods Family Era – Upgrades to the Property

While Judge Allen died in 1913, it was not until 1916 that his widow, Ida Davis Allen, decided to sell the family's beloved Portola Valley property. She found an interested party in a family whom the Allens had known for some time, Francis Newhall Woods and her new husband, Frederick Nickerson Woods. The Allen's youngest daughter, Clara, had been an attendant at the Newhall-Woods' 1912 wedding. The local Redwood City newspaper reported the sale of the Hawthorns in July 1916. "The old homestead of the late James M. Allen at Portola has been sold by Baldwin & Howell of San Francisco to Mrs. Frances N. Woods of San Francisco. It consists of 85 acres and lies immediately west of the Stanford holdings."¹⁰⁵ Just a month later, the same paper indicated that the Woods would be upgrading the property. "Mr. and Mrs. Frederick N. Woods, Jr., who recently purchased the Judge Allen property near Portola, are making extensive improvement on the place which they intend to use as their summer home. The property consists of 100 acres of orchards, gardens and lawns."¹⁰⁶

The Woods and Allen families were linked through social circles and close friendships. A newspaper account of Clara Allen's decision to enter a Catholic convent solidifies the fact that the families were indeed very close:

At the wedding supper of Miss Frances Newhall and Frederick Wood the ring fell to Miss Clara Allen when the bride's cake was cut. Now it seems that the omen was unreliable, for Miss Allen is about to enter a convent in France. She has already started for Europe, and will go across on the same steamer with Mr. and Mrs. Frederick Wood. Miss Allen is the daughter of Mr. and Mrs. James M. Allen. She made her debut two years ago with her cousin, Suzanne Kirkpatrick, now Mrs. Allan Macdonald. Her grandmother, the late Mrs. S. K. Davis, was the favorite sister of the late United States Senator William Sharon (author's note: Nevada Senator from 1875 to 1881). It was thought at one time that the Senator might adopt the daughter of his favorite sister, as the girl made her home with them for years before her marriage (author's note: to Judge James Monroe Allen). She (author's note: Ida Davis married to Judge Allen) was a graduate of the College of Notre Dame at San Jose, but her folks were staunch Protestants. Through the influence of Mrs. Sharon, the young woman (author's note: Ida Davis) joined the Catholic Church, and now her daughter has determined to enter a convent, although her family would prefer that she should not take up the life of a recluse. It was thought that she might be weaned from the idea, but she has remained firm in her resolution.¹⁰⁷



Frances Newhall Woods hailed from an old California family. Her grandfather was San Francisco pioneer Henry Mayo Newhall (pictured to the left), who had been an auctioneer on the east before traveling west.¹⁰⁸ Arriving in California in 1850 in search of gold, Newhall became sick during an overland trip across Panama. The illness delayed his arrival in gold country by six months and he realized at his onset there that many mining sites had been claimed. Somewhat disgruntled, he returned to San Francisco to begin his eastward trip home. While waiting for his return ship, Newhall watched as other ships arrived in port, unloaded, and sold cargo. He put his auctioning skills to work and within two years, the firm of H. M. Newhall & Company was thriving.

His business prospered and Newhall began investing in railroads. By his fortieth birthday, he had become president of the San Francisco-San Jose Railroad Company, and was building a line between to the two cities.

Real estate and ranching became Newhall's next great enterprise. He invested the profits of his auction and railroad businesses in San Francisco real estate and in the purchase of Spanish land-grant ranchos in central and southern California. Between 1872 and 1875, Newhall acquired 143,000 acres from Monterey County to Los Angeles County.

In 1849 Newhall married Sarah Ann White and they had four children. Sarah died in March of 1858, and a year later Newhall married his wife's sister, Margaret Jane White, with whom he had two additional children. After Newhall's death in 1882, his widow and his five surviving sons incorporated his ranch properties into The Newhall Land & Farming Company.



The five Newhall sons clockwise from top left: William, Walter, Henry, Edwin (Frances' father), and George pictured about 1873. From Virginia Whiting Newhall, Edwin White Newhall, 1917.

Frances Newhall was the daughter of Edwin White Newhall (a son of Henry Mayo Newhall and his first wife Sarah Ann White). Frances grew up in San Francisco, living a somewhat storied lifestyle. Her father, Edwin White Newhall was a well-known business man in San Francisco and a member of many of the city's most prominent clubs and societies. He had married Fannie Silliman Hall in June 1880 in New York, but she died three days after the birth of their only son, Almer Mayo Newhall in 1881. Edwin White Newhall married again, this time to Virginia Whiting of Martha's Vineyard in July 1882. Edwin and Virginia had three children of their own: Edwin White Newhall, Jr., Virginia Whiting Newhall, and Frances Henrielle Newhall. Their daughters, Frances and Virginia, were very active in San Francisco social circles and they frequently visited their mother's family on Martha's Vineyard, especially during the summers.

Edwin and Virginia Newhall hired architect Albert Farr to design their Pacific Heights mansion, a decidedly New England style house. Virginia Whiting Newhall apparently had a heavy hand in the design of this New England derivative. Its Dutch Colonial influences are seen in the gambrel roof and dormers, as well as the cross hatched window mullions and wood shingles. Farr was a well-known society architect working extensively in the exclusive Bay Area communities of Belvedere in Marin and Piedmont in Oakland. Farr also designed a house for the famous writer Jack London. His San Francisco houses for the Postlethwaite family along the Presidio were also an important commission for him.



The Edwin and Virginia Newhall house at 2950 Pacific Avenue in San Francisco. This view is not easily seen as the house sits back from Pacific Avenue. The rear of the house is quite visible from below on Broadway. Designed by Albert Farr around 1904, the design was apparently heavily influenced by Mrs. Newhall. The style and features of the house greatly reflect the Martha's Vineyard cottages and houses that Virginia greatly admired and wanted to emulate on the West Coast.

In October 1908, Virginia and Frances Newhall made their debut to society in an elaborate occasion at their parents' house. The soiree was described in the *San Francisco Call*:

The all important debutante teas are absorbing much of the interest of the social world nowadays. For several months each week will see one or more affairs of this kind, when society will formally welcome a new member joining the throng of pleasure seekers. Two charming girls, Miss Virginia Whiting Newhall and Miss Frances Henrielle Newhall, will make their first bow to society this week, when Mr. and Mrs. Edwin Newhall will give an elaborate tea Saturday in honor of their daughters. The beautiful home of the Newhalls will be transformed into a floral bower for the occasion, and Mr. and Mrs. Newhall will be assisted in receiving their guests by a number of society's most exclusive matrons, and by the greater number of the debutantes. Miss Virginia and Miss Frances are genuine favorites, and may count on having an extremely good time this winter. They are bright and interesting conversationalists, as well as pretty girls. They are unusually devoted to outdoor sports and are splendid horsewomen, this exercise having always been a favorite pastime of theirs. With their mother they spent several months in the east this year, and brought back with them some of the stunning gowns that will be seen here this winter. They will also be among the most feted of the season's buds, a large number of affairs having been planned in their honor by their many friends, as well as by their cousins...¹⁰⁹



Frances Newhall Woods pictured on her horse in front of her parents' house on Pacific Avenue in San Francisco. This was likely taken just before her marriage. Image provided by Prudence Noon. Undated.

Edwin White Newhall frequently sailed his famously grand yacht on San Francisco Bay. He christened it the *Virginia*, after his wife and his first daughter. It appears they retained a property or a slip in Marin's County's, Belvedere, near Tiburon. A *San Francisco Chronicle* article reported:

Mr. and Mrs. Edwin Newhall and Miss Virginia Newhall, who have spent most of the summer on their palatial yacht in Belvedere, are established at their home on Pacific Avenue for the fall and winter. Mr. and Mrs. Frederick Woods who have been frequent visitors to Belvedere during the summer, are also settled in town and are occupying their apartment across the avenue from the Newhall residence.¹¹⁰

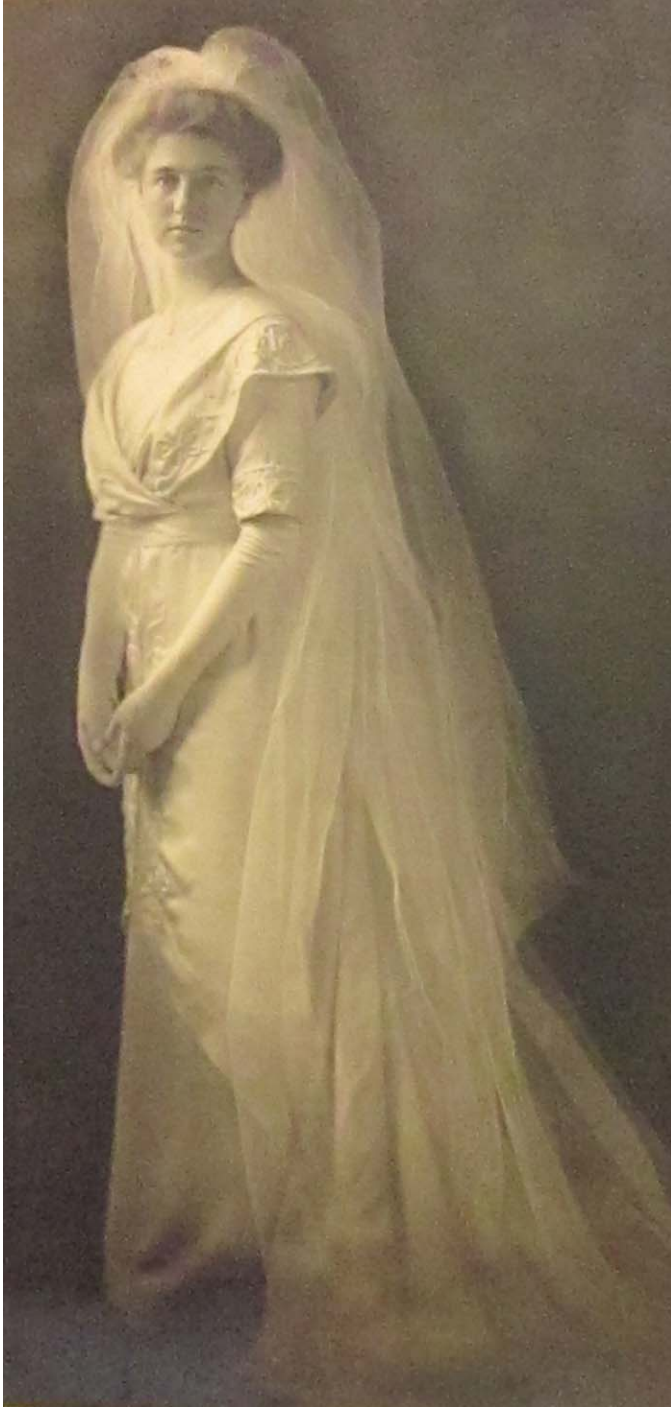


The Newhall Yacht, Virginia, on San Francisco Bay with Angel Island as the backdrop. From Virginia Newhall's book Henry Mayo Newhall.

When Frances Henrielle Newhall announced her intention to marry Frederick Nickerson Woods, a long account of their intended marriage appeared in a local newspaper:

One of the surprises of the last week was the announcement of the engagement of Miss Frances Newhall and Frederick N. Woods, which was made Tuesday. The wedding will take place June 1 in St. John's Presbyterian Church. Rev. Dr. Eldridge, assisted by Rev. Alexander Eakin, pastor of the church, will read the impressive service. Miss Newhall will be attended by her sister, Miss Virginia Newhall, as maid of honor, and as bride-maidens by Miss Dorothy Woods, Miss Marie Brewer, Miss Clara Allen (*author's note this is Judge Allen's youngest daughter*), Miss Bessie Ashton, Miss Martha Foster and Miss Mildred Wood. Melville Bowman will be the best man. Several hundred friends will witness the marriage. There will be no reception. Miss Newhall is the younger daughter of Mr. and Mrs. Edwin W. Newhall and is a sister of Miss Virginia and of Edwin Newhall Jr., Aimer Newhall, who married Miss Anna Nicholson Scott two years ago, is a half brother. She is a niece of William Mayo Newhall and of George Aimer Newhall, and is a cousin of Mrs. Athole McBean, Miss Marlon Newhall and Mrs. Arthur Chesebrough. With her sister, Miss Virginia, she made her debut three seasons ago and has since taken an active part in the social gayeties of the city. She belongs to the Cinderella Dancing club and to the Green Way Assembly. Although popular in the social world, both the Newhall sisters have been more devoted to charitable work and to athletics. Miss Virginia is a manager of the Young Women's Christian Association and is one of the hardest workers in any of its affairs. In the athletic field the Newhall sisters are noted for their expert horsemanship. They are members of the San Francisco Riding and Driving Club and took part in the recent tournament of this organization. In addition to their other accomplishments, the Newhall girls are extremely musical, and in the year of their debut they organized a social musical club which met fortnightly at the homes of the various members. Fred Woods, it might be remarked in passing, was a member of this society, as were many of the belles and beaux of the younger set. Woods is the son of the late Frederick N. and Mrs. Woods and is a brother of Miss Maud, Miss Lottie and Miss Dorothy Woods. His brothers are Herbert Woods, who married Miss Inez Thorne in San Jose, and Frank Woods. The groom elect is the vice president of the California Building Materials Company. The Woods family home is at Octavia and California Streets, but Mrs. Woods also owns a summer residence at Cupertino, which goes by the picturesque title, "Dell of the Woods." At present the family are passing the summer in their country seat.¹¹¹

Unfortunately, there does not seem to be much information available about the "Dell of the Woods" property for comparison purposes.



*The wedding portrait of Frances Newhall Woods
Courtesy Prudence Noon.*

The Woods family was a well-known family in San Francisco. Frederick Nickerson Woods, Jr. was the son of Frederick N. Woods and Josephine Gertrude Tozer. He grew up in San Francisco and was one of six children. He had two brothers, Herbert and

Frank, who were each active in San Francisco social circles. Fred's sisters, Lottie, Dottie and Maude were somewhat famous spinsters in San Francisco, living together in a house at 2000 Pacific Avenue. They did not grow up in this house, but purchased it together in 1921, and lived there until 1974.¹¹²

When Fred Woods married Francis Newhall it appears the couple was the darling of the social scene for May 1912. Their romance and wedding was extensively covered in the local press including this account of their romantic horseback riding in Golden Gate Park and love of music.

This week's announcement did not come as a shock. For some time friends have suspected that Miss Frances Newhall and Fred Woods had serious intensions, and their protestations to the contrary were about as convincing as a politicians tender regard for a rival for office. When teased about their horseback rides through the Park, Miss Frances would insist that it was just love of the sport that brought them out to skim the cream o' the mornings. When chaffed about the frequency of his calls, Miss Frances would protest that they were both very fond of music, not each other!...Miss Frances Newhall is one of the most charming, cultured girls in the younger set...Miss Frances made her debut, and then returned to Boston for another semester of study at Dana Hall, so of course society knew at once that any girl who would part her very first season in the middle was not the pure type of society...Fred Woods is accounted a very luck chap by all his friends...¹¹³

Soon after their nuptials, the June 3, 1912 edition of the *San Francisco Call* reported:

Mr. and Mrs. Frederick Woods (Frances Newhall) left yesterday for the east, enroute to Europe, where they will spend their honeymoon. During June and July they will visit in England, and in August will cross the channel for a motor tour of France and Germany. On their return they will occupy a flat near the Newhall home in Pacific Avenue.¹¹⁴

It did not take long for the young couple to begin a family. The Woods family celebrated the birth of their first child in February 1913, an event that was covered in the press:

Mr. and Mrs. Frederick Nickerson Woods are receiving the congratulations of their friends on the advent of a little daughter. Mrs. Woods was formerly Miss Frances Newhall, the daughter of Mr. and Mrs. Edwin White Newhall.¹¹⁵

However, later that year (November 1913), Frances' sister, Virginia, died in West Tisbury, Martha's Vineyard, Massachusetts, she was 24. Virginia had apparently been ill for a while and was visiting with her mother's relatives on Martha's Vineyard. A San Francisco newspaper reported on November 4, 1913:

Mrs. Edwin White Newhall left San Francisco a few days ago for the east, where she will join her daughter, Miss Virginia Newhall, at her old home in Martha's Vineyard. Miss Newhall's health is the cause of much anxiety to

her family and it is hoped that she will derive benefit from the change of climate. Mrs. Newhall and her daughter plan to be away from California for a year.¹¹⁶

Just ten days later, the press covered the death of Frances' sister:

Miss Virginia Newhall died yesterday in West Tisbury, Martha Vineyard, Mass. Miss Newhall had been in poor health for more than a year. She is the daughter of Mr. and Mrs. Edwin White Newhall of this city. Since her debut about four years ago she has been prominent in the younger set of the city, although her preference was for charitable work rather than social success.¹¹⁷



Virginia (left) and Frances Newhall pictured at about 12 to 14 years of age. Courtesy Prudence Noon.



Frances Newhall Woods and her three children: Virginia (oldest); Frederick Nickerson Woods, III and Edwin Newhall Woods. Courtesy Prudence Noon.

Apparently, heartbroken over the death of his daughter, Virginia, Edwin White Newhall, carried a letter from his beloved daughter until his death just a few short years later in October 1915. Judge James Monroe Allen had died in May of 1913. A letter reproduced in a book of remembrances for Edwin White Newhall, published by his wife, from Elizabeth Allen Burrage, a daughter of Judge Allen, to Frances Newhall Woods tells a tale of two fathers and further links these two families that both owned Hawthorns:

Frances,
Our fathers were the sort of men that taught us, through their actions, the ideal of fatherhood, and when they go away the loss is too deep for any words.
(signed)
Elizabeth Allen Burrage

Frances and Fred had named their daughter, Virginia, after her aunt. Despite this sad occurrence, Frances and Fred continued on with their busy lives, a second child, a boy, Frederick Nickerson Woods, III was born May 30, 1914.

With the expansion of their family and with the tradition of both their families owning summer houses, it is not surprising that just a few years after they were married, Frances and Fred, purchased the Hawthorns as their summer home. It is also not likely a coincidence that the garage the Woods family constructed on their Portola Valley

property appears to have many of the characteristics of a Julia Morgan designed building. Ms. Morgan had just completed a garage with an apartment above that Frances and Frederick Woods moved into on Pacific Avenue. That lot adjoined the large house designed some years earlier by Albert Farr for Frances' parents, Edwin W. and Virginia Newhall. The "city" garage is a small-scale, brick structure with wood detailing typical of Ms. Morgan's work.

The Julia Morgan Connection?

There are no records indicating what the "extensive improvements" noted in the *Redwood City Star* article actually meant. We do know that the Newhall family (particularly the parents of Frances Newhall Woods) had a history of working with famed early California woman architect, Julia Morgan.

Morgan graduated from the University of California, Berkeley, where she studied with well known innovative Bay Area architect Bernard Maybeck, who encouraged her to seek enrollment at the prestigious Ecole des Beaux Arts in Paris. Graduating from the Ecole in 1902, Morgan made her way back to California, and soon found herself working with another important early California designer, John Galen Howard. She left Howard's employment and went out on her own in 1904. Two years later, in 1906, her office was destroyed in the earthquake and fire. Morgan quickly rebuilt a successful practice, securing a large commission to rebuild the Fairmont Hotel.

By 1913, Julia Morgan had completed a number of commissions for San Francisco's elite society members and had also begun a lucrative association with the Young Women's Christian Association (YMCA). It is possible that through this connection that she met members of the Newhall family or she may have been previously acquainted with the family, especially since they were in high social circles. Miss Virginia Newhall, the sister of Frances Newhall, was a manager of the Young Women's Christian Association and according to *the San Francisco Call* (when reporting on Frances' wedding), Virginia was identified as "one of the hardest workers in any of its affairs."¹¹⁸

Julia Morgan's records, indicate that in 1916 she completed a project for Edwin (Frances' brother) and his wife, Jane, Newhall at 2950 Pacific Street in San Francisco.¹¹⁹ This is the two-story, brick building with a garage below and apartment above that Frances and Frederick moved into, adjacent to her parents' home. It is possible that during this commission or perhaps not long after, that the Woods family asked Morgan to also design a garage for their newly acquired home in Portola Valley.



A 2008 image of the Garage at the Hawthorns site. Visible are the paneled and glazed garage doors, the shingling, the arched window at the attic and the exterior stairs to the upstairs apartment.

While no drawings have been found to verify that Julia Morgan also designed the Garage at the Hawthorns, the building does possess a number of design features common to Morgan's Craftsman or First Bay Tradition design aesthetic including: shingled exterior, wood frame construction, arched window about garage doors lighting apartment above, flared eave separating the first story from the second, use of dormers, and the attention to detail shown in the built in furniture and storage pieces in the garage interior and apartment above.

Woods Era – From Summer Estate to Year Round Residence

Frances's mother, Virginia Whiting Newhall, died in 1927 and her brother, Edwin White Newhall, Jr., and his wife, Jane Peers Newhall moved into his parents' house on Pacific Avenue. They had one daughter, Jane, who was born in 1913. Like her Aunt Frances, Jane loved to visit Martha's Vineyard and she did so all her life. When she died in 2011, Jane Newhall still lived in the house on Pacific Avenue designed by Albert Farr and she spent her summers on Martha's Vineyard.

San Francisco City Directories indicate that Frances Newhall Woods and Frederick Nickerson Woods retained a City residence until at least 1940. The couple had three children Virginia Newhall Woods (first born, February 1913), Frederick Nickerson Woods, III (born May 30, 1914), Edwin Newhall Woods (born October 4, 1917). The family appears to have used the Hawthorns as a summer property until about 1940. Around this time, Frances and Frederick moved to Portola Valley and used the Hawthorns as their permanent residence. Frederick Nickerson Woods, Jr. died in 1954. In her later years, when she was a grandmother, Frances was known as "Mumsy."

Frederick Nickerson Woods, III married Harriett White around 1948. Their son Frederick Nickerson Woods, IV was born in 1951. Fred Woods, III and Harriett had a second child, a daughter, who was born with Down's Syndrome. She has been institutionalized her entire life.

In 1952, Frances appears to have given her son and daughter-in-law a portion of the Hawthorns property so that they could build their own house. Constructed off a long, slowly inclining drive off Alpine Road in 1952 the Alpine Road house has distinctive California Ranch Style, popular in the Bay Area.



The Alpine Road house is a mixture of the Ranch Style and the Monterey Revival Style, both popular in California during the 1950s.

The Ranch was the dominant American residential building type from the 1950s through the 1970s. These houses were characterized by low-pitched roofs, and rambling, one-story forms, use of natural materials, and they may have decorative shutters or porch supports. They were often located on large lots, with large expanses of lawn, which in warmer climates become a focal point of family life. Increasing lot sizes and prevalence of the family car enabled the development of these low, rambling houses, many of which featured prominent built-in garages. The Ranch house style, with its roots in pre-War California architecture, epitomizes the rapid growth of suburbs and an altogether new mode of American residential architecture. Subcategories have been dubbed Western Ranch, American Ranch, or California Rambler.¹²⁰

The Alpine Road house also has elements of the Monterey Revival style derived from Boston merchant Thomas Larkin's 1850s residence in Monterey, California. These homes typically feature: balcony railings in iron or wood; roofs are low pitched or gabled and covered with shingles--variants sometimes feature roof tiles--and exterior walls are constructed in stucco, brick, or wood.¹²¹ It is unclear at this time if the Woods family worked with an architect to design the Alpine Road House. There was certainly some thought put into the design. No building permits have been found to date that would clarify this issue.

The use of the old Hawthorn House appears to have waned after Frederick N. Woods, III and his wife, Harriett built the Alpine Road house in 1952. After her husband died in 1954, Frances Newhall Woods remained living at Hawthorn House until her own death in 1978.

Virginia Newhall Woods (Frances's oldest child and sister of Frederick N. Woods, III) married late in life on November 25, 1972 (at age 59) to George Fowler Morell (his first wife died in 1968). She graduated from Mills College, had been a teacher, studied at the San Francisco Theological Seminary, and was the director of the Memorial Church School at Stanford. She lived with her mother (Frances Newhall Woods wife of Frederick Nickerson Woods, Jr.) in the old Hawthorn House until her marriage in 1972.¹²² George Morell died in 1978 and Virginia died in July 1997.

Frances and Fred's youngest child, Edwin Newhall Woods (Bob) graduated from Stanford University in 1938 and served in the Navy in World War II. Bob worked the Newhall family ranch in Santa Maria and was a pioneer grape grower in the region. He continued to spend time on Martha's Vineyard and was instrumental in conserving some of the Whiting family properties near West Tisbury. He died in 2011 at his Santa Maria home.

Small Town Shocked by Outrageous Crime

Frederick Nickerson Woods, IV lived with his parents, Fred Woods, III and Harriett Woods, as well as his grandmother, Frances, at the Hawthorns. His father worked in the family's building materials business as had his grandfather, the California Building Materials company. Fred Woods, IV attended local schools and was a well-known boy in Peninsula social circles. While he had married and divorced early and had some problems in his youth, Fred Woods, IV established a business buying and selling cars.

On July 15, 1976, Fred Woods, IV and his friends Richard and James Schoenfeld, who were brothers, abducted 26 Chowchilla, California children and their adult driver from their school bus and imprisoned them in a buried truck at a quarry owned by the Woods family. The driver, Frank Edward "Ed" Ray, was able to free the children, and the kidnapers were caught and convicted. The motive for this now famous crime appears to have been greed and a desire to collect a large ransom.¹²³

Frances Newhall Woods died in 1978, just after her grandson was sentenced for the kidnappings. The Hawthorn House and other buildings in the original enclave of structures were not used much after her death. Very much heartbroken over the events described above, as well as the condition of their daughter, Frederick Woods, III and his wife, Harriett, retreated to the seclusion of their Portola Valley property.

A Decision to Conserve the Property

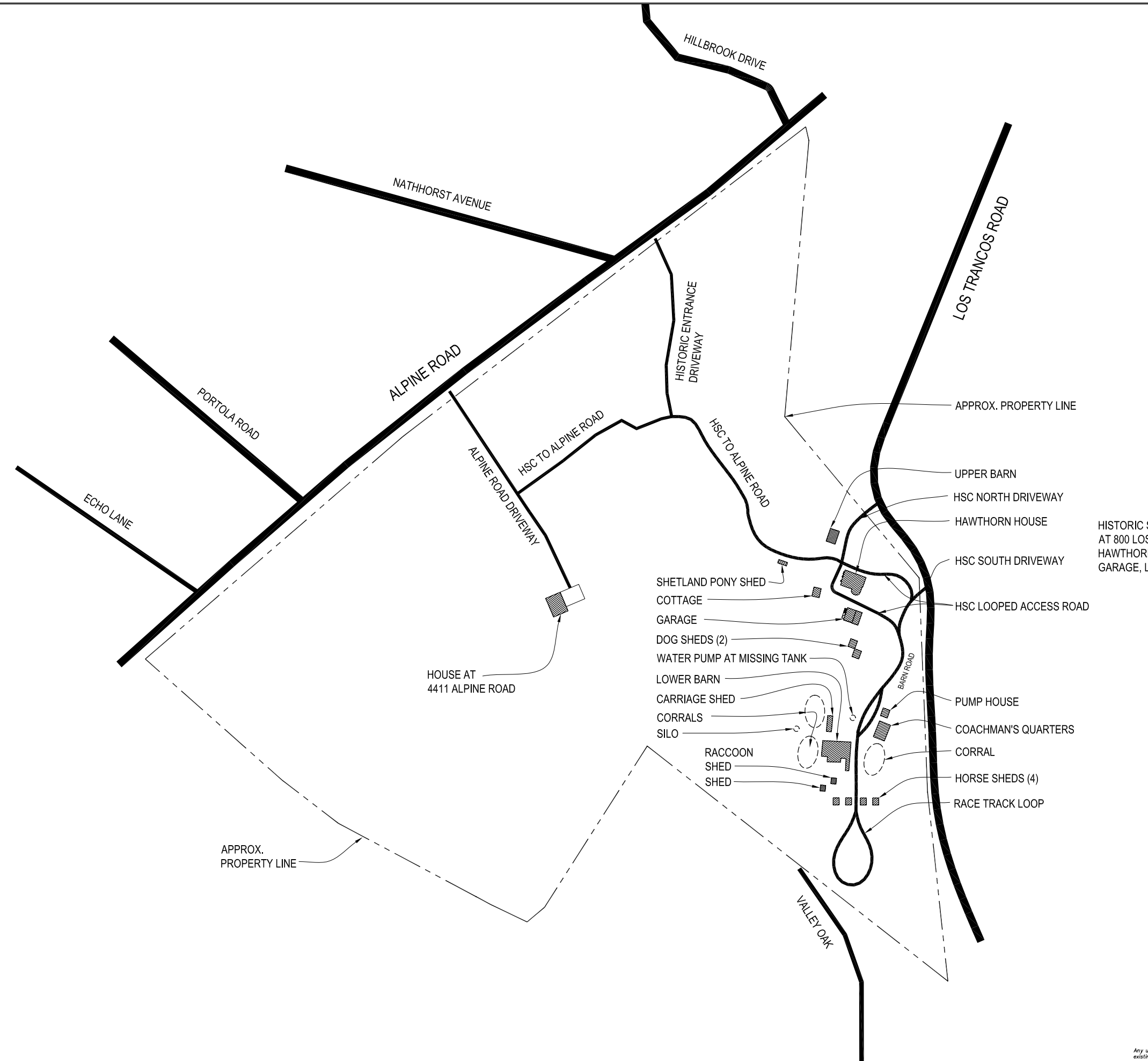
Prior to Harriet Woods's death in 2005 she and her husband, Frederick N. Woods, III decided to conserve their large, historic property, gifting it to the Midpeninsula Regional Open Space District. The family has a history of giving lands for conservation with the Edwin Wood family donating land on Martha's Vineyard that Frances Newhall Woods had so beloved. Fred Woods, III died in 2008. Frederick Nickerson Woods, IV remains in prison at the California Men's Colony in San Luis Obispo

III. PHYSICAL DESCRIPTION & CHARACTER-DEFINING FEATURES

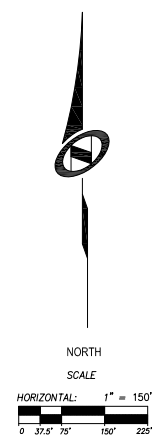
Site & Landscape Description

The Hawthorns is located on a roughly 80 acre parcel of land between Alpine and Los Trancos roads in the Town of Portola Valley. The property is surrounded by the types of low-density development that characterize the nearby town and is bounded by a number of the town's public roads and trails. Alpine Road and Alpine Trail run along its northwest side, Los Trancos Road runs along a portion of its northeast side, and the Sweet Springs Trail runs along a portion of its southwest side. The Hawthorns, named for the hawthorn trees that the original owner, Judge James Monroe Allen, planted along Alpine Road and at the original entry, has historically been privately owned and the character of the site's buildings, landscape and character-defining features reflect its past historical residential and agricultural land uses.

The hilly terrain of the Hawthorns property has a ridgeline that runs roughly north-to-south through the central portion of the property. The land on the east side of this ridgeline contains the main residential and agricultural complex associated with the late 19th and early 20th century development of the site by the Allen and Woods families. Generally, other than a later residence (added in 1952) and an overgrown olive grove (in the southwestern corner of the property), the portion of the Hawthorns west of the ridgeline is undeveloped. The description of the site's development and historic features (spatial organization and topography, views and vistas, circulation, vegetation, structures and objects and buildings) have been organized into two sections based on this difference in character of the two primary areas and is presented below as the Los Trancos Road and Alpine Road precincts. The landscape character-defining features are listed at the end of discussion of each section, and the character-defining features of the individual buildings are listed after each building description.



HISTORIC STRUCTURE COMPLEX (HSC)
 AT 800 LOS TRANCOS ROAD INCLUDES:
 HAWTHORN HOUSE, COTTAGE,
 GARAGE, LOWER BARN



This site diagram is for study use only and does not represent the accurate configuration of site features and boundaries.

Any user of these drawings should verify existing conditions and dimensions in field.

NO.	BY	DATE	REVISIONS

HAWTHORN HISTORIC STRUCTURES

DATE SUBMITTED: 10/31/2013

PREPARED BY NV5 & REVISED BY KNAPP ARCHITECTS

NV5
 BEYOND ENGINEERING

Knapp ARCHITECTS
 HISTORIC PRESERVATION
 www.knapp-architects.com

Sacramento, CA 95833
 WWW.NV5.COM

SHEET NUMBER	
OF	
SCALE	
VERTICAL:	1" = N/A
HORIZONTAL:	1" = N/A
JOB NUMBER	SJB0373

The engineer preparing these plans will not be responsible for, or liable for, unauthorized changes to or uses of these plans. All changes to the plans must be in writing and must be approved by the preparer of these plans.

CAUTION

Los Trancos Road Precinct

Spatial Organization and Topography

The land on the east side of the ridgeline generally slopes down toward Los Trancos Road, and the upper and steeper portion of the hillside is planted with a large olive grove (described under "Vegetation Features") which stretches between the northern and southern boundaries on this side of the ridgeline. Below the grove, the gradient of the steep hillside decreases as it approaches the western bank of Los Trancos Creek. Here access to water from the creek and the relatively level topography (in comparison with rest of the property) provided a suitable location for the residential and agricultural complex developed by the Allen and Woods families during the late nineteenth and early twentieth centuries.

The Hawthorns' three main residential buildings – the Hawthorn House, the Cottage, and the Garage – are sited together below (east) of the olive grove near the north end of the property. The front of the Hawthorn House is oriented toward Los Trancos Road. The Cottage is located about 15 yards behind and to the southwest of the Hawthorn House and the Garage is about 20 yards behind and slightly southeast of it. Today, the area around these buildings is loosely defined by the olive grove (to the west), Los Trancos Road (to the north/northeast), an internal road to the east, and the remnants of fencing and a wooded area to the south.

The Lower Barn and an agricultural complex are located a little less than a tenth of a mile south of this residential complex. The topography levels out south of the Lower Barn into a broad field, approximately one acre in size, where there are four sheds. This field was used to graze horses during the Frances Woods era.¹²⁴ Earlier, this field would have been a logical location (due to the level topography) for the gardens and a strawberry field mentioned (but not located) in various historical references during the Allen era.¹²⁵ These features – the residential complex, the Lower Barn area, and the large field – are all accessed via an internal road that connects to Los Trancos Road in front of the Hawthorn House.

These buildings and the road have been added to the site so that there have been only minimal modifications to the natural topography. The Cottage, which appears to be the oldest of the three buildings in the residential complex, was set into the hillside with only minimal amount of grading so that the slope remains fairly steep around this building. However, cut-and-fill grading was undertaken to level the ground immediately around the Hawthorn House and to terrace the area immediately above its north end. This terrace, which extends between the Cottage and an internal road that leads up through the olive grove, is held in place by two low retaining walls (constructed of stacked field stone); the terrace provides a transition between the residential space next to the house and the olive grove. Fill was added in front (east) of the Garage to create a level area for vehicles to enter this building. However, other than these instances, the area within the residential complex does not appear to have been heavily graded and retains a noticeable slope. Topographic modifications in the vicinity of the Lower Barn also appear to have been minor since the Lower Barn is located on fairly level terrain at the base of a hillside (to the west). Grading for the internal road system has been minor with the most noticeable topographic modification being the small area of fill over a culvert used to

route drainage under the road and down to the creek (located on the portion of the road between the Garage and Lower Barn).

Views and Vistas

The wooded areas growing on the eastern slope of the ridgeline and along the edges of the property limit the views into and out of this portion of the Hawthorns. Additionally, the wooded areas between the Hawthorn House and the Lower Barn limit views between the residential and agricultural land use areas. As a result, the portion of the Hawthorns on the east side of the ridgeline generally has an inward focus and a feeling of seclusion from the surrounding properties. The dramatic vistas that characterize the portion of the Hawthorns west side of the ridgeline are not present here.

Circulation Features

The two entrances into this portion of the Hawthorns are located about a hundred yards apart on Los Trancos Road in front (northeast) of the Hawthorn House. Both entrances connect to the property's internal road system which consists of a series of single-lane, dirt roads. The upper entrance leads to the northwest corner of the Hawthorn House, where the road curves, runs along the front of the house, and connects to a second section of the internal road system that is accessed from the lower Los Trancos Road entrance. This lower road runs along the western bank of Los Trancos Creek past the Hawthorn House and Garage, where it then curves to the southwest and continues southward to the Lower Barn, and finally ends in the field area south of the Lower Barn. A driveway branches off the lower road and leads up to the front (north) of the Garage. A third section of the road system leads westward up through the olive grove (northwest of the Hawthorn House), over the ridge, and then south to provide an internal connection to the Alpine Road house. Originally, this section of road connected on the other side of the ridge to the original entrance to the Hawthorns off of Alpine Road. (This drive is no longer extant and is discussed under the "Alpine Road Precinct" section.)



*Lower entrance from
Los Trancos Road.
Photograph Denise
Bradley, March 2013.*



Above: Section of the internal road system that runs in front of the Hawthorn House. Photograph Denise Bradley, March 2013.

Below: A portion of the internal circulation route that leads behind the Hawthorn House and also accesses the Garage. Photograph Denise Bradley, March 2013.





Section of the internal road system leading from the Hawthorn House and Garage over to the Lower Barn. Photograph Denise Bradley, March 2013.

Vegetation Features

Groves

The most striking vegetation feature in the Los Trancos Precinct is the extensive olive grove which stretches between the property's northern and southern boundaries on this eastern side of the ridgeline. It appears to be the grove that was described, but not located, in the *San Mateo County Times-Gazette* article written on December 25, 1886, soon after the Allens purchased the property. This article noted that 500 olive trees had already been planted and about "an equal number" were to be added "in the spring." Based on a crude count using a 1953 aerial photograph on Google Earth, there appear to be roughly 1,000 trees in the grove. The internal road that runs up and over the ridge divides the grove into two sections; the section north of the road is smaller and covers approximately three-quarters of an acre; the section south of the road covers approximately eight and a half acres.¹²⁶ The trees are planted in rows and are spaced about 20 feet apart, which falls within the spacing range generally recommended in publications on olive culture in California during the late 1880s, when this grove was originally planted by Judge Allen.¹²⁷ There were a number of different varieties of olive trees available in California by the late 1880s,¹²⁸ but the variety growing here is not known. A survey of the Hawthorns' grove by a consulting arborist knowledgeable about the subtle differences between different varieties of olive may identify the variety growing here and help to link the grove to the ones available in the late 1880s. The trees have not been pruned or tended for many years.¹²⁹ There are sucker branches growing from the bases of the trees, moss is present on many of the trunks and limbs, and the edges of the grove have been encroached upon by the spread of trees and brush. (This is

particularly apparent in the south end of the grove.) Additionally, there is a quarter acre open field that appears to be a gap in the central portion of the grove along its east edge; this "gap" appears in the earliest aerial photograph (1943) reviewed for this report, and the reason for this opening and what may have been here previously is not known.



*North end of the Olive
grove in the Los
Trancos precinct.
Photograph Denise
Bradley, March 2013.*

Ornamental Vegetation Features

During the Allen era and the early years of the Woods era, the residential complex probably would have been set within a large lawn¹³⁰ and would have had a variety of ornamental vegetation features such as beds around the foundation of the Hawthorn House, possibly a parterre garden, etc. Unfortunately, the only historical photograph of the Hawthorn House found from this early era showed only the area immediately in front of the house, and so the exact extent and variety of these features is not known. Today, much of the land that may have been lawn is now overgrown and wooded. The area between the front of the Hawthorn House and Los Trancos Road is totally overgrown. The land on the east side of the Hawthorn House and the Garage is heavily shaded by oak trees that likely grew up after the residential landscape was no longer maintained. (Tree canopies covered both of these areas in all of the aerial photographs from the 1940s to the present that were reviewed for this report, but pipe spigots remain indicating that these areas were once irrigated.) Today, the land south of the Garage is also wooded, but in aerial photographs from the 1940s and 1950s, there was an expansive open area behind the Garage, which became progressively smaller from the 1960s onward.



The 1893 photograph of the Allen children at the front (north) of Hawthorn House.

The 1893 photograph of the area immediately in front of the Hawthorn House is the only historical photograph that was located of the residential landscape. This photograph shows the unpaved drive (with board edging) running in front of the house in the same location as exists today. Grass and foundation plantings are located in the narrow strip of land between this drive and the house. In the yard area immediately next to the east side of the house is a large planting bed filled with a variety of flowering plants. Grass with several small trees and shrubs (planted as individual specimens) are shown in the small portion of the area north of the drive that is visible in this photograph (this would be the area between the drive and Los Trancos Road). The impression provided by this historical photograph is that the landscape around the Hawthorn House was a well-kept vernacular garden. Today, the spatial arrangements remain intact (location of the entry drive, the narrow strip of land between the front of the house, and the land between the drive and Los Trancos Road), none of the vegetation from the 1893 photograph remains.

Today, a few individual ornamental plants remain including a large deodar cedar (northwest of the Hawthorn House), several large palms (in the overgrown "yard" in front of the Hawthorn House and in the "yard" area east of this house), a large incense cedar (in the overgrown "yard" in front of the Hawthorn House), a white-flowered rose shrub (along the south side of the driveway up to the Garage), and a prickly pear cactus, some agave, a mound of ivy, and pampas grass in the "yard" area west of the Garage. Additionally, some crocosmia (an orange-flowering perennial) was beginning to emerge during the site visit in March 2013, and it is possible that other perennials may be located in this area. All of these species were commonly used in residential gardens in the Bay Area during the late nineteenth and early twentieth century; however these and

the few other ornamental plants scattered around the Hawthorn House provide no real information on the extent or arrangement of the gardens around the residential complex during the Allen, and early Woods eras.



This image shows the remnant of a somewhat triangular lawn feature and remaining vegetation formed between the Hawthorn House (on the right), the Cottage (straight ahead in photograph) and the Garage (on the left). Photograph Denise Bradley, March 2013.

Wooded Areas

The areas along the edges of the property, in the band along the base of the hillside (west and south of the Lower Barn), and around the margins of the large open field (south of the Lower Barn) are wooded. The location of these wooded areas and that of the field remained fairly consistent in the aerials photographs (1949 to the present) reviewed for this report.

Structures and Objects

Structures and objects within the Los Trancos Road precinct generally relate to the residential complex, the circulation system, or the agricultural area and olive grove.

Those around the residential complex include: (1) the two retaining walls (stacked field stone) along the upper and lower sides of the terrace northwest of the Hawthorn House; (2) a brick oven in the upper terrace northwest of the Hawthorn House; (3) the low retaining wall (constructed from a concrete foundation topped with salvaged stone step and granite pavers) that extends out from the northwest corner of the 1916 Garage; and, (4) the remains of different types of edging (saw tooth bricks and uncut, field stones) used to create planting beds around the Hawthorn House and Garage.

Structures and objects related to the circulation features include: (1) the field stone edging along the sides of the lower entrance drive, the segment of this road that connects to the Lower Barn, and along the driveway to the Garage; (2) the stacked field stones and concrete pipe culvert under the road connecting the drainage swale (west of the road) to the creek (east of the road); and, (3) fencing (wood posts connected by several rows of barb wire) along the edge of the property and a gate across each of the two entrances at Los Trancos Road.



The retaining walls (stacked field stone) along the upper and lower sides of the terrace northwest of Hawthorn House. Photograph Denise Bradley, March 2013.

The main structures related to the agricultural and olive grove areas are the fencing and gates that are used throughout the property to define the edges of the fields and to control access. A variety of fencing types exist including (1) wood posts with multiple rows of two-strand barb wire (two-point barbs) along various sides of the olive grove and along portions of the edge of the property next to Los Trancos Road, (2) wood posts with a top row of twisted, smooth wire below which are several rows of barb wire around the edges of the "gap" in the olive grove, (3) wood posts with vertical board slats in the area behind (south) of the Garage and across the road in the vicinity of the Lower Barn, (4) wood posts or metal stakes with wire mesh in the vicinity of the Cottage, and (5) wood posts with horizontal board rails in the area south of the Lower Barn. The age of these various examples of fencing is not known. However, the fence with the top row of twisted, smooth wire appears to be in good condition and is likely newer than the barb wire fence (wood posts) in the olive grove.



Above: The pasture to the south of Hawthorn House. Photograph Denise Bradley, March 2013.

Below: An example of the type of wooden fencing that remains on the property. Photograph Denise Bradley, March 2013.



Alpine Road Precinct

Spatial Organization and Topography

The Alpine Road Precinct, or western portion of the property, which slopes steeply down from the ridge to Alpine Road, is largely undeveloped and, with the exception of an olive grove and a house, consists mainly of open grasslands.

The house, built by Mr. and Mrs. Frederick Nickerson Woods, III in 1952, sits on a small terrace that has been cut into the steep slope in the central portion of the property. The grading (i.e., the cut and fill) in the immediate vicinity of the house and along the alignment for a one-lane driveway that leads up to it from Alpine Road are the primary modifications to the natural topography within the Alpine Road precinct .

Views and Vistas

Expansive vistas to the surrounding ridges and to more distant mountains are visible from the upper slopes of the open hillsides within the Alpine Road precinct .

Views out of the property to the areas immediately adjacent to the Hawthorns are limited by the wooded areas on the lower slopes and next to the boundaries. Views into the property from Alpine Road and the Alpine Trail (to the west) and from Saddleback Drive and the Sweet Springs Trail (to the south) are generally of this vegetation on the lower slopes and of the open hillsides on the upper slopes.



A view up the entry drive at the Alpine Road House. Photograph Denise Bradley, March 2013.

Circulation Features

The original entrance road to the Hawthorns entered the property from Alpine Road (about 500 yards east of the current driveway to the Alpine Road House) and led up and over the hill, through the primary olive grove, and to the Hawthorn House on the east side of the ridgeline. This old alignment is visible in historic aerial photographs of the property.¹³¹ The portion of this original drive between Alpine Road and the olive grove is overgrown with vegetation and its roadbed is no longer extant; however an entrance gate to this road is still in place in the fence line along Alpine Road.

The remaining circulation features within the Alpine Road precinct are related to the Alpine Road House. An asphalt-paved driveway leads up the slope from Alpine Road to a large paved area in front (east) of the house which provides access to the three-car garage located on the ground-level floor of the house. A flight of concrete steps, which begins at the house's front entrance, traverses the steep slope along the north end of the house to provide access to a side entrance at its northwest corner. The land immediately next to the south end of the house has been leveled. Here red bricks and a variety of styles of concrete masonry pavers have been set into the ground to create a paved path along this end of the house.

A dirt road runs northward from the Alpine Road House driveway to connect to the road through the primary olive grove (and which in turn connects on the east side of the ridge to the historic building complex in the Los Trancos Road precinct). While the olive grove road appears to be related to the Allen and early Woods eras, the section between it and the Alpine Road driveway probably developed as an internal short-cut after the Alpine Road House was built in 1952.



A view down internal road leading from Los Trancos precinct over to Alpine Road House. Photograph Denise Bradley, March 2013.

Vegetation Features

Field Area

The majority of the land on the west side of the ridgeline is covered with open grasslands. However, the extent of these grasslands has been reduced by trees and brush that (1) are growing in the former alignment of the original entrance drive (which is no longer extant), (2) have invaded the olive grove in the southwest corner of the property, and (3) have spread across the lower reaches of the slopes below (north) of the Alpine Road House. The encroachment of vegetation into these areas has occurred since the mid-twentieth century. A review of aerial photographs showed that in the 1940s and 1950s (1) the alignment of the original entrance drive (located about 500 yards east of the current driveway to the Alpine Road house) was open and lined with trees, (2) the grove was a distinct feature, and (3) the land below the Alpine Road house (or where it is now) was dotted with only a scattering of individual oak trees.

The Hawthorns was named for the small ornamental tree, of the *Crataegus* species,¹³³ that Judge Allen planted along Alpine Road and then into the property at the original entry soon after he acquired the property.¹³⁴ The planting was maintained as a tall, pruned hedge (about 12-15' high) and was something of a "small tourist attraction . . . In the springtime, the pink and white blossoms were so attractive that people made a point of coming by to take a look."¹³⁵ The hedge was removed when Alpine Road was widened in 1952.¹³⁶ Today, no evidence of this row of hawthorns remains along Alpine Road or along the alignment where the original entry drive was once located; however the individual examples of hawthorns that have naturalized, or self-seeded, along the fence line and are scattered throughout the field area may be the descendants of the Alpine Road hedge.

Olive Grove

The date when the olive grove in the southwestern corner of the property was planted is not known; however it appears on an aerial photograph from 1943 (the earliest one reviewed for this report) and could have been planted by either the Allen or the Woods families. This grove does not appear to have been maintained since the mid-20th century¹³⁷ and is now overgrown with oaks and brush to the extent that the rows of olive trees are no longer evident from the edge of the stand or even at times from within it. In fact, the grove no longer appears as a distinctive vegetation feature but rather as part of the expanse of wooded area along the western edge of the property. The density of the brush and other vegetation within the grove made it difficult to determine the extent or condition of the remaining olive trees; however, a cursory site visit revealed that mature olives planted in rows (about the same distance apart as those in the primary grove on the east side of the ridge) do still exist within this area. Based on a rough measurement of the grove taken from a 1953 aerial photograph on Google Earth (when its boundaries and internal rows of trees were still distinct), the grove appears to have originally covered about two and a half acres.



A view of the olive trees that remain near the Alpine Road house. Photograph Denise Bradley, March 2013.

Ornamental Vegetation Features

Ornamental vegetation associated with the Alpine Road House consists of (1) a shrub bed along the steep bank below the north end of the house, (2) a boxwood hedge at the top of this slope along the north side of the parking area, (3) a short section of boxwood hedge on the east side of the house (between the entrance to the basement and the southeast corner of the house), and (4) several individual specimens of camellia shrubs. Additionally, a swath of daffodils was blooming on the slope next to the south end of the house, and there may be other perennials that are growing in the vicinity of the house that were not in bloom in March, during the site visit to the house. The date when these ornamental vegetation features were planted around the house is not known.

Structures and Objects

Structures and objects associated with the Alpine Road house include: (1) a concrete retaining wall that extends from the north end of the house to contain the change in grade between the area across the north end of the house and that of the parking area in front of the house; (2) a rectangular concrete patio and a smaller, irregular-shaped area of concrete at the back (west) of the house; and, (3) a small, concrete incinerator located near the southwest corner of the house.

The only other category of structure within the Alpine Road Precinct is a variety of fences located along the boundaries of the property. The types of fencing include: (1) six-foot-high wood posts with a woven wire mesh along the northwest (adjacent to Alpine Road) and north boundaries and (2) waist-high wood posts (that have been reinforced with metal stakes) with multiple rows of two-strand barb wire (two-point barbs) along the

southwest boundary (adjacent to the Sweet Springs Trail). There are two gates in the fence along Alpine Road – a metal one at the entrance to the Alpine Road House driveway and a wooden one at the entrance associated with the original entrance drive. An internal fence line along the base of the ridgeline consists of wood posts with a top row of twisted, smooth wire below which are several rows of barb wire. As was the case in the Los Trancos Road precinct, the age of these various examples of fencing is not known. However, the barb wire fence along the Sweet Springs Trail boundary is an older style of fencing than the other two types.



Fence (wood posts with wire mesh) along Alpine Road boundary and view into property from Alpine Road. Photograph Denise Bradley, March 2013.

Summary and List of Character-Defining Features for the Cultural Landscape

Character-defining features are the prominent or distinctive aspects, qualities, or characteristics of a cultural landscape that contribute significantly to its physical character and convey its historical significance. The character-defining features for the Hawthorns' cultural landscape are those that convey its significance in relationship to the history of the retreat country estates in Portola Valley during the late 19th and early 20th centuries.

The locations of the residential and agricultural building complexes that continue to characterize the property today were established during the Allen family's ownership when the Hawthorn House and Barn were added on the east side of the ridgeline (an area that was sheltered, on the most level terrain within the property, and also adjacent to the constant water source provided by Los Trancos Creek). At least part of the internal road system (the original entrance road from Alpine Road that went over the ridgeline, down through the olive grove, and in front of the Hawthorn House, and probably from there, on to the Barn) was also laid out during the Allen family's ownership. They established large lawns around their new house and likely added other ornamental vegetation features that were common to this era (such as large border beds, parterre gardens, etc.) Reflecting the contemporary horticultural trends that led to the expansion of vineyards and fruit and nut tree orchards locally and throughout the state during the last decades of 19th century, the Allens set out stands of different kinds of fruit trees (olives, apples, prunes, and possibly peaches) and a vineyard. Only the locations of the two stands of olives, which are still extant, have been determined; however, if the vineyard and different stands of fruit trees were all present at the same time, they would have occupied a considerable amount of the land area within the property. (There were 7 acres in vineyard, 8 acres in prune plums, 10 acres in apples, and almost 12 acres in olives.¹³⁸)

After the Woods purchased the property in 1916, the primary focus of the land use at the Hawthorns appears to have shifted from horticulture to livestock. The Woods family added corrals and additional fencing and in 1918 removed the apple orchard to make more room for pasture. (No information was found on what happened to the vineyard and the stands of prunes and peaches.) However, they left intact the two large stands of olives, the internal road system, and the residential and agricultural building complexes; the only major building that they added during the period that they maintained the Hawthorns as their weekend country estate was the Garage (1916). The other noticeable change that occurred during the Woods era was that the lawns and ornamental vegetation features around the Hawthorn House and the residential complex disappeared due to lack of maintenance. Although he did not provide the exact date when this decline began, Fred Woods III explained, in a 1959 interview with Dorothy Regnery, that due to his father's ill health that "no care was taken" of these features and they disappeared.

For the landscape within the Los Trancos Road precinct, the character-defining features associated with the Allen / Woods era of development include:

- The natural topography which (1) slopes steeply down from the ridge, that runs through the central portion of the property, toward Los Trancos Road and (2) then gradually levels out as it approaches the eastern boundary of the property (along the Los Trancos Road and Los Trancos Creek);
- The manner in which the built features (Hawthorn House, Cottage, Garage, Barn, and internal road system) have been added to the site with a minimal amount of topographic modifications so that character of the natural topography is preserved;
- The key components of the spatial organization including (1) the large olive grove, along the upper and steeper portion of the eastern slope of the ridgeline, that stretches between the northern and southern boundaries on this eastern side of the ridgeline and, (2) the cluster of the three main residential buildings (the Hawthorn House, the Cottage, and the Garage) at northern end of the property, and the agricultural area with the Barn and open field at its southern end;
- The internal system of dirt, one-lane roads with (1) the two entrances at Los Trancos Road, (2) the road from the upper entrance that leads to the northwest corner of the Hawthorn House, (3) the segment of the road that runs along the front of the Hawthorn House, (4) the lower road that is accessed from the lower Los Trancos Road entrance and which leads out to the Barn and field area, (5) the driveway to the Garage, and (6) the segment that leads westward up through the olive grove (northwest of the Hawthorn House), over the ridge;
- The olive grove first planted by the Allens in the late 1880s;
- The field stone edging and low retaining walls that line portions of the internal road system;
- The terraced area and the two retaining walls (stacked field stone) at the north end of the Hawthorn House;
- The brick oven on the terrace; and
- Fences (varying types) that enclose the property and are also used internally.

Character-defining landscape features in the Alpine Road Precinct associated with the pre-1952 development of the Allen Woods estate include the following:

- The natural topography which slopes steeply down from the ridge (that runs through the central portion of the property) toward Alpine Road;
- The open grasslands; and

- The expansive vistas to the surrounding ridges and to more distant mountains from the upper slopes of the open hillsides.

The olive grove in the southwest corner of the property dates from the period of significance and is a character-defining feature; however, its condition has deteriorated due to lack of maintenance and the invasion of other vegetation so that it is no longer a distinctive vegetation feature, but is rather a part of the expanse of wooded area along property's western edge.

Similarly, the road bed for the original entrance drive from Alpine Road is no longer extant and any evidence of a distinctive row of vegetation along the alignment has disappeared so that this area is no longer a distinctive circulation or vegetation feature.

BUILDING DESCRIPTIONS

Los Trancos Precinct Buildings

There are four primary buildings located within the Los Trancos Road Precinct: the Cottage (possibly pre-dates Hawthorn House); the Hawthorn House (1887); the Woods Garage (1916); and the Allen-era Lower Barn (1887). There are a number of other smaller, ancillary structures and outbuildings which are described briefly at the end of this section.

The Cottage (possibly pre-1887)

Cottage Exterior

One of the earliest buildings on the site, the Cottage may pre-date the 1886 Allen family purchase of the property. At this time, however, it is unclear if this building is associated with Martinez Rancho or another early development effort on the site. The Cottage has elements of the Carpenter Gothic style, such as the two steeply-pitched, gabled dormers at the front and rear. It is a simple vernacular one-story, wood-framed structure with an attic and crawl space set on concrete and rubble foundations and constructed into a hill, rising westward toward an olive grove behind the building.



The front (east) elevation of the Cottage in 2012 (before boarding of windows and doors) showing its steeply pitched dormers, exterior siding, windows, and front stair.

The Cottage has a steeply pitched, hipped roof with a flat section at its apex. Gabled dormers project from the east and west portions of the main roof. The roof eave projects from the building face and the eave soffit is finished with wood boards.

The exterior wood finishes are painted. The base level is clad in vertical board siding. The main level is clad in horizontal drop siding with a narrow band of shingles just above the windows and below the roofline demarcating the transition to the attic level. Horizontal trim courses divide the various siding types and finish the corners of the building. The Cottage is accessed by two entries, one each at the east and west facades. An exterior wood stair at the front (east) elevation has exposed stringers with treads and a light railing on one side. The railing is composed of newel posts at the landing and two rails and vertical square balusters with intermediate horizontal members between balusters. The area under the landing is enclosed in vertical wood siding and accessed by an opening covered in plywood. The east exterior door has a glazed upper panel with two solid lower panels. The west (rear) entrance no longer has a door, but there was historically an entry here.

Presently, the building is boarded at the windows and doors. The attic level is lit by one wood, one-over-one double-hung window, set into the steeply pitched dormer at each gable end. At the main level of the north facade there are two, two-over-two double hung wood windows. The window hardware includes brass sash locks, sash lift, and sash cord run on pulleys on either side of each sash.



A view of the rear (west elevation) of the Cottage showing the overhanging hipped roof and the steeply pitched dormer. Photograph B. Maley, March 2013.

Cottage Interior

The main floor is divided into three east-west sections. From the exterior stair, the main east door enters into a large, central room. The exterior west door opens to a small vestibule, which opens to a larger room at the south section of the building. The north section of the building has two equally divided rooms with a floor raised above the main level accessed via a few steps. The northwest room has a ladder/stair that provides access into the large main attic space. The detailing of the interior is simple and vernacular and the primary finish is stained wood. Limited paint exists at some trim and door leafs. Main level finishes include stained tongue-and-groove flooring, bead board walls and ceilings, base, chair rail and quarter round ceiling trim, crown molding at the north rooms and trim at doors and windows. Sections of vinyl flooring also exist over the original wood floor at the central and the northwest room. The central space has a kitchen area with non-historic casework, counter, and sink.

The attic is approximately 600 square feet and has been divided by a gypsum board finished partition wall with two doorways, one to each of two rooms at the south end of the attic. A large six-inch high non-historic platform exists at the center of the attic. The platform is wood framed with masonite board finish. The attic floor is tongue-and-groove wood flooring. The low attic walls are finished with horizontal boards and gypsum board. The attic roof springs from this low wall and the lower section of roof framing is finished in gypsum board while the upper section to the apex is exposed framing, which appears stained. Exterior light fixtures include a metal lantern fixture with opaque shade adjacent to each entry. Interior light fixtures are basic including utilitarian sockets with exposed bulbs, some with shallow cone shades and exposed conduit



*The interior of the Cottage, showing the alterations that have occurred.
Photograph B. Maley, March 2013.*

Cottage - Exterior Character-Defining Features

- Sitting and relationship to the hill and the Hawthorns House
- Hipped roof with steeply pitched gable dormers, reflecting the Carpenter Gothic
- Projecting roof eave and wood soffit
- East stair and main door
- Vertical board siding
- Shingles at attic level
- Double-hung, wood windows

Interior Character-Defining Features

The interior of the Cottage has been significantly altered over the years. There are, however, a few features of importance including:

- Wood trim including wall base and chair rail
- Vertical tongue-and-groove wood wall finish
- Tongue-and-groove wood flooring.

Hawthorn House

Hawthorn House Exterior – Historic Appearance

Constructed in 1887 and designed by Architect William F. Smith for Judge James Monroe Allen, the Hawthorn House is a two-story, residential structure that is an early representative example of the Shingle Style “country house” in California. An 1893 historic image of the house from the Allen era indicates the house originally had two distinctive front porches. In reviewing the 1893 photograph, it also appears that the trim around windows, doors and at the roofline was a lighter color (likely painted a light color such as white) and that the shingles were stained, not painted as they are now.

Newspaper articles indicate that the Woods family altered the house in 1916. The floor plans provided in Appendix B of this document provide an outline of the original 1886 configuration of the house. The Woods family appear to have altered the east end front entry porch creating a wrap around porch extending along the east elevation. The main entry porch originally had a pedimented roof and there were decorative shingles and railings. There was a second, first story porch toward the west end of the front elevation. This porch was punched into the plan with the second story Room 206 above. When the first floor porch was enclosed it formed an indoor / outdoor dining area (Room 105) and the butler’s pantry (Room 107). Also, likely alterations occurred at the kitchen area and to restroom 109. These areas appear to have been altered again later, likely in the 1950s and 1960s.

Other 1916 alterations include converting a rear, second-story porch forming two sleeping porches: Sleeping Porch 212 serves Bedroom 211 and Sleeping Porch 215 serves Bedroom 213. While Room 206 always existed at the center of the north (front) side of the house, it was altered with additional windows for use either as another sleeping porch or an upstairs dining area. Room 205 was created over the original entry porch and likely served as the sleeping porch for the Master Bedroom Suite (Rooms 203 and 204). Another upstairs restroom appears to have been added in 1916 (Room 214). The other three upstairs restrooms (209, 210, and 202) were original to the 1886 design and construction. Later in the Woods era, room uses were changed (with limited additional alterations) to accommodate the aging Frances Newhall Woods and her daughter, Virginia.

Also in 1916, at the rear (south) elevation a seven-sided projection was added forming space that was apparently used as a library by the Woods family. A doorway from the sitting room enters the library (Room 103). The south wall of the library consists of the original exterior wall of the sitting room (Room 102) and its chimney stack.



*Above: An 1893 photograph of the Hawthorn House front (north) elevation.
Below: A 2008 photograph before the windows were boarded. Note difference in the porch configuration at the front façade.*



Hawthorn House Exterior – Current Appearance

The Hawthorn House is wood-framed structure built adjacent and inside existing unreinforced stone and concrete grout retaining walls, which are more fully visible at the basement interior. The building is constructed on a relatively flat area of the site, that slopes gently toward Los Trancos Creek to the east. The roof is a complex configuration of moderately pitched surfaces with six gable ends, two each facing north and south and one each facing east and west. The south porch has shed roof and the north porch shed roof wraps around the northeast corner. A seven-sided addition at the west end of the south wall has a faceted shed roof. Three red brick chimneys penetrate the west, northeast, and southeast roof surfaces. The roof is composed of asphaltic roll roofing, installed over the original wood shingles.

As is typical with Shingle Style houses, there are a variety of shingle types, as well as siding, present on Hawthorn House. The base of the building at the south porch and seven-sided addition are clad in vertical board siding with a flat board trim at the top edge. At the east and north, the stucco-faced concrete foundation is exposed with the exception of the north side of the porch, which has a finish board beneath the deck edge, three shingle courses and vertical board siding. The main two stories of the structure are clad in square-end shingles of various widths with a band of uniform decorative diamond-shaped shingles centered in the height of the upper story level. The second story has a projecting flared base with a sculpted molding beneath, which transitions back to the face of the lower story. The pitched soffit of the upper story eave is finished with flat boards and decorative brackets at the building corners and beneath gables. The attic-level gables are clad with decorative shingles with tri-faceted ends, sculpted gable trim, flat soffit boards, and, at some, multiple decorative brackets flanking window openings and supporting a small triangular portion at the apex.

The porches generally have wood tongue-and-groove decking, wood stairs, wood bead board ceilings, wood posts and a simple low wood railing with two horizontal rails and closely spaced vertical pickets. The posts at the northeast porch were further finished with shingles, typical to the overall façade, and the stair has flanking side wood walls.

At the second level, there are two exterior decks at the north and south accessed from sleeping porches. Both decks have low rails that align with and are shingled similarly to the exterior walls of the enclosed sleeping porches.

A variety of large-scale, double-hung, wood windows light the interior spaces. A large, triple-hung window lights the great hall. Some of the large windows have decorative mullions at the upper sash. Intermediate and smaller, double-hung, wood windows occur at secondary spaces at the first through attic levels. Casement windows with interior casement screens are common to the exterior sleeping porches at the second floor. The extant doors are primarily stile-and-rail wood doors. The exterior basement door is composed of wood planks and interior doors vary from plank to stile-and-rail to wood frame with mesh. The exterior doors at the first and second floor have glazing and interior doors are solid panel with the exception of those exterior doors enclosed by additions, which have glazing. Exterior historic light fixtures include a metal wall-mounted lantern fixture with opaque shade at the west wall and at the north porch.



*Above: The west end of the north elevation and the west elevation with exterior chimneys.
Photograph B. Maley, March 2013.
Below: The south elevation of the Hawthorn House showing the seven-sided addition.
Photograph B. Maley, March 2013.*



Hawthorn House – Current Interior Configuration

The main entry door, with flanking sidelights, opens to a spacious foyer (Room 101) notable for its large, almost central, fireplace and an ornate main stair (Stair 1). The adjacent sitting room (Room 102) is accessed through a wide opening from the foyer with pocket doors. The sitting room has a similar large fireplace against the west wall. A doorway from the sitting room enters the library (Room 103). The addition's enclosing wall is seven-sided and finished with shingles on both the interior and exterior. The dining room (Room 104), north of and accessed from the sitting room, is distinguished by a full west wall of decorative wooden casework composed of a central arch with sitting bench lit by windows and flanking side cabinets with glazed panel doors. At the north end of the dining room, French glazed doors at one time opened to an exterior inset area of the façade, but this was later enclosed by walls at the north and east, shingled both at the exterior and interior. The dining room and the adjacent enclosed dining porch (Room 105) separate the primary spaces from the support spaces at the west.



An interior view of the main doorway with sidelights. Photograph B. Maley, March 2013.



Above: The fireplace and decorative brickwork in the entry hall. Photograph B. Maley, March 2013.

Below: Typical woodwork in the Hawthorns House, also showing the pocket doors at the first floor. Photograph B. Maley, March 2013.



A second (rear) entry from the south porch enters a small vestibule (Entry 106) that opens to both the dining room and the opposite bathroom (Room 109). The service or support spaces at the west include the butler's pantry (Room 107) with direct access to the dining room and enclosed dining porch (Room 106) and a large central kitchen (Room 108) flanked by multiple pantries on either side (Rooms 110-112). Entry 106 is directly adjacent to Stair 2, a secondary stair, which is accessed from the butler's pantry. A separate service entry at the west wall of the kitchen opens to an access drive along the west side of the house. Still evident on this western façade is a coal storage bin that could be accessed from inside through a small access door in Room 111.

The primary spaces at the first floor are highly finished with stained tongue-and-groove wood flooring, plaster walls and ceilings, wood base, chair and picture rail and distinctive wood trim at doors and windows. Fireplaces at Rooms 101 and 102 are red brick with stone mantle and hearth tile with border tile. The first floor fireplaces have arched openings. The support spaces at the first and second floors have plaster walls and ceilings, wood tongue-and-groove floors covered by linoleum flooring, and painted bead board wainscot and chair rail. The seven-sided addition at the first floor has unpainted shingled walls, tongue-and-groove flooring, bead board ceilings, and a red brick chimney. The finishes at Room 105 are similar with no chimney and painted surfaces.

The door hardware includes highly decorative brass hinges and a few escutcheons that remain at the main spaces and simpler ball hinges at secondary doors. Most escutcheons are missing and there appear to be only a few simple brass door knobs remaining. Double-hung window hardware includes brass sash locks, highly decorative sash lifts, pulleys on either side of each sash, and sash chain. Casement brass hardware includes a thumb latch between paired sash, hinges, and sash pulls on the stile.

The main stair leads to a second floor stair hall accessing the master suite to the east and the secondary bedrooms at the west. The second floor includes a number of bedrooms and bathrooms, as well as their associated sleeping porches (later additions). The master bedroom suite is located along the entire eastern side of the second level. There is a bedroom (Room 203) at the south end with a semi-private bathroom (Room 202), a door to the corridor and a set of double pocket doors that separate it from the adjacent sitting room. There are two closets between the bedroom and the central sitting room (Room 204). A sleeping porch (Room 205) is located on the north end of the master suite, overlooking the front entry. There are two large fireplaces within the master suite at Rooms 203 and 204 composed of red brick with wood mantles and hearth and border tile. The fireplaces are similar to those on the first floor, but with rectangular openings.



Above: The wood details of the main stair. Photograph B. Maley, March 2013.

Below: Typical woodwork and the French doors at the upstairs Master bedroom. Photograph B. Maley, March 2013.



The two bedrooms on the south side of the house, Rooms 211 and 213, each have associated sleeping porches (Rooms 212 and 215), individual bathrooms (Rooms 210 and 214), and closets (211A and 213A). Each bedroom has direct access to a full bathroom. Bedroom 208 has an associated, immediately adjacent restroom (Room 209) and closet (Room 208 A), but its sleeping porch is accessed through a small vestibule, Room 207.

Tucked into the roof gables, the attic level is about 1,700 square feet. It has a larger central space (Room 301) surrounded by small rooms at each gable (Rooms 302-308) and a small bathroom (Room 304). Room 305 has small closets with access to roof framing (Rooms 307, 308). According to the Woods family descendants (second owners of the property) the attic space rooms were the "Servants Quarters" although they themselves did not have servants. The attic level is simply finished with wood tongue-and-groove flooring, painted plaster walls and vaulted ceilings with limited head height, simple painted door and window trim, painted bead board wainscot in Room 304 with chair rail and closets with stained bead board walls and ceilings.

There are three stairways within the Hawthorn House. Stair 1 at the east rises from the first floor foyer (Room 101) to second floor stair hall (201). Stair 2 at the center of the building rises from the basement to the second floor. Stair 3, also centered within the building, connects the second floor to the attic level. The stairways have plaster walls, base trim, and wood stairs. Stair 1 is stained and has a highly decorative railing with newel posts at the first and second floors, a railing with sculpted profile supported by vertical square-profile pickets at each tread connected by two horizontal pickets between which is a sculpted baluster. Stair 2 is a simple, secondary or "back" stair with painted bead board walls and a simple wood wall rail. Stair 3 is tertiary and has painted plaster walls and wood stair, no wall rail, and a painted bead board guardrail with four simple square newel posts at the attic level.

Interior light fixtures range from basic lamp holders with exposed bulbs with canopy at ceiling framing at the basement and utility spaces, shallow cone shades at vestibules and corridors, decorative wall sconces at living, dining, and bed rooms, and a pendant globe fixture at the main entry and second floor stair hall.

A number of historic plumbing fixtures exist throughout the house. Bathrooms have ceramic water closets, cast iron lavatories with marble counters, and cast iron tubs, all common to Victorian-era housing.



A rendering of a Victorian-era bathroom as illustrated in Randolph Delehanty's book In the Victorian Style. This bathroom has very similar fixtures to those in Hawthorn House, including the standing lavatory with counter and cast iron tub.

Hawthorn House - Exterior Character-Defining Features

- Location on the site and relationship to Cottage, Garage, and circulation paths
- Complex roof form, massing and gables
- Varying roof gables and pitch
- Overhanging eaves and wood brackets
- Projecting flared base with a sculpted molding indicating transition from first to second story
- Wood shingles of varying type and size (square and diamond ended)
- Horizontal and vertical board siding
- Wood window surrounds with brackets
- North (front) entry door with flanking side lights
- Double-hung, wood windows of varying sizes, some quite large
- Masonry chimneys extending from roofline and exposed at side elevations
- Wrap around front porch open to the north and east side
- Porch columns and railings
- Exposed concrete grout foundation at downhill slope



An exterior detail showing the character-defining shingles, brick chimney, gable roofs, and roof brackets. Photograph B. Maley, March 2013.

Hawthorn House - Interior Character-Defining Features

- Tongue and groove wood flooring
- Plaster walls and ceilings
- Wood base, chair and picture rail
- Painted bead board wainscot and chair rail
- Wood trim at doors and windows
- Brass door and window hardware
- Floor plan with public spaces at first floor and more private living spaces at second floor
- Location of stairs throughout the house
- Main stair (stairway 1) decorative newel post, sculpted railing, rails, pickets, stair tread
- Dining room built in casework, bench and cabinets
- Dining room French doors
- Large kitchen flanked by butler's pantries with built in cabinetry
- Fireplaces and mantles
- Pocket doors between Rooms 102 & 103 and 203 & 204.
- Bathroom fixtures including ceramic water closet, cast iron lavatories with marble counters, and cast iron tubs



Hardware detail at the pocket doors. Photograph B. Maley, March 2013.

Woods-era Garage (1916)

Garage Exterior

The Garage is a simple, Craftsman-style, one-story, wood-framed structure constructed in 1916 by the Newhall-Woods family. The first floor houses the car storage, repair and maintenance area, while a small residential apartment occupies the attic level. The building is rectangular in plan and sits on unreinforced concrete foundations set into a gently sloped grade, falling from west to east. There is a later, lean-to addition at the east side and a stair addition at the west with a door that accesses the attic apartment.



The north elevation of the Garage photographed in 2008 showing the original, paneled garage doors before they were boarded up.

The gable roof is steeply pitched with shed dormers on the east and west sides. The roof surfaces are sheathed in asphaltic roll roofing over the original wood shingles. Roof eaves project from the face of the building walls and the eave soffit is finished with wood boards.

The exterior wood finishes at the Garage are painted. The wall and gable faces are simply clad with rectangular shingles of varied widths, run in regular horizontal courses. A wide horizontal trim board runs under the overhanging eave at the lower wall and slimmer board trim runs at the gable roofline. At the west, it appears that the roof was cut out under the shed dormer to create an entryway from the exterior deck. The side walls of this inset are faced with horizontal wood boards and there are no trim boards or projecting eave at the roofline of this inset.

The exterior wood stair and entranceway deck at the west are painted. The stair has exposed stringers with solid risers and boards or shingles at treads and a light railing on both sides. Three pairs of posts support the stair. Between posts, on each side of the stair, run an upper handrail and lower rail. The entranceway deck landing is supported by posts and surfaced in plywood. the landing has a railing similar to the stair between posts with the exception of the southwest corner , where the railing is enclosed with flat wood boards facing the landing and shingles at the exterior side. A bench has been installed at the eave of the roof on the east side of the landing adjacent to the entry. The landing is supported by posts area under the landing is open and the side of the Garage wall is visible.

The building has three large, paneled wood garage doors at the north elevation. There is one exterior doorway at the attic level of the west façade, accessed from the exterior stair landing. The extant doors are stile-and-rail wood doors. The three garage openings each have one swinging door and bi-folding composed of two leafs. Each leaf is 6-lite glazed over solid panel. The attic entry door is a single-panel, 10-lite door with non-historic steel hinges and locking hardware. Interior doors are solid, mostly 2-panel with a one-panel door at the stair. Interior door hardware includes brass hinges, a few non-historic hinges, and brass knobs, and at least 2 doors with glass knobs.

The main level has ten wood windows, which light the garage, stair to the attic and a small toilet room on the main level. The attic level is lit by three windows at each gable end and five windows at two shed dormers. The double-hung window hardware includes brass sash locks, two sash lifts, pulleys on either side of each sash, and sash cord. Hopper windows have two brass sash chains and a center brass latch. Exterior light fixtures include a wall mounted lantern fixture with opaque shade on the west wall at the northwest corner adjacent to the exterior stair.

The later, west side lean-to structure is composed of wood posts, a shed roof with roll roofing covering original wood shingles and skip sheathing, which is exposed beneath.

Garage Interior

The interior of the main floor is an open garage space with a small toilet room and stair to the attic clustered at the southeast corner. The garage also has built-in wooden casework at the west wall including a long counter with drawers and cabinets below and a higher cabinet to the north. The interior has simple Craftsman inspired wood detailing with a stained finish. Garage level finishes include concrete flooring and perimeter concrete stem wall, which is visible at the room perimeter, vertically-oriented bead board walls and ceilings, base, and quarter round ceiling trim. The concrete slab-on-grade is scored and has a central metal drain grille and plates. The toilet room has the same finishes as the main space and a historic ceramic water closet and cast iron lavatory with copper faucets.



The downstairs of the garage showing the wall of built in cabinets. Photograph B. Maley, March 2013.

The interior stair from the first level garage accesses the attic apartment. The stair has a rounded first tread and decorative, but simple, railing with newel post and closely spaced vertical pickets. The walls and ceilings of the stair are finished with vertically-oriented bead board similar to the garage level.

The overall attic floor area is approximately 1100 square feet. The interior stair enters into the central kitchen space, which has doors into two bedrooms at the north and south ends and a entry vestibule at the west accessing the exterior deck and stair. The south bedroom has a small closet. The west entry vestibule has a small bathroom to the south. The attic has tongue-and-groove flooring, horizontally-oriented bead board walls and bead board ceilings with base trim and quarter round trim at wall and ceiling joints. The kitchen area has non-fixed casework and a sink mounted in a wood frame at the southwest corner. The attic bathroom has the same finishes as the second floor but with vinyl floor over wood floor. Plumbing fixtures include a non-historic ceramic water closet and cast iron lavatory with copper faucets.

Garage - Exterior Character-Defining Features

- Siting and relationship to Hawthorn House and Cottage
- Shingled exterior
- Steeply-pitched gable roof with projecting eaves
- Overhang at attic story
- Paneled and glazed garage doors at north elevation
- Arched tri-partite attic windows at north and south elevation
- Double-hung, wood windows

Garage - Interior Character-Defining Features

- Floor plan of open garage area at first level and residence at attic level
- Built-in cabinets at the south end of garage interior
- Double-hung, wood windows
- Door and window hardware
- Stairway from garage level to residential attic
- Restroom at first floor

Lower Barn

The Lower Barn is a large, one-story, vernacular structure that likely pre-dates the Allen tenure on the property. In plan, the building is rectangular and composed of a large barn structure with lean-to sections the length of the barn at the east and west sides, a south lean-to centered on the barn's south façade and an extended section of the east lean-to, which projects in plan to the south to create a slightly more complex shape.



The north elevation of the Lower Barn. Photograph B. Maley, March 2013.

The barn roof is a large gable with shed roofs at the lean-to and shed additions. The roof is covered by corrugated sheet metal, which appears to cover an older wood shingle roof. The eaves have rafter tails and fascia boards and the ridge beam projects to the exterior at the gable ends. The exterior is clad in vertical board-and-batten siding with miscellaneous areas of patching with corrugated metal. Although a bare wood finish was observed, the north façade appears to have a whitish coloring that may indicate a whitewash finish existed. No visible foundations were observed. The wood framing may have been set on wood sills embedded in the soil. At the north façade, the area below the exterior doors appears to be supported by wood framing and covered with wide horizontal wood boards.

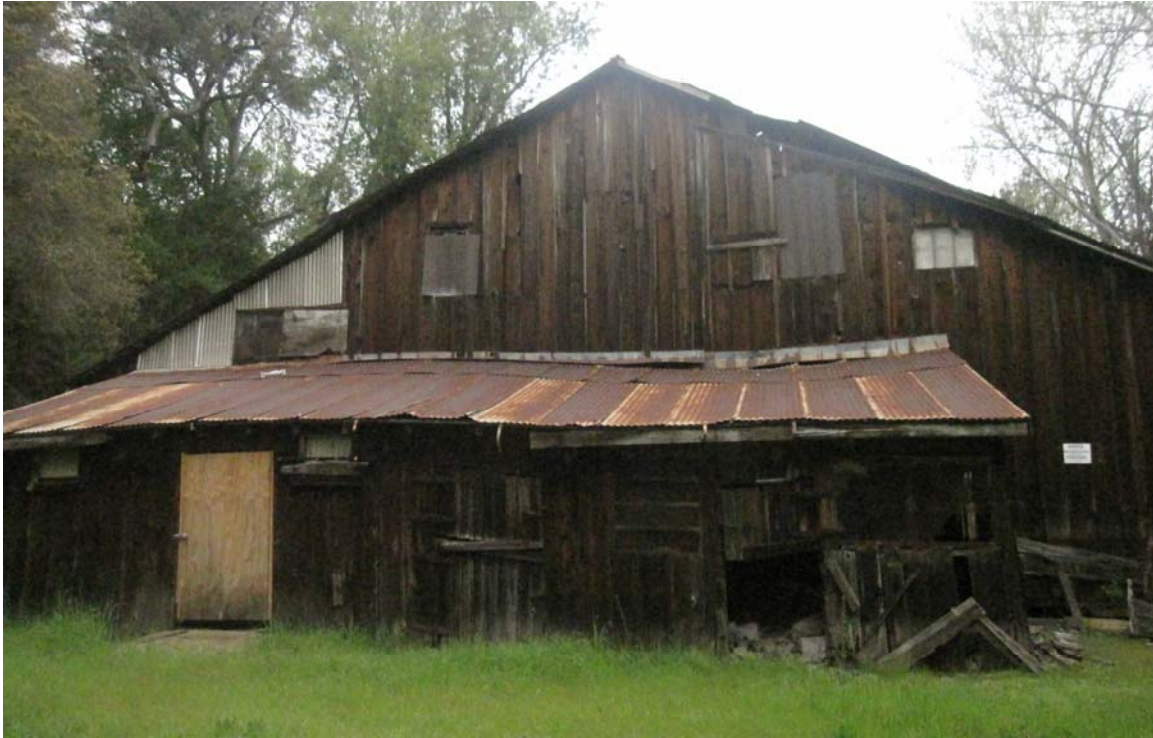
The main north façade is the most distinctive with a large central side-sliding barn door flanked by secondary swinging doors. The doors have large sills and are set a foot or two above grade. The central loft door opening above the barn door is flanked by glazed six-light windows set in pairs. Generally, other exterior doors are board and batten with large metal strap hinges. Many of these are Dutch doors with swinging top and bottom

leaves. Window openings are mostly unglazed openings with wood slats or shutters. The exterior openings have simple trim.



The metal roof of the Lower Barn. Photograph B. Maley, March 2013.

The interior of the Lower Barn is exposed framing with the back of the exterior board visible. The large central space is open with lower wood partitions at the east and west sides finished with vertical wood board and simply trimmed openings and no ceilings. The framing consists of posts extending up to rafters with skip sheathing and the underside of wood shingles and corrugated roofing visible from below. Some sections of the interior appear to be whitewashed



The Lower Barn showing one of the shed roof additions. Photograph B. Maley, March 2013.

Lower Barn - Character-Defining Features

- The long, low slope of the roof
- vertical board-and-batten siding
- Metal roofing material
- Shed additions
- Wood support system at interior
- Loft doors
- Board-and-batten doors
- Dutch doors

Ancillary Buildings and Structures in the Los Trancos Precinct

There are several miscellaneous outbuildings that are related to the various structures described thus far. These structures include the:

- Upper Barn – north end of the site adjacent to the HSC North Driveway
- Shetland Shed – west of the Cottage, next to olive groves
- Dog Sheds – southeast of the Garage
- Carriage Shed – north of the Lower Barn
- Pump House – east of Barn Road between the Garage and Lower Barn
- Coachman's Quarters – south of the Pump House
- Raccoon Sheds – south of the Lower Barn
- Horse Sheds – south of Lower Barn and Coachman's Quarters
- The Silo – west of the Lower Barn

Most of the outbuildings have corrugated sheet metal roofs. The outbuilding walls are composed of wood framing and board and batten siding. The Upper Barn has large sections of wall finished in corrugated sheet metal and the Pump House is finished in horizontal drop siding. The small cylindrical silo, about 30 feet high and 15 feet in diameter, is clad in vertical wood boards with horizontal metal strips with a ladder enclosed by a cylindrical metal attachment on the exterior. The outbuildings appear to have minimal foundations, if any. Most doors are board and batten. Most window openings are without glazing or have mesh, except at the Coachman's Quarters, where glazed windows exist.

Some sheds are partially open with no exterior walls while others are more enclosed, many are in poor or deteriorated condition. The interiors have exposed framing with back of exterior sheathing visible. The Coachman's Quarters is unique among the outbuildings since it appears to have an enclosed living quarters with windows and a door and a section of the building that was used for utility with large openings. This section was possibly used for the storage of a carriage, tack, or for keeping and/or grooming animals. Although the name of the building was not confirmed, it would seem that with its close proximity to the large Lower Barn, that perhaps coachman's quarters would be a likely use.



The Upper Barn near the entry to the site off Los Trancos Road. Photograph B. Maley, March 2013.



Above: The Coachman's quarters. Photograph B. Maley, March 2013.

Below: The Pump House. Photograph B. Maley, March 2013.



Alpine Road Precinct Buildings

The primary building within the Alpine Road precinct is the 1952 Alpine Road Ranch Style house, constructed by Frederick Nickerson Woods, III and his wife Harriet shortly after the birth of their first child. The house has many characteristics of a typical California ranch house. It is built into a hill with three garage entries at the lower level to accommodate the cars that Mr. Woods collected. There is a certain “western” theme to the house, including the front door that emulates a barn door. The house also has elements of the Monterey Revival Style with its use of stucco, the porch with simple wood slats and the overhanging eaves. The simple gable roofs and end chimney are common Ranch features. The metal casement windows including the corner window at the entry stair are common elements of the Ranch Style. The windows have decorative shutters in the “western style.”



Above: The front elevation of the Alpine Road House, illustrating the elements of both the Ranch and Monterey Styles. Photograph B. Maley, March 2013.

Below: The side elevation of the Alpine Road house showing how it is built into the hillside, viewed from the entry drive below. Photograph B. Maley, March 2013.



In plan the Alpine Road house is almost U-shaped forming a courtyard at the rear. This is more like Monterey Style than Ranch. Interior rooms have built in furniture and storage and hardwood floors. There are a number of “barn style” doors.



Above: The rear elevation of the Alpine Road House, showing the u-shaped plan and rear patio. Photograph B. Maley, March 2013.

Below: The living room of the Alpine Road house showing the built in shelves and cabinetry. Photograph B. Maley, March 2013.



The Alpine Road portion of the site falls outside the period of significance for the historic district and is thus non-contributing. There are no character-defining features to the buildings. The landscape features that contribute are described in the Site & Landscape Alpine Road Description.

IV. HISTORIC RESOURCE EVALUATION

Criteria of Evaluation

The National Register of Historic Places and California Register of Historical Resources criteria of evaluation are very similar. Under that California Environmental Quality Act (CEQA) resources that meet the criteria of the California Register of Historical Resources are considered historical resources for the purposes of CEQA. Resources that meet the criteria of the National Register are also eligible for the California Register.

For the purposes of this Historic Resource Study, the National Register of Historic Places criteria have been used to evaluate the significance of the Hawthorns site. Properties eligible for the National Register are in several categories: buildings, structures, objects, sites and historic districts.

To be eligible for the National Register historic properties or resources must possess both historic significance and retain historic integrity. The resource must be significant at the local, state, or national level under at least one of the following National Register criteria:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of significant persons in or past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded or may be likely to yield, information important in history or prehistory.

Historic District

The Hawthorns appears eligible as an historic district or a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. An historic district derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties.

Statement of Significance

The Hawthorns appears eligible for the National Register of Historic Places as an historic district under Criterion A (broad patterns of history) at the local level with importance in the areas of settlement, agriculture, architecture, and social history. The property reflects the pattern of estate settlement or the establishment of the “gentleman’s farm” along the Peninsula in the late 19th and early 20th century. Once one of many such properties in the vicinity, the Hawthorns represents the social, agricultural and architectural history of the San Francisco Peninsula estate property, for use as a year round family house, as a summer retreat, and for agricultural purposes. While certainly not one of the largest, or most elaborate, of these estate properties, it reflects the pattern of settlement and common uses for these types of properties.

The Hawthorns retains a remarkable level of historic integrity. While the buildings, and even some of the landscape features are in poor condition, they retain important components of the required aspects of integrity including: location, design, setting, materials, workmanship feeling, and association. Associated with two important Bay Area families, and representative of the work of a little known, but fairly prolific architect, the Hawthorns reflects an era of residential, agricultural and recreational development following the completion of the San Francisco-San Jose Railroad which linked the two commercial enclaves, opening up Peninsula lands for easier development for both residential and agricultural uses. The Hawthorns is one of the few remaining Peninsula estate examples that fully illustrates the relationship of the residential components, to the agricultural elements of the site, which were linked by specific circulation roads through the property.

Period of Significance

The period of significance refers to the span of time during which significant events and activities occurred that relate to the property. The period of significance for the Hawthorns relates generally to its use by both the Allen and Woods families. Although the Cottage may pre-date the Allen tenure on the site, it cannot be confirmed at this time. Thus, the period of significance shall be defined as 1886, the year the Allen family purchased the property, to 1952 when Frances Newhall Woods subdivided the property, giving a portion to her son, Fred Woods, III for development of his own house.

Historic District Contributors

The contributors to the historic district include the features, structures and buildings that are located in and around the main house or Hawthorn House. The most significant primary buildings include:

- The Hawthorn House;
- The Garage (main portion, not the shed attachment);
- The Lower Barn; and
- The Cottage.

There are a number of other ancillary outbuildings on the site that are both difficult to date and to understand how they were used historically. These components of the site should be considered contributing, but of secondary importance to the historic district. These include:

- The Upper Barn – north end of the site adjacent to the HSC North Driveway;
- The Shetland Shed – west of the Cottage, next to olive groves;
- The Dog Sheds – southeast of the Garage;
- The Carriage Shed – north of the Lower Barn;
- The Pump House – east of Barn Road between the Garage and Lower Barn;
- The Coachman’s Quarters – south of the Pump House;
- The Raccoon Sheds – south of the Lower Barn;
- The Horse Sheds – south of the Lower Barn and Coachman’s Quarters; and
- The Silo – west of the Lower Barn

The contributing landscape features include:

- The natural topography which (1) slopes steeply down from the ridge, that runs through the central portion of the property, toward Los Trancos Road and (2) then gradually levels out as it approaches the eastern boundary of the property (along the Los Trancos Road and Los Trancos Creek);
- The manner in which the built features (Hawthorn House, Cottage, Garage, Barn, and internal road system) have been added to the site with a minimal amount of topographic modifications so that character of the natural topography is preserved;
- The key components of the spatial organization including (1) the large olive grove, along the upper and steeper portion of the eastern slope of the ridgeline, that stretches between the northern and southern boundaries on this eastern side of the ridgeline and, (2) the cluster of the three main residential buildings (the Hawthorn House, the Cottage, and the Garage) at northern end of the property, and the agricultural area with the Barn and open field at its southern end;
- The internal system of dirt, one-lane roads with (1) the two entrances at Los Trancos Road, (2) the road from the upper entrance that leads to the northwest corner of the Hawthorn House, (3) the segment of the road that runs along the front of the Hawthorn House, (4) the lower road that is accessed from the lower Los Trancos Road entrance and which leads out to the Barn and field area, (5) the driveway to the Garage, and (6) the segment that leads westward up through the olive grove (northwest of the Hawthorn House), over the ridge;
- The olive grove first planted by the Allens in the late 1880s;

- The field stone edging and low retaining walls that line portions of the internal road system;
- The terraced area and the two retaining walls (stacked field stone) at the north end of the Hawthorn House; and
- The brick oven on the terrace.

Non-Contributing Elements

While the historic district boundaries include the entire site, the buildings and landscape changes that comprise the 1952 Alpine Road house are non-contributing to the historic district.

Integrity

Historic properties are evaluated for their integrity: the authenticity of physical characteristics from which properties obtain their significance. When properties retain historic material and form, they are able to convey their association with events, people, and designs from the past. Most sites, structures, buildings and objects change over time. These changes do not necessarily mean that a resource would be ineligible for the National Register. Resources must, however, retain enough historic fabric and integrity to convey their significance. Historic integrity is the composite of seven qualities: location, design, setting, materials, workmanship, feeling and association.

While the Hawthorns property has been changed and been altered over time, and while some of the contributing resources are in poor condition, overall the historic district retains a great deal of integrity and a strong sense of time and place. It conveys its significance as a representative example of a “gentleman’s farm” or estate property as developed in the late 19th and early 20th century. While many of the outbuildings on the site are in poor condition, some even in serious state of decay, they may provide additional information about the development and use of the property.

Boundaries

The boundaries of the Historic District correspond with the defined property boundaries of the three parcels now owned by the Midpeninsula Regional Open Space District. These boundaries reflect the historic property boundaries of the acreage purchased by Judge James Monroe Allen and his wife, Ida Davis Allen, in 1886. While the historic district boundaries include the entire site, the buildings and landscape changes at the 1952 Alpine Road house are non-contributing to the historic district.

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VI. ENDNOTES

Section II - Historical Overview & Contexts

¹ Information for this section was extracted and summarized from two primary sources and is intended as introductory material. It is unclear if there are any archaeological features on the Hawthorn's property that would relate to early settlement in the area. Frank Stanger, *South from San Francisco: San Mateo County, California Its History and Heritage*, 1963 and Nancy Lund and Pamela Gullard, *Life on the San Andreas Fault: A History of Portola Valley*, 2003. For a more detailed description of the interaction between Native American and early European settlers see: Malcolm Margolin, *The Ohlone Way: Indian Life in the San Francisco-Monterey Bay Area*, 1978 and Lowell John Bean, editor, *The Ohlone Past and Present: Native Americans of the San Francisco Bay Region*, 1994.

² Information on the early period of development in and around Portola Valley is taken primarily from Nancy Lund and Pamela Gullard, *Life on the San Andreas Fault: A History of Portola Valley*, 2003 and from Alan Brown and Mrs. David C. Regnery. "It Happened in Portola Valley." *La Peninsula*. Oct 1959 Vol. X. No. 3.

³ Lund, *Life on San Andreas Fault*.

⁴ Introduction by Paul W. Gates to John Quincy Adams Warren's *California Ranchos and Farms, 1846-1862, including the letters of John Quincy Adams Warren of 1861, being largely devoted to livestock, wheat farming, fruit raising, and the wine industry* (Madison, WI: Madison, State Historical Society of Wisconsin, 1967): 69-72.

⁵ Lawrence J. Jelinek, *Harvest Empire, A History of California Agriculture*. (San Francisco, CA: Boyd & Fraser Publishing Company, 1982, Second Edition): 23.

⁶ Harry M. Butterfield listed olives, apples, pears, plums, figs, oranges, grapes, peaches, pomegranates and citrus fruits (including oranges, lemons, limes, and grapefruit (pomelo) having been grown at missions and ranchos in *A History of Subtropical Fruits and Nuts in California* (Berkeley, CA: University of California, Division of Agricultural Sciences, September 1963): 11, 17, 19, and 27.

⁷ Gates 1967: 69.

⁸ Jelinek 1979: 49, 57, and 58.

⁹ Jelinek 1979: 49.

¹⁰ United States, Department of the Interior, Census Office, *Ninth Census, Volume III, The Statistics of the Wealth and Industry of the United States Embracing the Tables of Wealth, Taxation, and Public Indebtedness of Agriculture, Manufacturing, Mining, and the Fisheries* (1872) and *Report of the Productions of Agriculture, Tenth Census* (1880).

¹¹ Ibid.

¹² United States, Department of the Interior, Census Office, *Report on the Statistics of Agriculture in the United States at the Eleventh Census* (1890) and *Volume VI. Twelfth Census of the United States Taken in the Year 1900, Agriculture Part II, Crops and Irrigation, Section VII, Fruits, Nuts, and Forest Products* (1900).

¹³ In August 1872, the *San Mateo County Times Gazette* boasted of the fine character of Searsville, noting that "in Mr. Eikerenkotter's orchard some of the plum and pear trees were so loaded with fruit that the branches actually broke off. This seems to be a fine valley for fruit."

Wine grapes were also being planted. Several *San Mateo County Times Gazette* articles detail Edgar Preston's early foray into wine making; Preston was Judge Allen's law partner for a short time. For example the June 11, 1887 issue of the *San Mateo County Times-Gazette* had the following information: "Searsville: E. F. Preston contemplates the construction of a wine cellar excavated in the hill fronting the Pescadero Road. It will be three stories, 50 x 100 feet and from 25 to 30 feet high. It will be so constructed that teams

can drive up to or into the third floor to unload grapes, and up to or into either of the other stories for loading boxes, bottles or casks, and to take away wine."

Davenport Bromfield's 1894 *Map of the County of San Mateo* shows the winery and residence for Preston estate. It also shows an area nearby marked "Vegetable Garden."

¹⁴ The number of orchard trees reported in the 1910 and 1925 censuses was around 50,000, with 35,000 reported in 1930, and 49,000 in 1935 (United States, Department of the Interior, Census Office 1910, 1925, 1930, and 1935).

¹⁵ Lund and Gullard, 2003: 50.

¹⁶ Judith M. Taylor, M.D., editor. *California's Olive Pioneers: Early Essays on Olives & Olive Oil* (Davis, CA: Robert Mondavi Institute for Wine and Food Science, University of California Davis, 2009): xiii.

¹⁷ Nancy Carol Carter. "San Diego Olives; Origins of a California Industry" *The Journal of San Diego History*, Vol. 54, No. 3 (Summer 2008): 147.

¹⁸ Ibid.: 147-148.

¹⁹ Cooper quoted from an address he gave to the State Board of Horticulture meeting in 1893 in Judith M. Taylor *The Olive in California: History of an Immigrant Tree* (Berkeley, CA: Ten Speed Press, 2000): 42.

²⁰ Taylor 2009: 27.

²¹ Carter 2008: 148.

²² *California's Olive Pioneers: Early Essays on Olives & Olive Oil* provides an easily accessible collection of this early literature. (Judith Taylor, editor, Robert Mondavi Institute for Wine and Food Science, University of California Davis, 2009).

²³ Taylor 2000: 42.

²⁴ Butterfield 1963: 21.

²⁵ Edward J. Wickson, *The California Fruits and How to Grow Them* (San Francisco, CA: The Pacific Rural Press, 1912): 398.

²⁶ Quoted in Gayle M. Groenendaal, "Part 1. History of Eucalypts in California: Eucalyptus Helped Solve a Timber Problem, 1853-1880 (Berkeley, CA: United States Department of Agriculture, Forest Service, 1983): 4.

³² Carter 2008: 143.

³³ Ibid.

³⁴ Taylor 2000: 42-45.

³⁵ Butterfield 1963: 21.

³⁶ Taylor 2000: 55.

³⁷ In 1900, there were over 300,000 olive trees of bearing age in Los Angeles County, 160,000 in San Diego County, 110,000 in Ventura County, 68,000 in Santa Barbara County, and 50,000 in Orange County (United States, Department of the Interior, Census Office 1900).

³⁸ United States, Department of the Interior, Census Office 1872, 1880, 1890, 1900, 1910, and 1930.

³⁹ Lund and Gullard 2003: 34.

⁴⁰ Lund and Gullard 2003.

⁴¹ Lund and Gullard 2003: 172.

⁴² Lund and Gullard 2003: 173.

⁴³ An article from December 25, 1886 in the *San Mateo County Times-Gazette* stated that Allen had set out seven acres of grapes and had planted 500 olive trees. The article also noted that "about an equal number" of olive trees were to be planted in the spring; this combined number of trees would cover approximately the same area (over nine acre) that currently exists in the primary olive grove located above Hawthorn House. No traces of the grapes remain today.

In addition to the olives and grapes, Nick Skrabo, in interview with local historian Dorothy Regnery on February 1959, remembered Allen having planted eight acres of prunes and ten acres of apples. He did not identify the location of either of these orchards and no traces of these plantings remain extant. (Ruth Allen, in her February 5, 1959 interview with Regnery, remembered her father having planted "every kind" of tree and the "wonderful orchards" that were a part of her childhood at the Hawthorns.) While Skrabo did not specify what happened to the prunes that he remembered, he did explain that in 1918, after the Woods family had purchased the property, that the apple orchard—whose trees were "getting beyond the productive stage due to poor soil conditions"—was cleared away to make more room for pasture land. Skrabo actually did this work himself using a team of horses and charging the family 10 cents for each tree removed; Skrabo stated that "he made good money on the deal."

Fred Woods, III, in an interview with Regnery on February 5, 1959, provided another small bit of information on the orchards. He also remembered the prunes but that this orchard ("the one planted by Hanson"; he did not identify "Hanson") was gone. It also appears that the orchards were not actively maintained during at least a portion of his parents' (Frederick, Jr. and Francis Woods) tenure at the property and that these features were gone by the time this interview was conducted in 1959. The interview notes stated that "Mr. Woods was ill (invalid) and no care was taken so that the orchards, [sic] lawns disappeared." Frederic Wood had died in 1954 (just five years before his son Fred Woods, III, gave this interview to Regnery).

Strawberries were mentioned in association with the Allen era in the interview that Mr. Chiappellone gave to Regnery in 1965. He remembered that Mike and Frank Doherty, foremen for Judge Allen, "tried growing strawberries" and that they bought the young (starter) plants from him. His recollections are supported by the following information from the January 28, 1903 edition of the *Palo Altan*: "Dougherty Brothers, of the Allen place near Portola, are preparing ground for strawberries. They have already planted several acres and intend to add a great many more. It seems the berries grown in this locality bring a better price in the San Francisco market."

Chiappellone also remembered that the Allens "grew delicious peaches" in his 1965 interview with Regnery.

⁴⁴ Several sources identified Mike and Frank Dougherty either as the "gardeners" or "foremen" during the Allen era at the Hawthorns (Palo Altan 1903; Magnini-Florio 1960; Chiappellone 1965).

⁴⁵ Skabro 1959.

⁴⁶ Lund and Gullard 2003: 174. Other references to her interest in horses included an article in the January 20, 1927 edition of the *Redwood City Standard* which noted that she was having 12 thoroughbred ponies shipped to Martha's Vineyard where she would "make her home for the next eight months." Also according to an interview with Fred Woods III recorded by Dorothy Regnery on February 5, 1959, Francis Woods would ride her horse down from San Francisco to the Hawthorns, a journey that took two to three days.

⁴⁷ Lund and Gullard 2003: 174.

⁴⁸ According to Nick Skabro, Frederick Woods Jr. raised "purebred Poland China and other breeds of hogs from Midwest strains" for "several years" (Skabro 1959).

⁴⁹ The earliest aerial photographs found for the property during the research for this report were from 1943 and 1949.

- ⁵⁰ Frederick Woods III, 1959 interview.
- ⁵¹ Skabro, Dorothy Regnery interview, 1959. Portola Valley Town Archives.
- ⁵² In June 1912, Clara Allen joins a convent in Europe, a newspaper article notes that Judge Allen has a residence on Washington Street in San Francisco and an estate called the Hawthorns in Menlo. *San Francisco Call*. June 1912.
- ⁵⁶ The information for this section is extracted from the research of Frank Stanger, Alan Hydling, Mitchel Postel on the history of San Mateo Count and from Richard Walker, *Landscape and City Life: Four Ecologies of Residence in the San Francisco Bay Area*.
- ⁵⁷ Stanger, *South From San Francisco*, 93-95.
- ⁵⁸ Biographical information on James Monroe Allen is from two primary sources: Bailey Millard. *The San Francisco Bay Region. Vol. III*. American Historical Society, Inc. 1924. "James Monroe Allen." Pages 104 – 107 and Yale University. Bulletin of Yale University. "Obituary Record of Yale Graduates." 1912-1913. Published by Yale University.
- ⁵⁹ *Daily Alta California*. December 13, 1878. Allen attends the Second Annual Banquet of the Yale Club on the Pacific Coast.
- ⁶⁰ Oscar T. Shuck, *Bench and Bar of California*, 401 - 02. "Lawyers Selecting Judges" James Monroe Allen receives 107 votes in 1879 to become a judge in San Francisco.
- ⁶¹ *San Francisco Bulletin* January 10, 1882 "Judge James Monroe Allen voted Presiding Judge of Superior Court."
- ⁶² *Daily Alta California*. November 7, 1882. Endorsement for Judge James M. Allen as judge.
- ⁶³ San Francisco City Directories 1880 to 1916.
- ⁶⁴ Ancestry.com – California Death Index – Lists birthdates, mother's maiden name and other identifying information. Found four of the five Allen children. unable to locate birth date for youngest child, Clara.
- ⁶⁵ *San Mateo County Times Gazette*. January 23, 1886.
- ⁶⁶ *San Mateo County Times Gazette*. December 25, 1886.
- ⁶⁷ *San Mateo County Times Gazette*. July 2, 1887.
- ⁶⁸ *San Mateo County Times Gazette*. August 13, 1887.
- ⁶⁹ *San Mateo County Times Gazette*. August 27, 1887.
- ⁷⁰ *San Mateo County Times Gazette*. December 24, 1887.
- ⁷¹ *San Mateo County Times Gazette*. January 7, 1888.
- ⁷² Virginia and Lee McAlester. *Field Guide to American Houses*, 196 – 209.
- ⁷³ List compiled from review of *Here Today* and Paul Duchscherer's chapter on Carpenter Gothic in *Victorian Glory in San Francisco and the Bay Area*.
- ⁷⁵ Lund, *Life on San Andreas Fault*, 173.
- ⁷⁶ Notes from Ruth Allen interview with Dorothy Regnery 1959 in Portola Valley Town Archive.

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- ⁷⁷ *San Francisco Call*. May 3, 1896. "Real Estate Transactions: Joseph and Caroline F. Nash to James Monroe Allen lot on NW Corner of Washington and Walnut Streets W 78 by N 102.8 ¼. \$5,000."
- ⁷⁸ *San Francisco Call*. May 25, 1898. "New Building Contracts: On the northwest corner of Washington and Walnut streets, west 78 by north 72 8 ½ construction of a two-story, attic and basement residence at a cost of \$5156; owner, James M. Allen; architect, W. F. Smith; contractor, Carl Griese."
- ⁷⁹ *Mariposa Gazette*. March 3, 1877.
- ⁸⁰ Ancestry.com, 1910 United States Census Records.
- ⁸¹ John Snyder, *California Architect and Buildings News Index*. Anne Bloomfield, *Gables and Fables*.
- ⁸² "Something Unique in Telephones." *San Francisco Call*. June 22, 1898.
- ⁸³ *San Francisco Call*. June 5, 1902
- ⁸⁵ National Register Nomination for Bishop Museum.
- ⁸⁶ Vincent Scully, *The Shingle and the Stick Style*.
- ⁸⁷ Richard Longstreth. *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century*.
- ⁸⁸ Virginia and Lee McAlester. *Field Guide to American Houses*.
- ⁸⁹ *San Francisco Call*. November 1, 1902.
- ⁹⁰ *San Francisco Call*. Dec 24, 1904.
- ⁹¹ *San Francisco Call*. February 7, 1904.
- ⁹² *San Francisco Call*. March 9, 1906.
- ⁹³ *San Francisco Call*. May 27, 1906.
- ⁹⁴ *San Francisco Call*. June 3, 1906.
- ⁹⁵ *San Francisco Call*. June 7, 1906.
- ⁹⁶ *San Francisco Call*. Sunday June 24, 1906.
- ⁹⁷ *San Francisco Call*. June 26, 1906.
- ⁹⁸ Nancy Lund, *Life on San Andreas Fault*, 93-94.
- ⁹⁹ *The California Earthquake of April 18, 1906: Report of the State Earthquake Investigation Commission, in Two Volumes and Atlas*, 1906. Page 106.
- ¹⁰⁰ *San Francisco Call*. December 24, 1906.
- ¹⁰¹ *San Francisco Call*. May 18, 1907.
- ¹⁰² *San Francisco Call*. October 21, 1908.
- ¹⁰³ *San Francisco Call*. June 5, 1912.
- ¹⁰⁴ *San Francisco Call*. September 6, 1911.

¹⁰⁵ *Redwood City Star*. July 3, 1916.

¹⁰⁶ *Redwood City Star*. August 14, 1916.

¹⁰⁷ "To Enter a Convent." June 8, 1912. Found in Woods family scrapbook. Original newspaper name illegible. Courtesy Prudence Noon.

¹⁰⁸ Information on Newhall family is extracted from Virginia Whiting Newhall. *Edwin White Newhall born 7 May 1856 died 28 October 1915*, 1916. the Newhall Family Foundation Website <http://www.newhallfoundation.org>.

¹⁰⁹ *San Francisco Call*. October 1908.

¹¹⁰ *San Francisco Chronicle*. Sept 7, 1913.

¹¹¹ *San Francisco Call*. May 12, 1912.

¹¹² Anne Bloomfield, *Gables and Fables*, Page 117,

¹¹³ *The San Francisco Newsletter* May 11, 1912 (from Woods family scrapbook courtesy Prudence Noon).

¹¹⁴ *San Francisco Call*. June 3, 1912.

¹¹⁵ *San Francisco Call*. February 14, 2013.

¹¹⁶ *San Francisco Call*. November 4, 1913.

¹¹⁷ *San Francisco Call*. November 14 1913.

¹¹⁸ *San Francisco Chronicle*. May 1912.

¹¹⁹ Sara H. Boutelle, *Julia Morgan, Architect*, page 257. List of projects 1915-16 – Edwin and Jane Newhall apartment and garage 2950 Pacific Avenue San Francisco – Job no. 443.

¹²⁰ Virginia and Lee McAlester, *A Field Guide to American Houses*.

¹²¹ *Ibid*.

¹²² *Palo Alto Times* Article about her marriage.

¹²³ Baugh and Morgan, *Where Have they Taken our Children* and newspaper accounts at the time of the kidnapping.

VI. ENDNOTES

Section III – Physical Description & Character-Defining Features

¹²⁴ In 1959 it was reported that Mrs. Woods was keeping retired police horses and donkeys.

¹²⁵ For example, in the *Palo Alto* in 1903 and the *Redwood City Star* in 1916.

¹²⁶ This rough estimate of the grove's acreage would also provide account for the 1,000 trees mentioned in the *San Mateo County Times-Gazette* article. Ellwood Cooper, in *A Treatise on Olive Culture* published in 1882, stated that at planted twenty feet apart, a grower could plant 100 trees per acre (Taylor 2009: 27).

¹²⁷ Ellwood Cooper, an early promoter of olives, and W. G. Klee, writing for the University's Agricultural Experiment Station, both recommended planting the trees 20 feet apart in publications they wrote on the olive in the 1880s (Cooper 1882 in Taylor 2009: 25 and 27; Klee 1885 in Taylor 2009: 118).

¹²⁸ Groves planted in the early 1870s used trees propagated from the remaining mission groves and were referred to as "Mission olives." Varieties from Spain including the Manzanillo, Nevadillo, and Sevillano arrived in California in the mid-1870s and were quickly adopted by growers (Taylor 2009: xii). More varieties were soon introduced, and by 1888, B. M. Lelong, Secretary of the State Board of Horticulture, was able to describe 17 varieties that were "in general cultivation" in his treatise *The Olive in California* (LeLong 1888 in Taylor 2009: 191).

¹²⁹ Fred Woods III noted in an interview with Dorothy Regnery on February 5, 1959 that after his father, Frederick Woods, Jr., became ill no care was taken of the orchard and olive grove areas. Fred Jr., (husband of Frances Newhall Woods) died in 1954.

¹³⁰ Ruth Allen in an interview with Dorothy Regnery on February 19, 1959 remembered that the house had "large expanses of lawn" during her childhood.

¹³¹ Pacific Aerial Survey 1949 Map.

¹³³ There are more than 25 species of hawthorn trees. While English hawthorn (*C. monogyna*) is considered an invasive plant in California, other species are not. Hawthorn trees or bushes yield small, edible, bright red fruits which make excellent jams and jellies. The fruit (or haws) are also loved by birds and were historically used medicinally or for a juice. In spring or summer, this deciduous tree produces flowers in white or shades of pink and red, depending on the variety. In autumn, the leaves often turn gold, orange, red or can be multi-colored. Hawthorn trees have long, hard thorns and can typically grow up to 25 feet tall.

¹³⁴ Nick Skrabo reported in his interview with Dorothy Regnery that the source of the hawthorns were plant slips Allen had shipped from England (Skrabo 1959). However, Ruth Allen, also in an interview with Regnery, did not think that the original plant materials for the hedge actually came from England as Skrabo remembered. She thought that her father probably planted them because of the family's pleasant associations with England, where they had relations, and she noted that hawthorns were commonly maintained as a hedge there (Allen 1959).

¹³⁵ Lund and Gullard: 2003, 172.

¹³⁶ Skrabo 1959.

¹³⁷ Aerial photographs from 1943, 1949, 1953, and 1961 show clearly defined rows of olive trees within this grove. By the 1970s, the edges of the grove had been invaded by oaks and other vegetation. In each subsequent decade, the vegetation can be seen to have penetrated further into the grove so that by the early 2000s, the rows of olives are no longer distinguishable from the invasive vegetation (Aero Service Corporation 1943; Cartwright Aerial Surveys, Inc. 1965; Google Earth 1953 and 2002-2012; Pacific Aerial Surveys 1949, 1955, 1961, 1969, 1975, 1979. 1985. 1991. and 1995).

¹³⁸ Acreages are taken from information in the *San Mateo County Times-Gazette* (December 25, 1886), Nick Skrabo in a 1959 interview with Dorothy Regnery, and the approximate acreage of the two extant stands of olives.

VII. APPENDIX

A. Methodology of Historic Resource Study

Methodology

The area of study for this Historic Resource Study included the entire property, with the precinct around the 1887 Hawthorn House being a primary focus of the study.

Fieldwork

Ruchira Nageswaran of Knapp Architects, Bridget Maley of architecture + history, llc and Denise Bradley, landscape historian, visited the site for two days of intensive field work in March and April 2013. Buildings and landscape features were photographed, inventoried, examined and assessed during the site visits. The field work informed the descriptive information presented in this study.

Historical Research

Research on the history of the property, associated families, the architects, and other associated historic contexts was conducted at several collections including: the Portola Valley Town Archive and Library; the San Mateo County Historical Association; the City of San Mateo's Central Library California Collection; the Redwood City Library; the San Francisco Public Library; the University of California, Berkeley (Map Library, Bancroft Library and College of Environmental Design Library), and the San Francisco Mechanic's Institute Library.

The Town of Portola Valley Town Archives is managed by Nancy Lund, who was incredibly helpful in informing the research for this HRS. She shared with the team the files originally collected by Dorothy Regnery (Portola Valley's first town historian) and other research materials and items in the archive that relate to the property and associated contexts. Additionally, Ms. Lund's book, in collaboration with Pamela Gullard, *Life on the San Andreas Fault: A History of Portola Valley*, was indispensable to the project team.

The San Mateo County Historical Association has a number of clippings files relating to both the Allen and Woods families. The microfiche copies of early San Mateo County newspapers, especially the *San Mateo County Times-Gazette* were viewed for references to the development of the property by the Allen family. The section of the Gazette titled Town and Country was especially helpful. This portion of the newspaper was search for the years 1886 to 1889. Further, review of these newspapers for subsequent years is suggested especially for the weeks and months after the 1906 earthquake to determine if damage occurred to the property.

Additionally, the vertical file within the San Mateo Central Library's California Collection was searched. This collection includes clipping files of topics from local newspapers from the 1940's, 1950's and 1960's. A small portion of this collection can be found within the Online Archive of California (OAC). The OAC was consulted with regard to long term occupants of the properties and historic photographs of San Mateo and Portola Valley.

In addition, on-line resources were consulted including Sanborn Maps and City Directories to understand the locations of the city houses of both the Allen and Woods families.

Several books on the works of Julia Morgan were consulted and finding aids from the Julia Morgan archives were searched for the families associated with the Hawthorns.

Records related to William F. Smith, architect, were found through San Francisco Architectural Heritage and the Index of the *California Architect and Building News* found in the San Francisco Public Library.

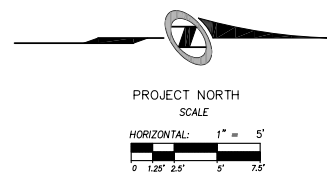
Review of San Francisco City Directories, Sanborn Maps, Block Books, and Blue Books was conducted both on-line and at the San Francisco Public Library through their collection.

Several members of the Newhall-Woods family, including Prudence Noon and Edwin Woods, Jr., were interviewed by Midpeninsula Regional Open Space District staff member Gina Coony and they provided family photographs and several home movies for use in this study.

VII. APPENDIX

B. Architectural Drawings

Plans and Elevations: Hawthorn House, Garage, Cottage



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HAWTHORN HISTORIC STRUCTURES
 HAWTHORN HOUSE BASEMENT PLAN

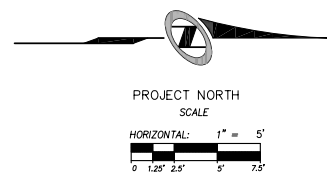
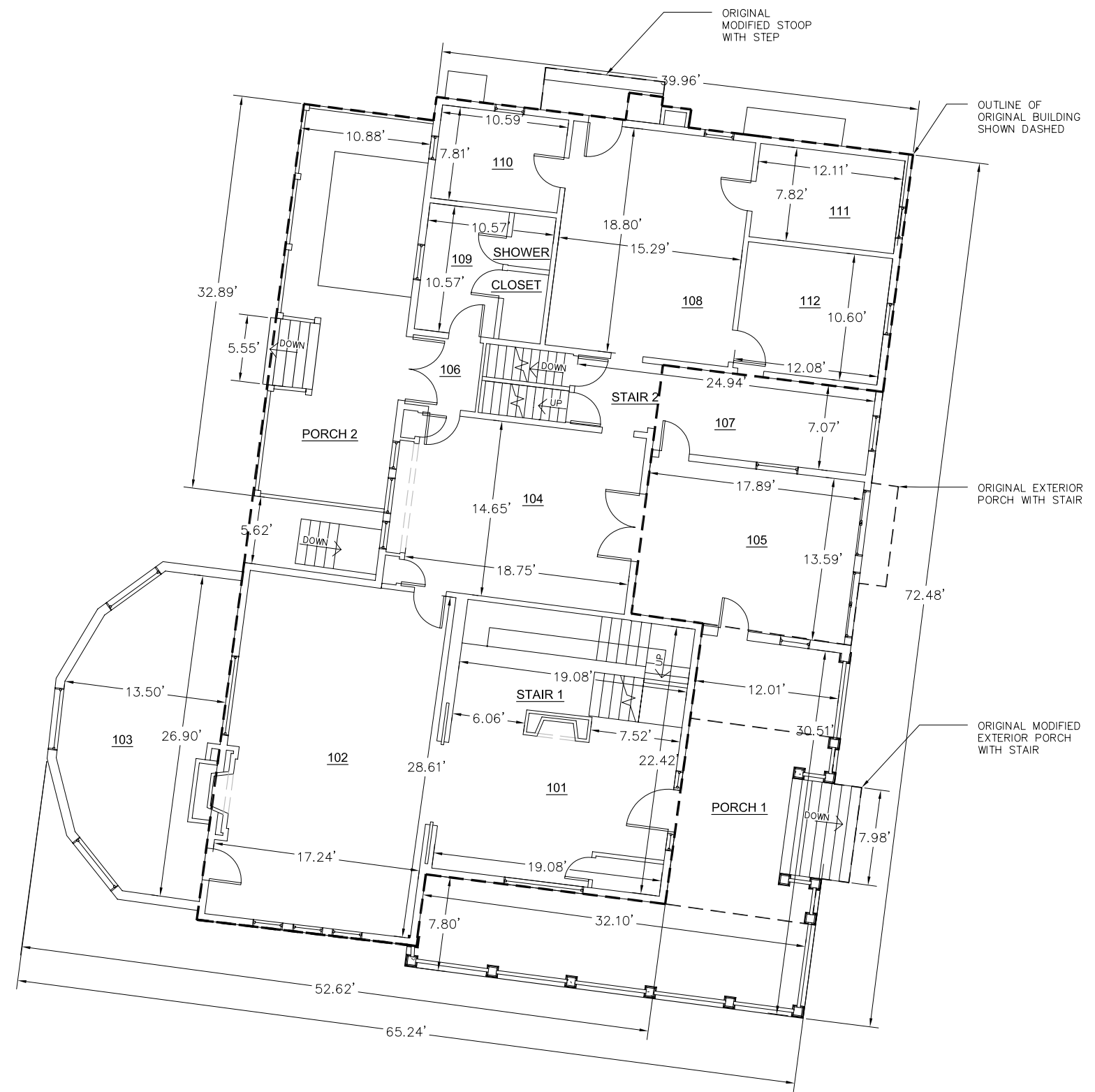


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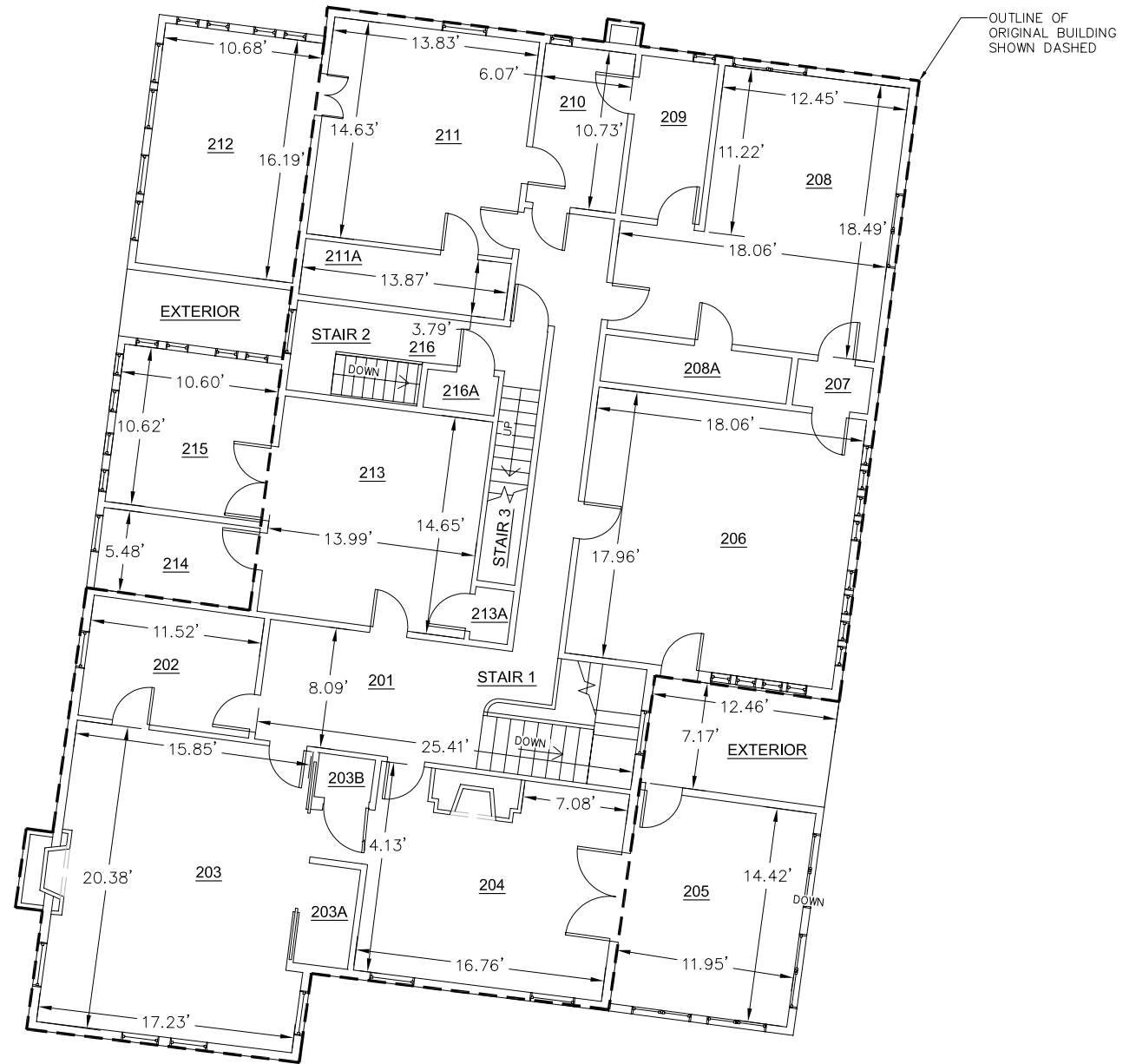
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PROJECT NORTH
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 HAWTHORN HOUSE SECOND FLOOR PLAN



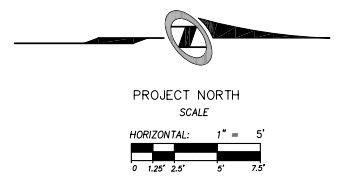
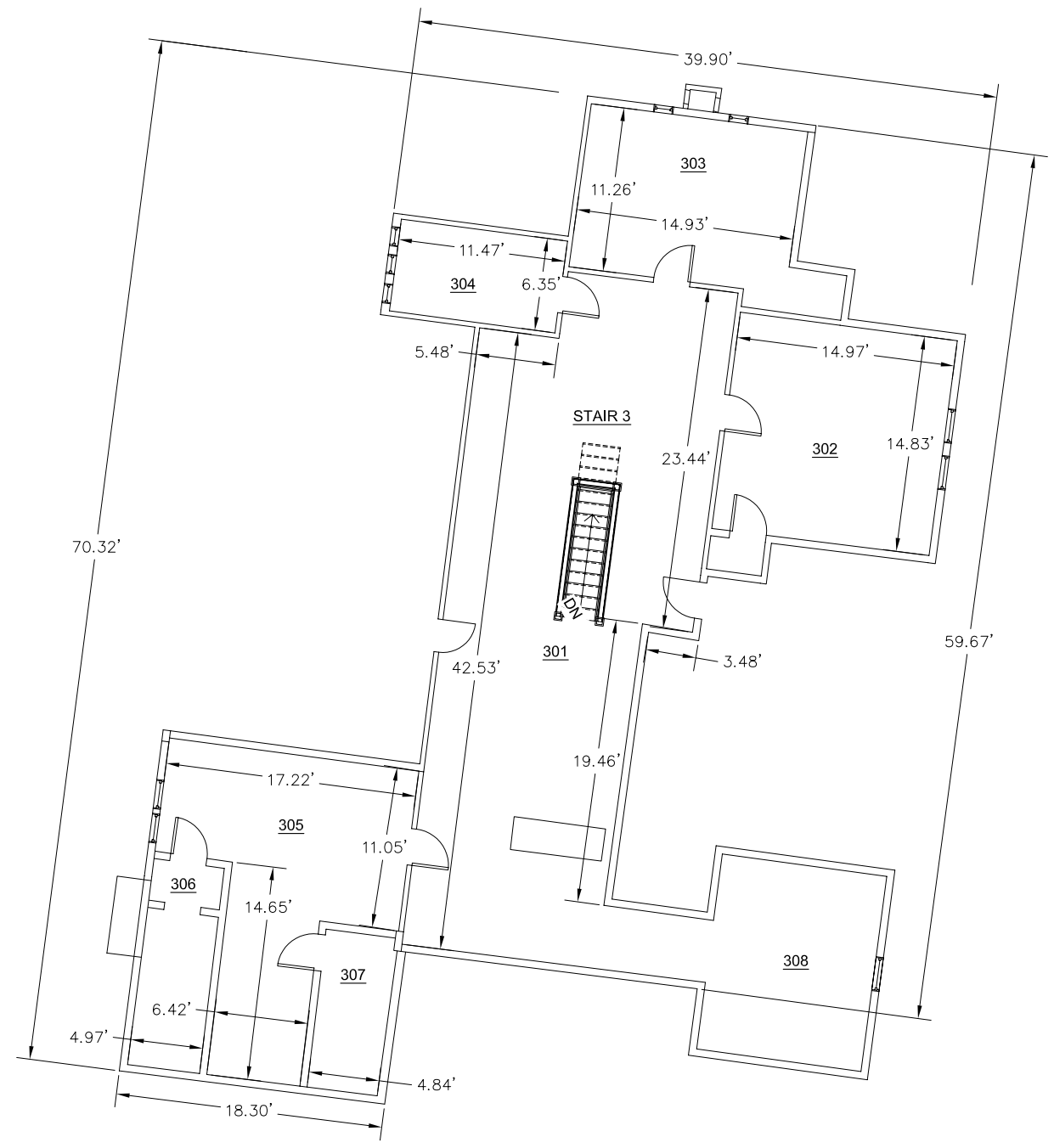
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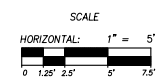
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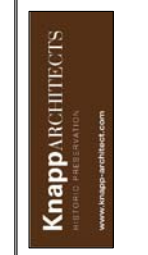


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HAWTHORN HISTORIC STRUCTURES
 HAWTHORN HOUSE ELEVATIONS

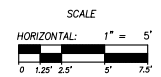


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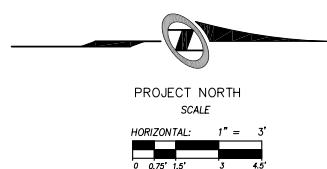
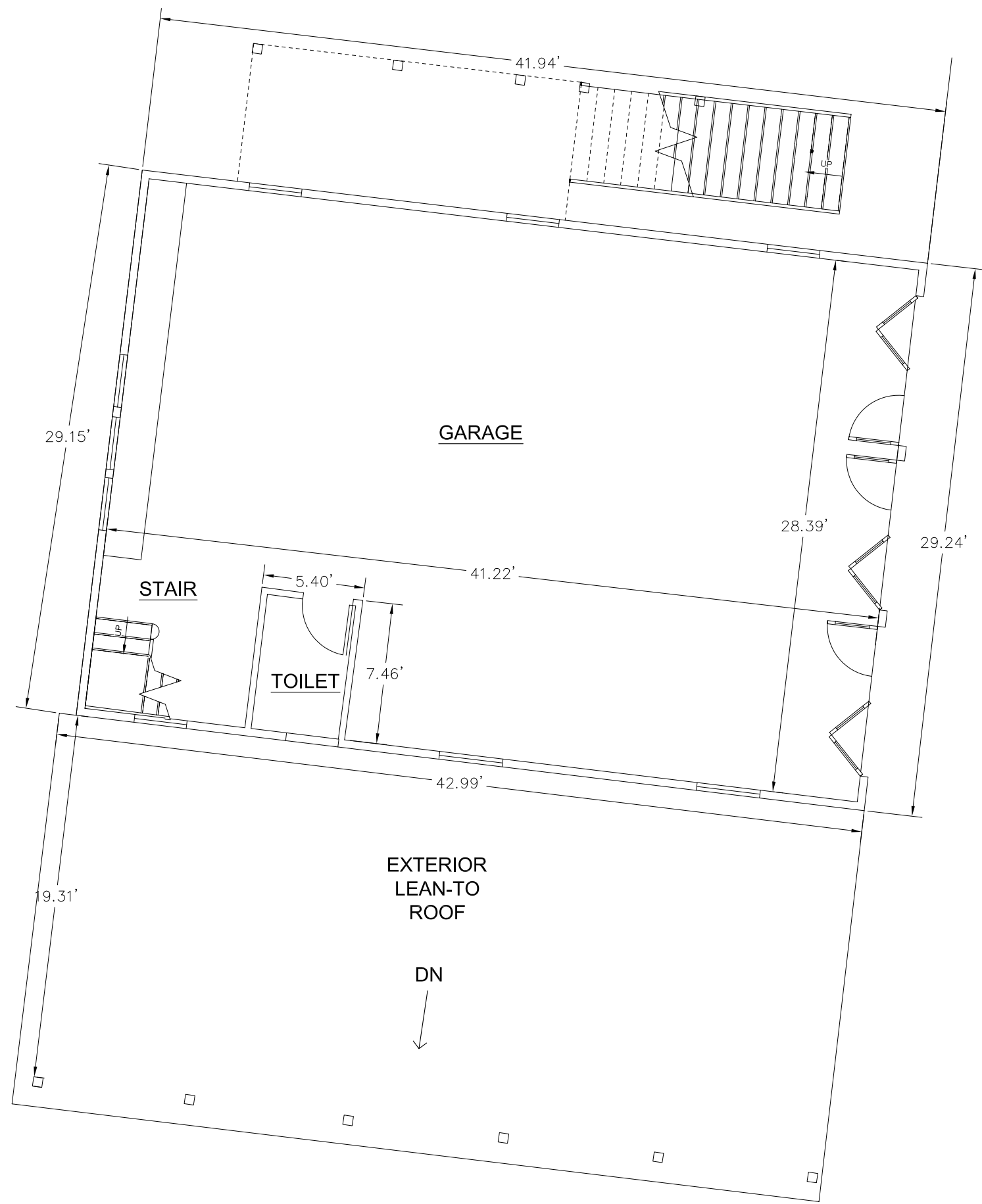
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HAWTHORN HISTORIC STRUCTURES
 GARAGE FIRST FLOOR PLAN



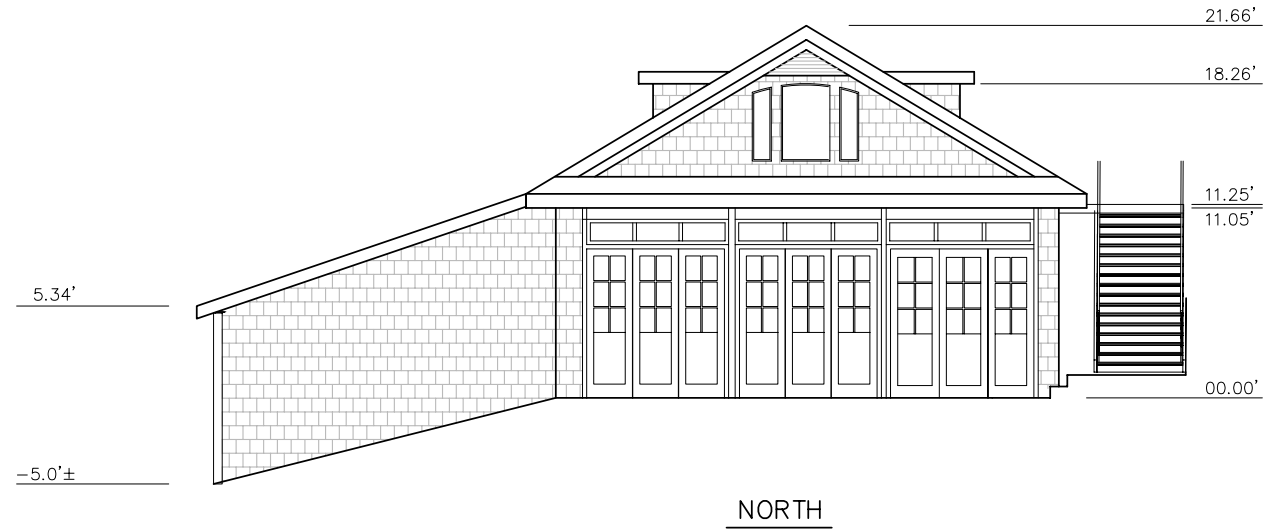
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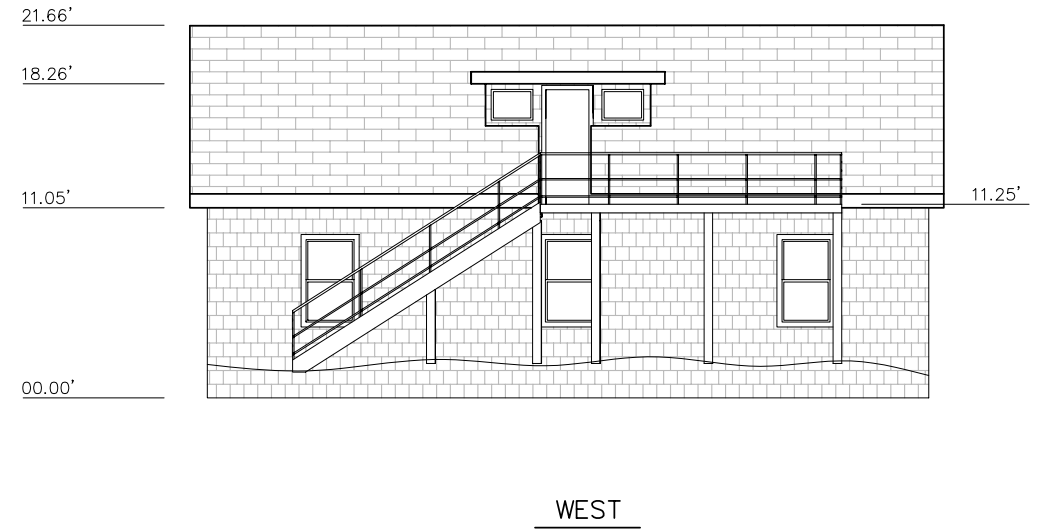
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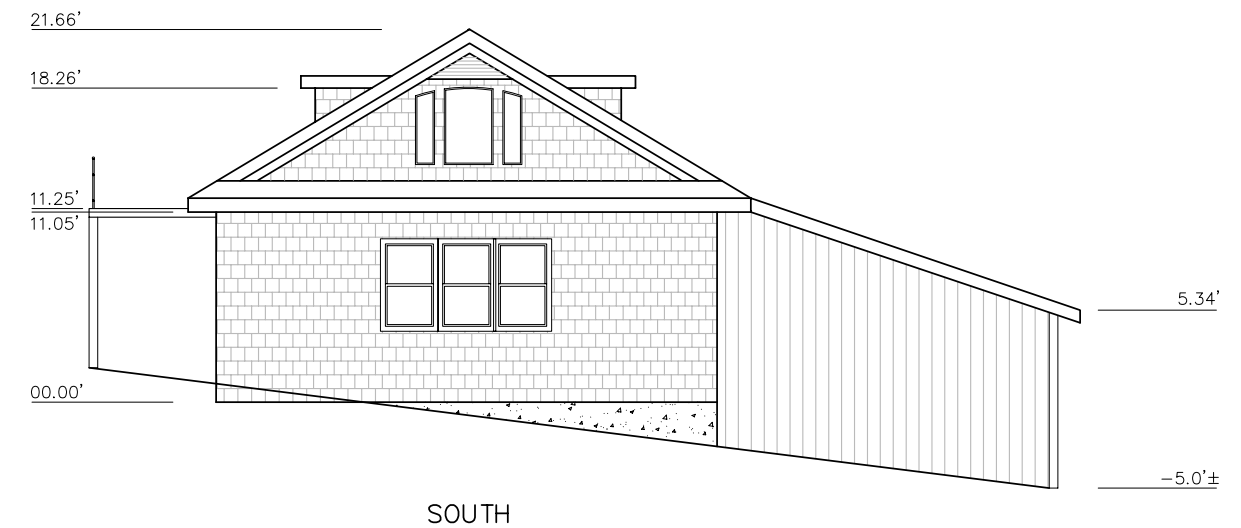
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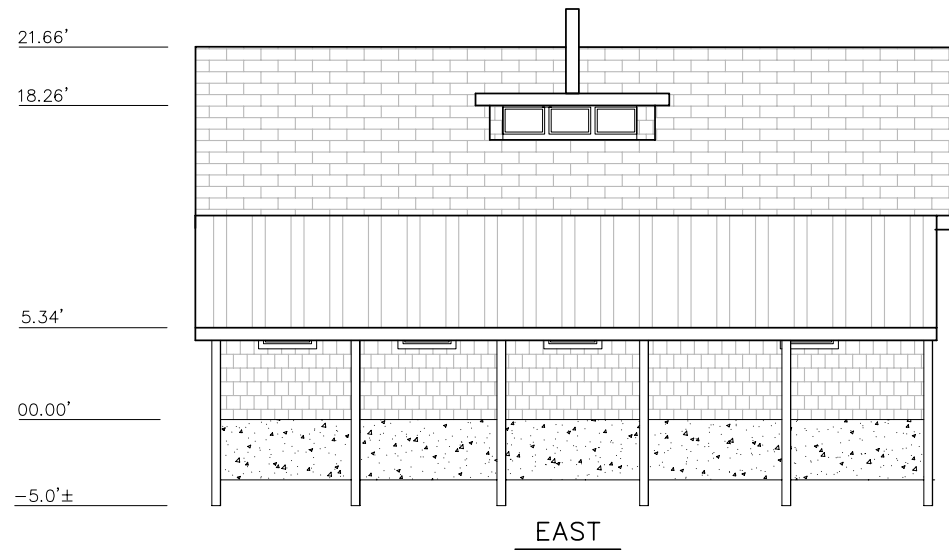
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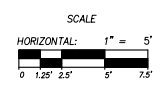
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SOUTH



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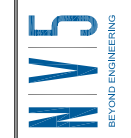


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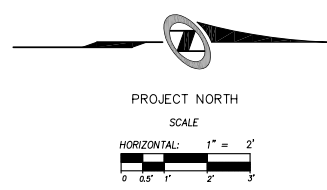
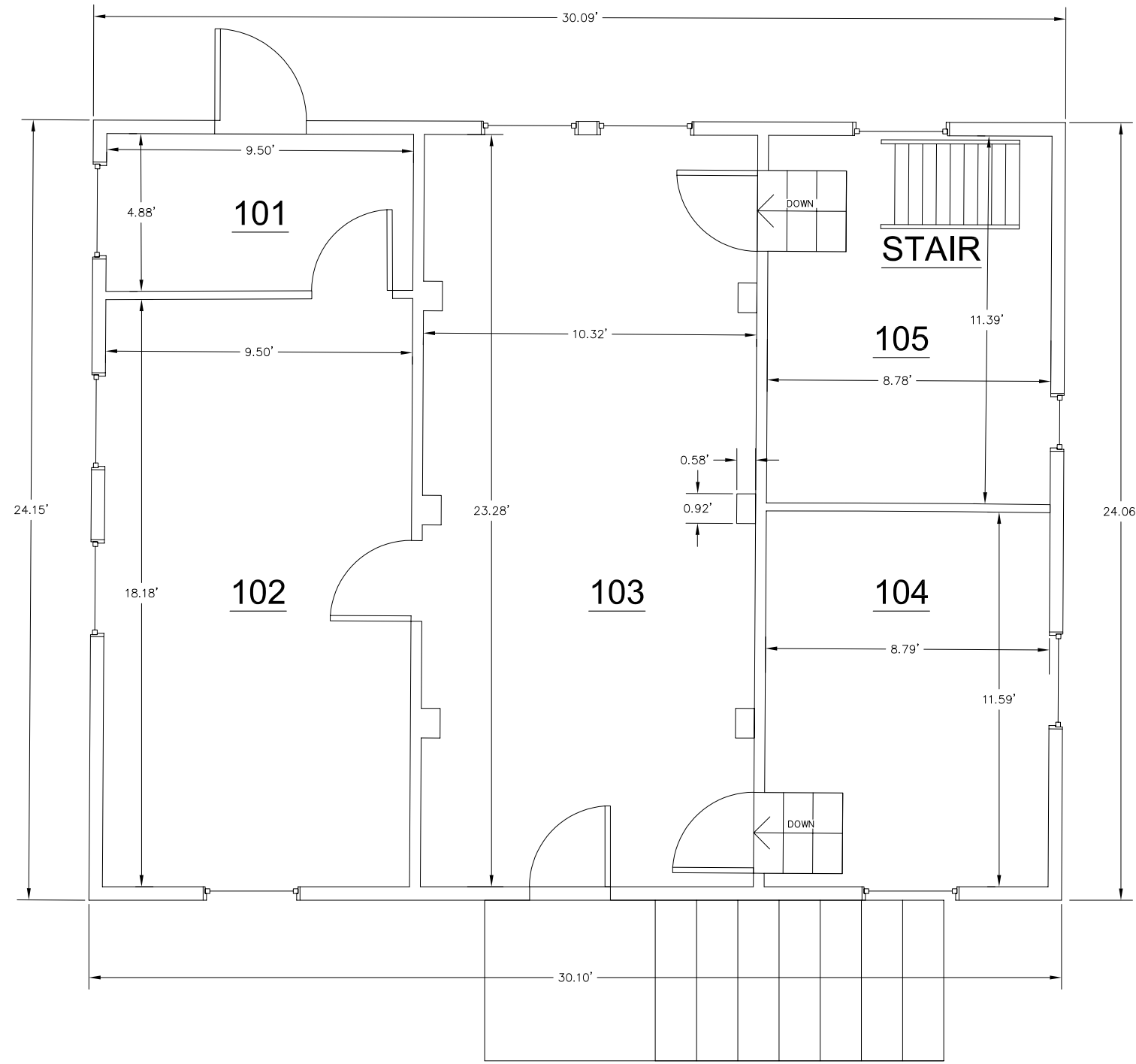


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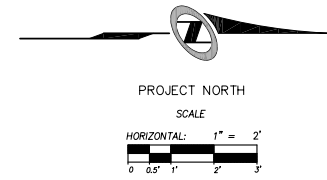
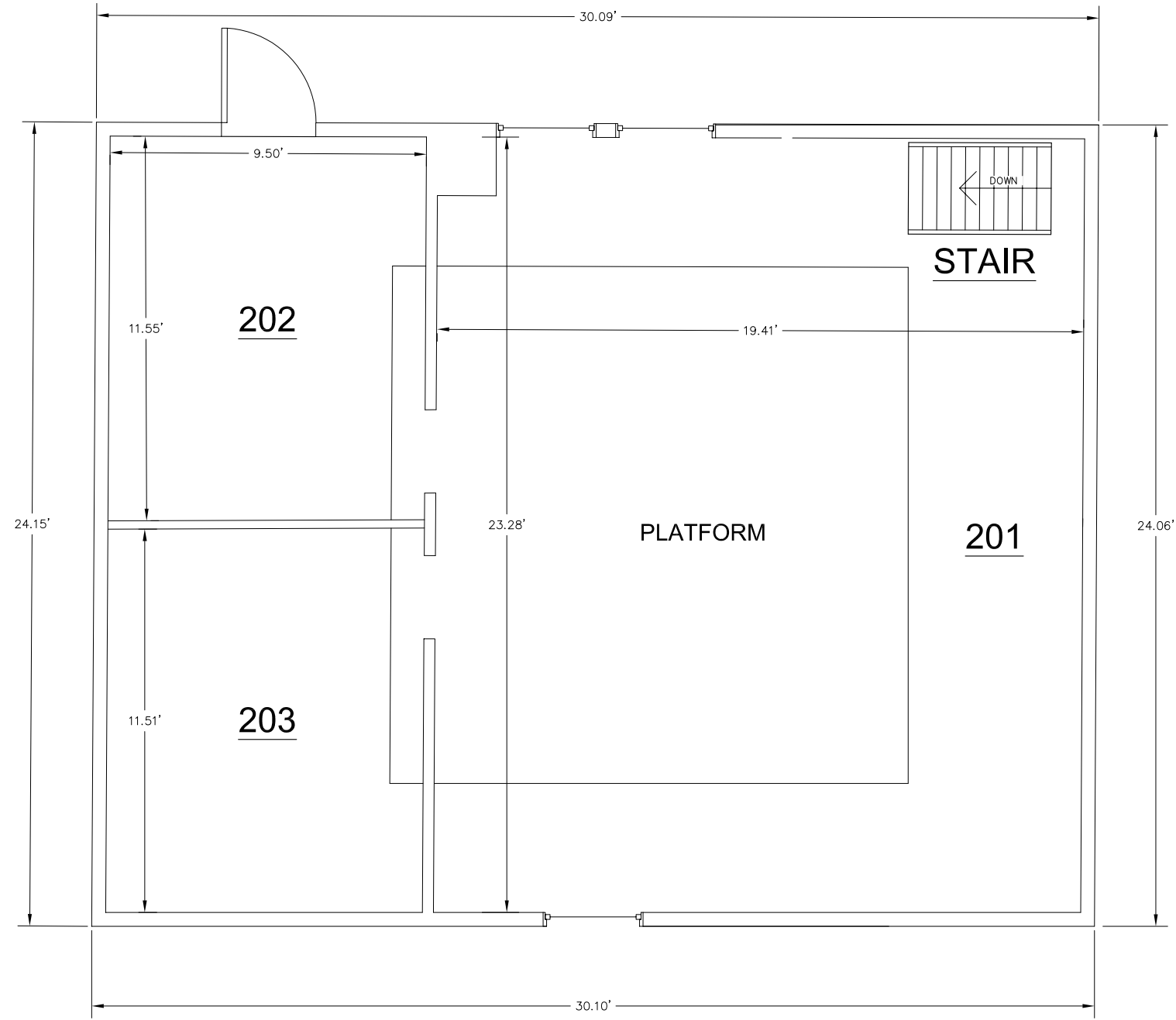
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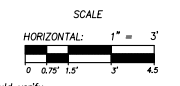
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