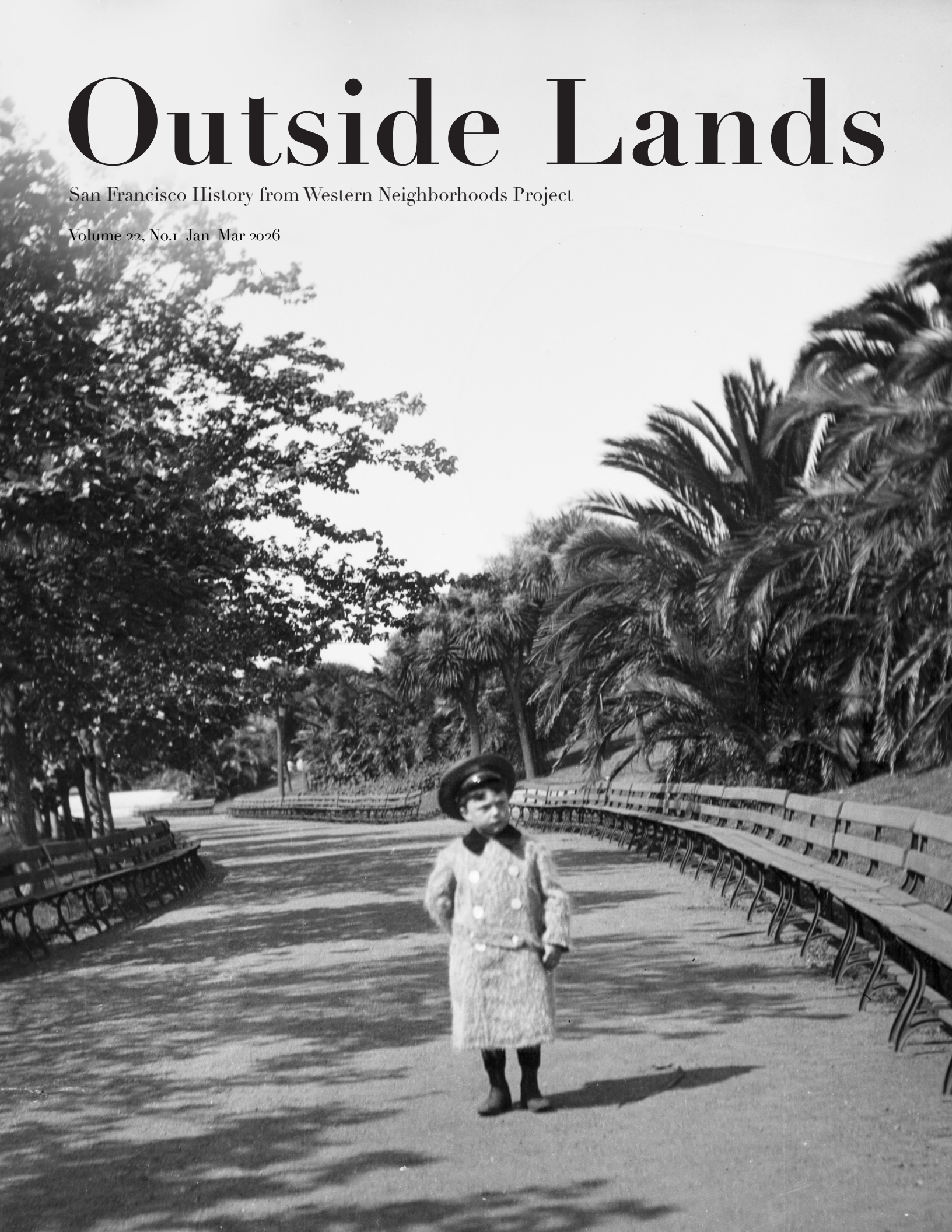
Outside Lands

San Francisco History from Western Neighborhoods Project

Volume 22, No.1 Jan Mar 2026



OUTSIDE LANDS

History from Western Neighborhoods Project
(Previously issued as SF West History)

Jan-Mar 2026: Volume 22, Number 1

EDITOR: Chelsea Sellin

GRAPHIC DESIGNER: Laura Macias

CONTRIBUTORS: Caitlin Clift, Marta Lindsey, Nicole Meldahl, Margaret Ostermann, Paul Judge

Board of Directors 2026

Carissa Tonner, President
Edward Anderson, Vice President
Joe Angiulo, Secretary
Kyrie Whitsett, Treasurer
Lindsey Hanson, Rebekah Kim, Alex Spoto

Staff: Nicole Meldahl

Advisory Board

Richard Brandi, Christine Huhn, Krissy Kenny, Woody LaBounty, Michael Lange, John Lindsey, Alexandra Mitchell, Jamie O'Keefe, and Lorri Ungaretti

Western Neighborhoods Project
1617 Balboa Street
San Francisco, CA 94121
Tel: 415/661-1000
Email: editor@outsidelands.org
Website: www.wnpsf.org
facebook.com/outsidelands
instagram.com/outsidelandz

Cover: Jefferson Peyser in Golden Gate Park, 1903. (David Peyser; courtesy of a Private Collector / wnp14.0901)

Right: JFK Drive near 9th Avenue, circa 1910. (Courtesy of a Private Collector / wnp15.1235)

CONTENTS

1 **Executive Director's Message**

2 **Where in West S.F.?**
by Margaret Ostermann

6 **Finding the Real John McLaren**
by Marta Lindsey

12 **A Modernist Hidden Gem in Parnassus Heights**
by Caitlin Clift

18 **Thank You to Our 2025 Donors**

© 2026 Western Neighborhoods Project. All rights reserved.

EXECUTIVE DIRECTOR'S MESSAGE

NICOLE MELDAHL



Happy New Year, History Friends!

Another historic year is in the works, and WNP is here for it. We recently hosted a program celebrating author Gary Kamiya, artist Paul Madonna, and their collaborative book, *Spirits of San Francisco: Voyages Through the Unknown City*. In the book, Gary describes cities as existing within the fourth dimension of time, which is something I've thought a lot about since reading *Art & Physics: Parallel Visions in Space, Time, and Light* by Leonard Shlain some years back.

The scientific concept of a fourth dimension originates in the 18th century, but it took root within the humanities after it was used by Albert Einstein to describe the space-time continuum as part of his theory of relativity. Transcending physics, it's been used by artists and writers as a metaphor for expanded perspective and heightened consciousness. I recently came across this concept deployed by pioneering educator Cora Lenore Williams as she sought to describe the intangible, spiritual impact of the Panama-Pacific International Exposition, around the same time the second part of Einstein's transformative theory was released. Called *The Fourth-Dimensional Reaches of the Exposition,* I found Williams's compact treatise while researching a western neighborhoods artist named Gertrude Partington, who contributed etchings to the Paul Elder & Co. publication.

I was just unpacking Cora's work when I found Gary's reference in preparing for our program, and it reminded me of the other element at play here: the nonlinear nature of time. This is also part of Einstein's theory, which explains how time moves faster or slower depending on how close you are to a source of gravity. Philosophers have taken this on too, giving us the idea of simultaneity, in which the past, present, and future can coexist. We, as people who study the past, perhaps experience this subjective phenomenon most acutely. We exist in a liminal space where long-dead ancestors tell us about their lives over coffee, and old buildings share their secrets with a little coaxing. We are living in The Now, but never leave The Way-Back-When far behind, and that journey makes the people and the places we discover unequivocally special; it makes them so important that we simply must tell you what we've found…

We're time travelers and, sometimes, that can make Time feel unreal—moving too fast or too slow, depending on what memories we capture and hold dear. In this, the first issue of 2026 (a year that also feels unreal so far), we're lucky to have several women sharing what they've collected in their travels. Margaret Ostermann hikes us up a hill between Twin Peaks and Mount Sutro to divulge the secrets behind Sutro Tower. Marta Lindsey tells us what she's discovered in Golden Gate Park, providing a sneak peek at her recently-released local's guide to the 1,000+ acre park with collaborator Nancy Botkin. And, Caitlin Clift uncovers the history behind an unassuming facade in Parnassus Heights.

The longer I practice history in a very public sense, not just as an academic exploring the past in relative solitude, the more I'm struck by its presence in our daily lives; how it helps us feel more at home and explains unspeakable events we see happening around us. The fact that this practice is communal makes it extra special, and we've carved out space in this issue for everyone who donated last year so WNP can start this year with a strong sense of navigation. As always, here's to another year of making history together through unchartered territory!



WHERE IN WEST S.F.?

By Margaret Ostermann

To reveal that the hauntingly evocative structure in our mystery photo is the Sutro Mansion demands some further clarification.

No, it's not the home Adolph Sutro built for himself at his eponymous Sutro Heights estate overlooking the Pacific. Nor is it the mansion Adolph Sutro built in Sutro, Nevada—the company town he founded at the site of the Sutro Tunnel's outlet. We need to keep the eponyms rolling, but jump two generations to Adolph's grandson: Adolph Gilbert Sutro. On a ridge between Mount Sutro and Twin Peaks, where today the Sutro Tower stands and the trees of Sutro Forest grow, once stood the turreted home of Adolph G. Sutro. Fortunately, the junior Sutro named his custom-built home not after himself, but "La Avanzada." It was his "outpost."

Pinpointing the location and ownership of our mystery photo were: **Matt Ayotte**, **Fred Baumer**, **Tim Dineen**, **Alexander Douglas Jr.**, **Martin Szeto**, **Peter Tannen, David Volansky,** and **Margie Whitnah**. Engineer **Bill Ruck**, who once worked at Sutro Tower, naturally declared our mystery photo "Too easy!"

In 1891, two babies were born and named after Adolph Sutro. Adolph Gilbert Sutro was born to Adolph Sr.'s son, Edgar, and his wife, Henrietta; another proud addition to a prominent family. More quietly, Adolph Newton Sutro was born to Clara Louisa Kluge, the young seamstress-turned-lover Adolph had hired at his Sutro Heights home. Upon Adolph Sr.'s death in 1898, Clara contested his will, claiming that she and Adolph Sr. were secretly married, and that he was the father of her subtly-named children, Adolph and Adolphine. No one would have called Adolph Sr. a "family man." He was married to his projects, travelling constantly while his children were scattered across boarding schools. One well-publicized incident ended with Mrs. Sutro beating one of her husband's mistresses with a champagne bottle. The Sutro family settled with Clara Kluge and moved on.

As San Francisco pushed towards the 1915 Panama Pacific International Exposition, Adolph G. Sutro

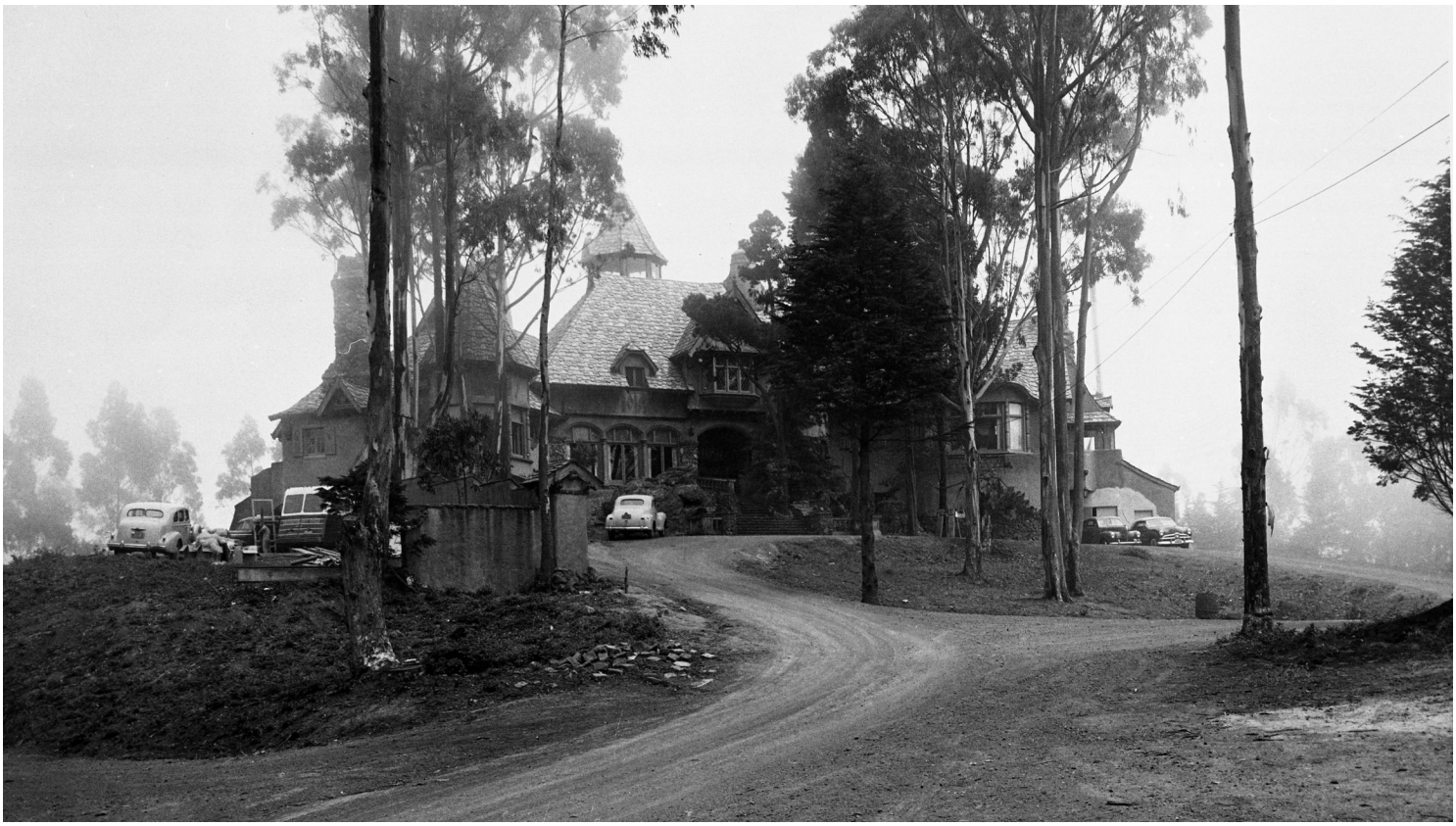


La Avanzada and KGO-TV transmitter tower, circa 1955. (Bill Kostura Collection; courtesy of a Private Collector / wnp26.1405)

established his own name as an early aviator. Backed by some experience working at the Wright Brothers' Dayton, Ohio factory, and the wealth needed to have his own planes built, Adolph G. was granted a concession to erect a hanger on exposition grounds and give demonstration flights. In the years leading up to the fair, regular news coverage elevated this "Local Bird" as he broke newly-contrived aviation records and hobbled together new aircraft after minor crashes.

In 1934, Adolph G.'s story reconnected with the plot of his family's history, when he took over management of the Sutro Baths. In the decades following his grandfather's passing, there had been multiple failed attempts to unload the unprofitable swimming complex. Instead, Adolph G. decided to invest in the baths. The main tank's hazardously shallow diving section was deepened, and its dogleg drained and replaced with the sand-filled "Tropic Beach" lounge area. The revitalization was touted with a fresh publicity campaign and a brightly-painted new facade slapped over the entrance.

That new tropical-hued facade was designed by English-born Bay Area architect Harold Stoner. Given his aptitude with atmospheric architecture, Stoner would have been an obvious choice. His period revival designs give character to many of San Francisco's west



La Avanzada, circa 1950. (Bill Kostura Collection; courtesy of a Private Collector / wnp26.1404)

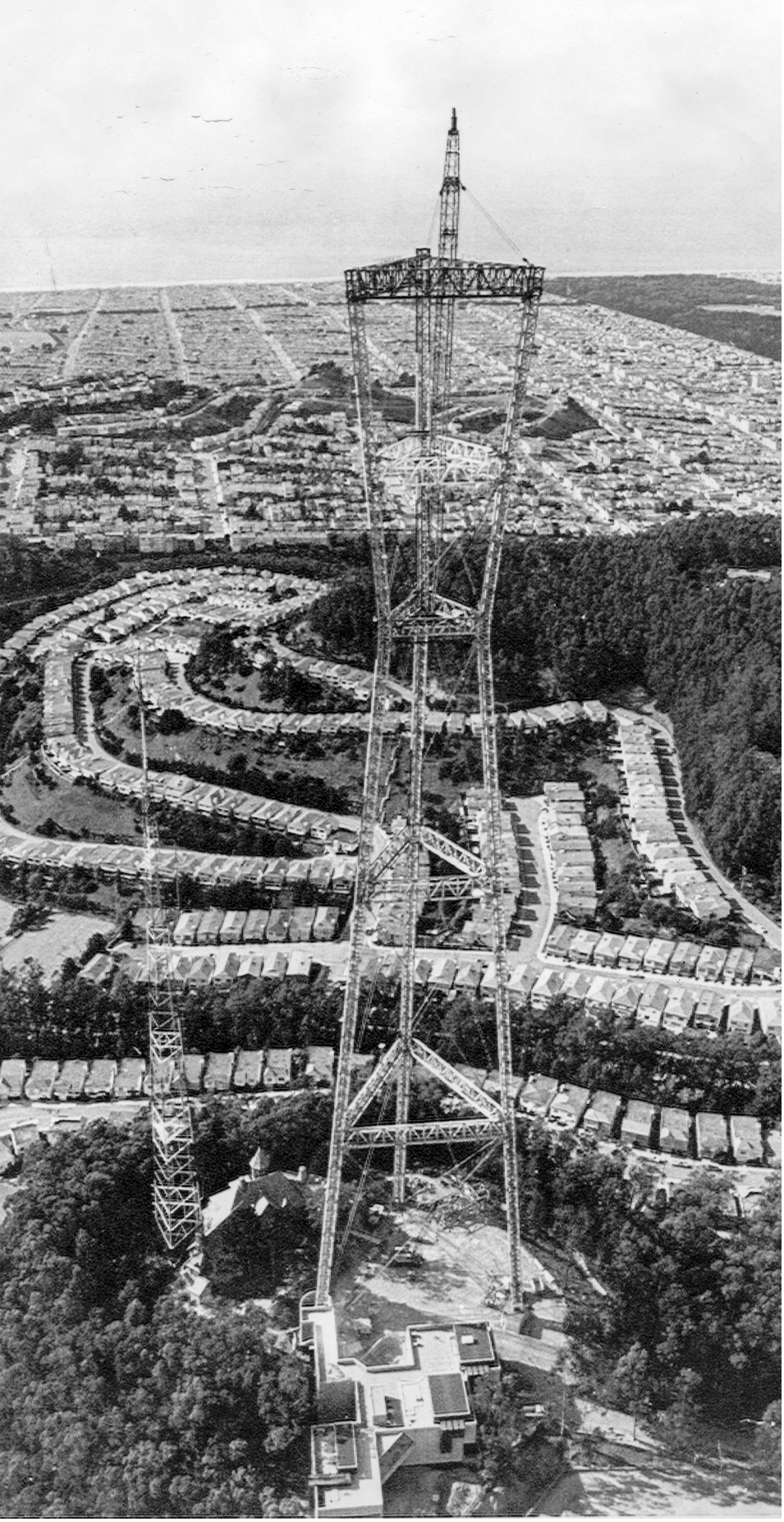
side residences, from Spanish and Old English revivals in Forest Hill and St. Francis Woods, to the proliferation of whimsical storybook-style homes found in Balboa Terrace. Moreover, Stoner and Adolph G. already had a working relationship. A few years before he was commissioned at the baths, Stoner had designed Adolph G.'s hilltop home.

Perhaps building a dream home, centrally located and at a height which no other homes look down upon, calls for monarchical architecture. Clear-day views from stone-walled turrets must have made Adolph G. feel like a king. But as any San Franciscan knows, most days upon his hill were likely shrouded in the dampness of biting and isolating fog.

Stoner's creation has been described as medieval, Tyrolean, and a castle fit for Dracula. The 15,000-square-foot house was 3 stories tall with 15 rooms that featured typical-fancy embellishments like wood paneling and stained glass, and atypical-fancy embellishments like wall sconces that held torches, a door covered with animal hides, and spider-web motifs. One room reportedly resembled a Swiss chalet. Stone lions flanked the entrance and the home was surrounded by tangled blackberry vines. The look of the house, combined with its isolated location and the fact that it was approached



Construction of La Avanzada, circa 1931. (Courtesy of a Private Collector / wnp14.0301)



Construction of Sutro Tower; older KGO-TV tower at far left, with La Avanzada between the towers, November 1972. (Courtesy of a Private Collector / wnp27.6776)

by a steep narrow road through trees (and usually fog), probably made it seem like an ancient edifice straight out of the Brothers Grimm.

For about 15 years, Adolph G. seems to have lived quite a private existence at La Avanzada. During negotiations with the American Broadcasting Company to purchase his mountain-top retreat, he refused to admit KGO staff members into the mansion and discussed the sale only with the station's engineering manager. We can only speculate as to why, in 1948, he was willing to depart his mansion for a price roughly half of what it had cost him to build.

There is no speculation as to why ABC eyed La Avanzada's high and central location as the perfect spot to build a broadcast tower. The 508-foot tower would transmit their new station, KGO-TV, and amplify the transmission power of KGO-FM radio. However, the house's use as a television studio was marked as "temporary" before the KGO team even moved in.

The city's planning commission had laid out several zoning restrictions, hampering KGO's use of their new six-acre site. Trees could be removed only as required for safety and the tower's construction. No significant structural changes could be made to the home, nor could any structures besides the transmission tower be built. No new road entrances were permitted, and a maximum of 25 employees were allowed on site at once. Perhaps most significant to nascent television programming: no audience shows were to be held. KGO was already looking for additional downtown studio space as conversion of the mansion began.

Only the first floor of La Avanzada had been finished as living space, leaving the sprawling basement unobstructed for studio space, the transmitter facility, a film projection room, dressing rooms, workshops, and storage space. The upper floor would house offices, while the "Great Hall" became an auxiliary studio and rehearsal space, its vaulted ceiling and sparkling chandelier projecting a regal ambience.

That slender, original tower began beaming KGO-TV (channel 7) at 6:45pm on May 5, 1949. As expected, the evening set off with a self-congratulatory dedication ceremony held at the mansion. At 7:00pm, the first episode of the documentary series *Crusade In Europe* aired, showing WWII film footage. The main event of the evening was a variety show held at the Golden Gate Theater, complete with a roller skating act, followed by the Oakland Oaks vs. San Francisco Seals opening game (minor league baseball), captured by KGO's mobile camera crew in Emeryville.

KGO hit the air just as the television revolution began. The area's first station, KPIX, had aired just five months earlier, but mainly to viewers in bars and theaters. Households debated if a television set was an erratic toy or the new mode of communication. Station owners debated the higher costs of video broadcasting versus the reliable audiences and economical operation of radio. Down in Hollywood, studio heads couldn't decide if television would buoy or bite into the motion picture industry.

Of course, we know how those debates would unfold. KGO quickly outgrew the mansion, and by 1954 had also acquired proper studio facilities on Golden Gate Avenue. Local talent quickly captured the Bay Area's attention, with KGO playing host to the California Academy of Sciences' *Animal of the Week* program, *The King Norman Show* (featuring Richmond District toy shop owner Norman Rosenberg), and fitness buff Jack LaLanne.

Up at La Avanzada, only the station's engineering team remained to maintain the tower, and the odd-turreted television facility became increasingly odd. As a youngster in the backseat of the family car, **Paul Judge** recalled his father taking him to see the old mansion. "The uniqueness of the building was odd enough even without the shroud of fog…I was relieved we made a U-turn and got outta there. It was more of a Halloween encounter than a moment of history appreciation."

Spooky mansion aside, the location couldn't be beat for television transmission. The tower was superior enough that other local stations, starting with KPIX in 1952, signed leases to transmit from ABC's tower. But if they could build an even taller tower…

Reception wasn't even across our hilly city, but a new tower's height could eliminate the shadow areas. A handful of stations banded together, lobbying for the construction of one taller tower which could host all



Charlie loves that the stone lions which once guarded La Avanzada now guard the Midtown Terrace playground clubhouse. (Courtesy of Margaret Ostermann)

stations. Competing stations lobbied for a tower on San Bruno, neighbors opposed the plan, and legal filings flew back and forth. But on July 4, 1973, the 977-foot tall Sutro Tower began transmitting. Its architectural styling could be endlessly debated, but not the increased reception quality.

Adolph G.'s mansion, which city zoning regulations had once protected from alterations, was by this time in such a state of disrepair that it was deemed a firetrap and demolished in 1974. The stone entrance steps still stand within the restricted area below Sutro Tower, and a stained glass window from the mansion is mounted inside the Sutro Tower office. If you wanted to visit the tower, you'd find yourself outside the gate of 1 La Avanzada Street.

Do you recognize this iconic west side landmark?

Email your guesses and memories to editor@outsidelands.org





Finding the Real John McLaren

By Marta Lindsey

How does history move beyond stories, images, facts, and figures to become real in your mind's eye? I think this question is at the heart of loving history. You keep learning and digging in hopes of experiencing something or someone from the past as real. It's as close to time travel as we can get.

My journey in learning and digging (and some might say obsessing) about John McLaren, within the context of studying Golden Gate Park's history, took on a life of its own. And then he became real to me, almost like I'd known him. It happened when I cracked open one of McLaren's journals at the History Center at the San Francisco Public Library. The journal was from 1866. McLaren would have been 20 years old. He was living in Scotland, working as a gardener and studying botany. On the very first page, McLaren wrote a poem by Scottish poet Colin Sievwright. It is about the onset of winter, and missing the walks with a sweetheart while the blossoms and birds surrounded them. I can imagine how the poem spoke of nature and longing to a young McLaren as he carefully transcribed it. McLaren's handwriting is exquisite.

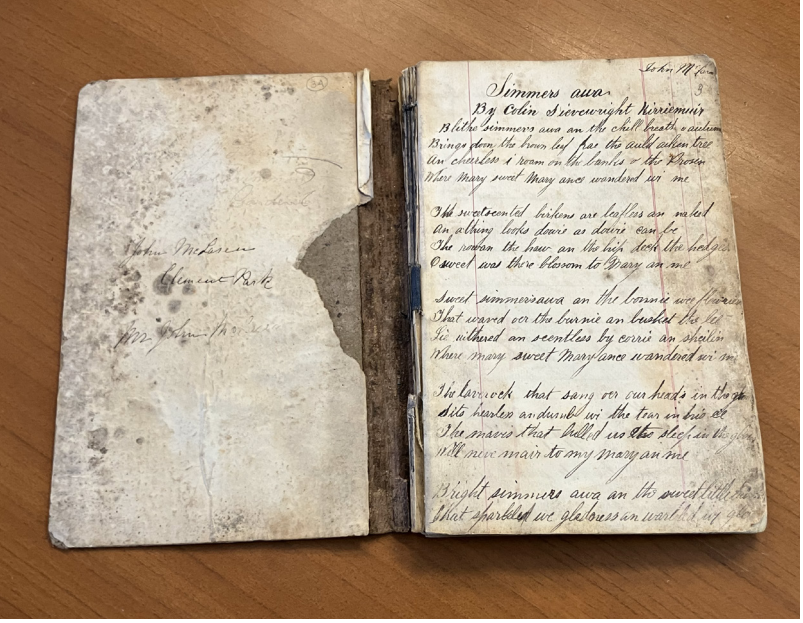


John McLaren greeting people at McLaren Lodge for his 91st birthday, December 20, 1937. (Courtesy of a Private Collector / wnp14.0846)

The journal has more poems plus the lyrics of Scottish songs scattered throughout its pages. A couple of the poems may be written by McLaren himself; there's no author listed, and the text brings up nothing on the internet. So John McLaren had a poet's heart. Then it clicked. *Of course.* McLaren was an artist. His canvas had been Golden Gate Park.

My impression of McLaren until that moment had mostly been of a gruff and stubborn man. He was hard-driving with park gardeners and certainly a workaholic (though to be fair he needed to be, given the monumental task at hand). He was an obsessive type, too, with encyclopedic knowledge about plants and trees from every corner of the world, as well as all things park-related. And in so many photos of McLaren, he wears a grouchy expression. He was also known as a perfectionist, but at the same time designed the park's gardens, dells, and meadows markedly differently from the highly-manicured European parks. "Nature never works in a straight line," McLaren would say.[1] The oft-repeated story of McLaren is how he hated the statues people would donate to Golden Gate Park, and would have his gardeners plant trees and shrubs to hide them. The "stookies," as McLaren called them, took away from a feeling of being immersed in nature.

But I also knew that McLaren truly loved children, and their joy in the park was his priority. After the 1906 earthquake, when 40,000 people were housed in refugee



John McLaren's journal, 2025. (Courtesy of **Marta Lindsey)**

camps in Golden Gate Park, he taught children how to garden in the beds by the Conservatory of Flowers. He loved holding May Day events in the Sharon Children's Quarter. The holiday tree lighting outside the Lodge, started in 1929, became a favorite tradition of McLaren's to bring cheer to San Francisco's kids. McLaren was clearly a family man as well, doting on his grand- and great-grandchildren. And then there's the fact that McLaren was so politically savvy and beloved by the public that he was able to keep his job for 52 years, through many mayors.

There was another thing I found in the boxes at the History Center. A newspaper clipping from the December 31, 1893 edition of the *San Francisco Chronicle*. It was one of those "society" pieces, with no author listed, and it was about McLaren. "Mr. McLaren is very popular, socially," it reads. "Mr. McLaren has always held a high place in the minds of his fellow-citizens. He is a man of few words, but possesses a magnetism which is decidedly attractive. Withal, he is a very enterprising citizen, and is always to the front in matters of public benefit." With those four sentences, McLaren becomes even more real.

McLaren pasted this clipping into his scrapbook. Reading it 132 years later, I'm struck by how that last sentence proved to be the real McLaren until the very end. In researching Golden Gate Park's development over the decades and understanding the park we experience today, it is astonishing how much John McLaren can be credited for.

None of it would have happened, however, without William Hammond Hall. Hall teed up McLaren for success. Historian Christopher Pollock calls Hall the

McLaren was an artist. His canvas had been Golden Gate Park.

"unsung father of Golden Gate Park," and he's absolutely right.[2] Hall rarely gets sufficient credit for the feats of engineering and landscaping that were needed for a viable park. In 1870, the 24-year-old largely self-taught civil engineer was the lowest bidder to survey and map the parkland. Hall surveyed and then laid out a park that is remarkably like what we experience today in terms of overall character, layout, and topography. He had the wisdom to keep the hills to help block the wind and make the park interesting, plus sketched out winding instead of straight roads to prevent wind tunnels.

Hall was then made superintendent of the park, and took on the seemingly impossible at an even more impossible pace. Through rapid trial and error, it was Hall who figured out how to turn sand to soil and stabilize the dunes. By soaking barley and native lupine seeds and planting them together, the fast-growing barley protected the lupine as it sent roots down deep into the sand (which held water poorly—another challenge). Hall started a nursery in the park to grow hundreds of thousands of tree seedlings. He found that drought-tolerant eucalyptus, Monterey pines, and Monterey cypress trees grow incredibly fast and could then provide windblocks for more trees to grow.

Within just five years under Hall's direction, the eastern end of the park was taking shape. 700 acres of dunes had been stabilized. Many of the dunes were becoming the grassy meadows and forested glades people expected. It was an engineering feat, and I'm not sure anyone but Hall could have pulled it off. When I look at photos of the park from the 1890s, it's striking how much tree cover had been achieved—and with sizable trees.

In 1876, Hall resigned as superintendent in the face of false accusations by a small group of park-haters who wanted to cut off funds to the park. But Hall had set the vision and charted a clear path for the park's development. And thankfully, Hall still advised on park



Sharon Children's Quarters, circa 1894 (Courtesy of a Private Collector / wnp27.5237)

matters for several more years—and this is where Hall directly tees up McLaren's fate. Hall proposed hiring John McLaren as an assistant superintendent in 1887, with Hall to train McLaren. McLaren had a reputation for transforming the estates of the wealthy into lush Edens. The canvas Hall had made needed an artist.

McLaren's first assignment was planting trees and shrubs around the Sharon Children's Quarters, which opened to the public in 1888 and made history as the first public playground in the United States. Given his love of children (McLaren's son was eight years old at the time), I imagine this was a task he took extra pleasure in. McLaren was also learning and continuing Hall's work to convert sand dunes to glades and forests, and build the wind breaks and soil to support a greater diversity of trees.

McLaren was made Superintendent of Parks in 1890—and note the "s" at the end of "Park." McLaren was in charge of not just Golden Gate Park, but a growing number of parks citywide. (This is why today McLaren is credited with overseeing the planting of two million trees in San Francisco.) But Golden Gate Park is where McLaren's heart, and the greatest need, was. The park was still very much a work in progress, and powerful people and forces sought to shape it. Enter Michael Henry de Young: journalist, businessman, and *San Francisco Chronicle* founder.

De Young wanted to host a world's fair in the park to further put San Francisco on the map and boost the economy. McLaren believed the park was meant to be a retreat into nature and opposed the commercialization of it, but de Young got his way. The structures and infrastructure quickly built in 1893 for the 1894 California Midwinter International Exposition (which were all supposed to be temporary) forever shaped the area that's now the Music Concourse. It's why the de Young Museum and Japanese Tea Garden are here, along with some of the sculptures (note that McLaren was supportive of the Japanese Tea Garden staying after the exposition).

But McLaren had his own ideas for what the park needed. In the same window of time, he masterminded the creation of Blue Heron Lake (formerly called Stow Lake), Huntington Falls, the Rustic Bridge, and the Roman Bridge. Huntington Falls in particular was meant to bring the splendor of the Sierra Nevada to park-goers, inspired by a trip McLaren had taken with John Muir. All these projects, which are iconic in the park today, were completed before the Midwinter Fair ended. After the fair was over, I imagine McLaren was relieved to get back to his daily, dogged work creating the verdant park he envisioned, full of meadows, dells, forests, and lakes.

McLaren said that he'd been born with a gift for growing things. But the ingredients for success didn't come easily in the park, with the exception of the mild climate.



Metson Lake, April 1934. (Courtesy of a Private Collector / wnp14.0296)



Site for the 1894 Midwinter Exposition: view west across today's Music Concourse of undeveloped landscape with Strawberry Hill in the distance, circa 1893. (Photo by Isaiah West Taber; Marilyn Blaisdell Collection, courtesy of a Private Collector / wnp37.03095)

So McLaren had the first of the park's two windmills built to pump water to irrigate plantings (the Dutch windmill). He had the artificial dune across from Ocean Beach—the park's essential windbreak, especially for young trees—further built up. McLaren successfully lobbied for street sweepings (i.e. horse manure) to be brought to the park to improve the soil, which began arriving by the streetcar-full. McLaren also used sewage water for irrigation on the western end of the park until neighbors complained too much.

Meanwhile, McLaren oversaw the creation of eight of the park's lakes between 1898 and 1909: Chain of Lakes (North, Middle, South), Spreckels, Metson, Mallard, and Lloyd, plus Lily Pond. McLaren himself designed the Chain of Lakes as well as Metson (his favorite). The pace is breathtaking; it speaks both to McLaren as a person, but also to the fact that he'd been in the job more than a decade at that point. He knew how to get things done.

But events beyond McLaren's control continued to demand his attention. When San Francisco's Great Earthquake happened on April 18, 1906, McLaren had to manage Golden Gate Park as well as parks throughout the city that became refugee camps for many of the 200,000 displaced people. Then World War I began in 1914. Resources and workers to care for the park became scarce, and McLaren had to get creative. Sheep began keeping the lawns short, and their wool was harvested. The economic downturn led de Young to decide that another world's fair in the park was a good idea. McLaren put his foot down, and this time he won (in part because the public was with him). The Panama-Pacific International Exposition was held in what's now the Marina District in 1915.

Something else *was* built in the park around this time, though: the California Academy of Sciences. The Academy had lost its home on Market Street in the 1906 earthquake, and a new building was constructed in the Music Concourse in 1916. McLaren was supportive, and it's thought that his friendship with Academy botanist Alice Eastwood played a role. Eastwood was a friend and thought partner to McLaren in his decisions about plantings in the park.

When the war ended in 1918, the park entered a time with less development, but an explosion in the diversity and numbers of trees, thanks to McLaren. From 1895 to 1910 the list of species of trees, shrubs, vines, and herbaceous plants had grown from around 1,000 to 2,730—by 1924 it was 3,600. McLaren's efforts to create the conditions for success had paid off and he was probably like a kid in a candy store. He sourced species from botanical gardens and nurseries around the world. McLaren oversaw all this in his late sixties and seventies, having gotten the city charter changed so he could continue working past the required retirement age of 70.

And then in 1925, McLaren was dealt a terrible tragedy. His only child, son Donald, died in either an accidental or intentional suicide. McLaren and his wife Jane's grief was profound, with Jane dying the following year. McLaren struggled to bear these losses, and by the following year at age 81 he was on death's door.

Somehow, McLaren made his way back from the brink. Interestingly, in 1927 McLaren attended the groundbreaking for the more than 300-acre park on the city's southeastern corner named for him, McLaren



Construction of California Academy of Sciences, March 27, 1915. (Photo by Horace Chaffee, SF Department of Public Works; courtesy of a Private Collector / wnp36.00751)



John McLaren posing with May Queen Hazil Balin at the May Day Festival in Golden Gate Park, May 1, 1928. (Photo by Horace Chaffee, SF Department of Public Works; courtesy of a Private Collector / wnp36.03667)

Park. Perhaps this reminded him of his life's purpose: parks, and one park in particular, Golden Gate Park. If Golden Gate Park saved him, it was about to need his steady leadership one last time. There was also one last thing that McLaren had longed to create in the park that had eluded him so far.

The Great Depression catalyzed the second building boom in the park. When President Franklin D. Roosevelt started the Works Progress Administration (WPA) in 1935 to create jobs, it was an opportunity to add attractions and infrastructure to the park. This meant McLaren was still around to oversee the building of the casting pool, the Lodge, the Model Yacht Clubhouse, and the horse stables. The park also got some upgrades and repairs, plus art projects like the murals in the Beach Chalet (which include a depiction of McLaren).

Most importantly to McLaren, the WPA helped him realize his long-elusive dream of an arboretum in the park. McLaren had started planning this back in the 1890s, and even planted some trees in the location of today's botanical garden, including some of the redwood grove and likely the giant cypress in the Great Meadow. But he'd never gotten traction because there wasn't any funding. A bequest from Helene Strybing in 1926 finally got the ball rolling. Once the money started flowing in the mid-1930s, McLaren and his protegé, Eric Walther, made a master plan for an arboretum and botanical garden. McLaren wanted trees from every country represented.

Construction began in 1937 with significant help from the WPA. In 1940, McLaren was 92 when he got to see the gates open to Strybing Arboretum. He also got to see the first-ever pink *Magnolia campbellii* tree to flower in the United States there, which drew big crowds. McLaren had put the sapling in Walther's care in 1924, and Walther moved it into the arboretum in 1939. The *Magnolia campbellii* "Strybing White" tree still stands today. And so does so much of what McLaren created in his 52 years of service to Golden Gate Park. The park is the real McLaren.

McLaren died in the park on January 13, 1943, at age 96, in the Lodge he'd lived in since 1896. His coffin was placed in the rotunda of City Hall to lie in state for the public to pay their respects. Thousands of people lined the streets of Golden Gate Park as his funeral procession passed through the park he'd loved so well.

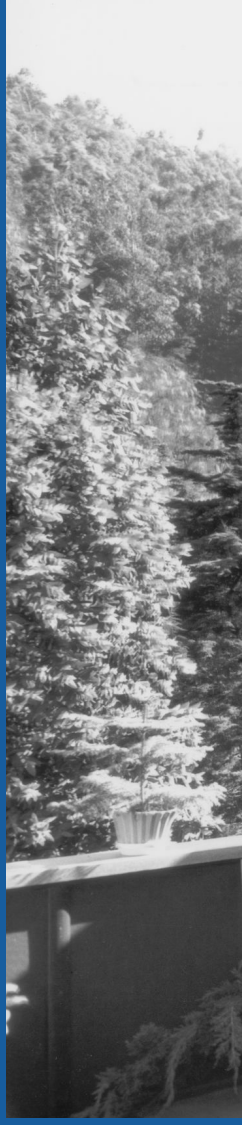
But look around today and you'll still see McLaren everywhere: from the hidden dells and towering redwoods, to the reflection on Metson Lake and the hummingbird bathing at the top of Huntington Falls. The enduring soul and beauty, the sense of timelessness, the wildness you can find in the park: they're John McLaren the artist, with the soul of a poet.

Marta Lindsey is the author of the new book, Discovering Golden Gate Park: A Local's Guide, *available now.*

1. Tom Girvan Aikman, *Boss Gardener: The Life and Times of John McLaren* (1988), 45.
2. Christopher Pollock, "William Hammond Hall: Still the Unsung Father of Golden Gate Park," *Eden: Journal of the California Garden & Landscape History Society* 23, no. 4 (2020): 32.

A Modernist Hidden Gem in Parnassus Heights

By Caitlin Clift



The year is 1937: construction of the Golden Gate Bridge has finally wrapped up, the Bay Bridge just finished the year prior, and the U.S. is in the depths of the Great Depression. In the midst of all of this, a little-known architect has just finished an iconic house in Parnassus Heights that still proudly stands today.

The architect is Richard Neutra, an Austrian-American who immigrated in 1923 and initially worked for Frank Lloyd Wright. Today, Neutra is considered a prominent architect, defining modernism in the 20th century, introducing International Style, and even inspiring a typeface family: Neutraface! He is better known for his many Southern California works, such as the Kaufmann Desert House in Palm Springs. However, often undervalued are his few but highly influential modernist works sprinkled throughout the Bay Area.

One of these Bay Area gems is the Darling House, located at the very top corner of Woodland Avenue in San Francisco. It was the final lot on the street to be developed. Formerly dairy land, Cole Valley, Ashbury Heights, and Parnassus Heights were not much developed until after the 1906 earthquake. It was around this time that UCSF was founded and extensive logging on Mount Sutro began. After the Sunset Tunnel was completed in 1928, the neighborhood was efficiently connected to the rest of the city. Considerable growth followed, though the area was still fresh enough to not even have a name yet. Some big names chose to reside there: Adolph Sutro's daughter-in-law, Henrietta, lived at 1199 Stanyan, next door to Victor Reiter, who founded the California Horticulture Society. However, a few lots were still completely untouched—including a triangular one with a view down into Sutro's and Reiter's backyard.



Rear of the Darling House. (Photo by Julius Shulman / © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10))

The Darling House was built for Dr. Herbert H. Darling. A resident of Russian Hill, Dr. Darling was seeking a house for himself, his wife, and his son William ("Billy Pope") that was closer to his workplace, UCSF. He commissioned Neutra and his frequent collaborator, Otto Winkler, to complete the job. Winkler and Neutra worked on a dozen residences in the Bay Area throughout the 1930s—only four of which remain standing. The pair shared studios in the Financial District and Telegraph Hill before Neutra became an architectural household name with his Los Angeles works. Neutra and Winkler scouted an empty, quaint lot on Woodland Avenue for Dr. Darling, and the rest is history. The current residents of the Darling House describe it as the perfect "snapshot of Neutra when his career is just taking off."[1]

> "like a space ship from Mars landing in this neighborhood."

The house had only been owned by two families—the Darling family and the Pelavin family—before architects Gayle and Gary Strang bought the property in 2019. The Strangs were already living in Cole Valley when they came across the home for sale, a mere walking distance away. Being a couple of architects, the two were instantly drawn in. "For the entire time living in this neighborhood, we had no idea that this house existed. It was such a surprise," Gayle recounted. In fact, the house is often overshadowed by Neutra's more elaborate Southern California works, sometimes being completely forgotten or disregarded. "If you look at any of [Neutra's] later stuff in the 40s and 50s, these are glorious, internationally-



View north over Cole Valley, 1937. (Courtesy of a Private Collector / wnp27.1368)

renowned designs with stunning views, architecture, and engineering. This is a really, really modest house by comparison. So for us, the value is not to try to turn it into one of the stunning houses." "It's the precursor!" Gary added.

While today we see the house as visually modest, Pierluigi Serraino, a Bay Area architect and expert on mid-century modern architecture, wrote that he considers the house to be the first *truly* modern house in San Francisco. What was considered "modern" in San Francisco at the time of the home's construction was the art deco style: the Golden Gate Bridge's paint was still fresh, and the Pacific Telephone Building and Shell Building were fairly new to the city's downtown area. The word modern in 1937 thus would have signified geometric designs, sleek vertical buildings, and decorative elements. For this reason, Gary Strang notes that the Darling House, despite its modesty, was "like a space ship from Mars landing in this neighborhood."

The 2-story, 3 bedroom, 1.5 bathroom residence was one of Neutra's first wood-sheathed homes. The material was chosen after Neutra received backlash from San Francisco city planners about his affinity for constructing white stucco homes. Thus, he chose to pursue an interpretation of what was going on at the time: the Great Depression. The result reflected not only the rise of Neutra, but the influence of the current economic conditions as well. Architects today deem the home to be part of the "Second Bay Tradition" architectural style.

Architectural historian Barrett Reiter from DoCoMoMo (Documentation and Conservation of buildings, sites, and neighbourhoods of the Modern Movement) described the house as something "you cannot understand…just by standing on the street. It's about the inside." The building's inexpensive materials, such as plywood and steel, are "a good example of what was happening at the time…the use of modest materials but celebrating their texture and warmth, rusticity and modesty."[2]

Once one is inside the house, the simplicity, location, and design choices prove to be surprising novelties. "There's this sense of being protected," Gayle described. "The way that Neutra situated this house, it's really kind of pulled into the corner of the lot. This feels sometimes like a little cottage."





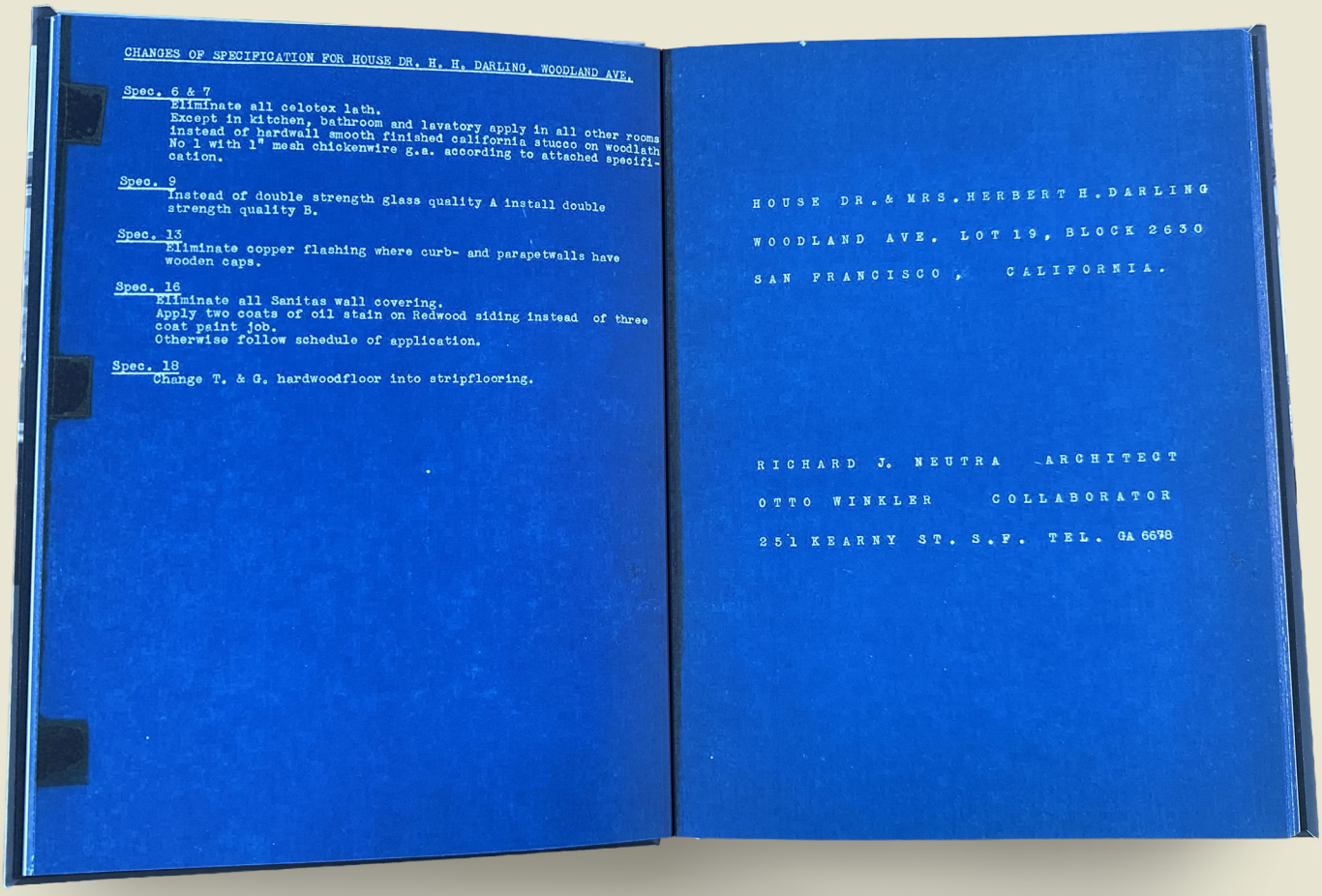
Richard Neutra, 1935. (Los Angeles Times Photographic Archive, UCLA Library Digital Collections)

From any point inside the Darling House, there is almost no sense of neighbors or the street, except for a very small kitchen window on the first floor which overlooks a slice of Woodland Avenue. Every other window faces out onto the stunning San Francisco landscape, with most being ribbon windows that start at one open corner of the house and create a continuous band to wrap around the other corner, emphasizing the horizontal. The windows boast incredible, lush views of the city, in small part due to the house's physical location atop a hill, but more intentionally by Neutra's creative decision making. "He's created, through design, absolute privacy and the focus on panoramic views. It's kind of like creative cropping—like Japanese architecture—really aggressively managing your experience in a way that connects you to nature," Gary noted. "In fact, there's probably not any place in this house where a view isn't framed!"

Beyond ribbon windows, the house includes other "Neutra doing Neutra" features, such as the build-ins. Gary pointed out metal rods near the base of the primary bedroom closet, which Neutra designed as an ever-so-simple shoe rack. Neutra's European training is evident in both the horizontality of cabinetry and the notches in all of the drawers, which was a typical detail done to avoid the use of additional hardware—another ode to his consistent emphasis on modesty.

To honor Neutra's original vision, the Strangs scanned and studied his original sketches and list of materials for the Darling House, which they noticed were the same materials in some of his other works. "[Neutra] was really into the repetition and the transferability of these parts to other houses that he was working on to make affordable, modern architecture for regular people. A little bit like Frank Lloyd Wright and the Usonian houses," Gary explained.

The couple put their scans of Neutra's ideas into a printed book, which they continue to use throughout the house's restoration. They have gone to great depths to make sure every piece of the house is as original as it could be, right down to the window manufacturer. From Neutra's personal notes and drawings, the Strangs found that the original steel windows were fabricated in a factory on Harrison and Seventh Streets. "In his specifications for this house, he references the company name, and we went digging into it and found cut sheets from the Sweet's Catalog for these," Gayle explains,



Gayle and Gary Strang's book of Neutra research. (Courtesy of Caitlin Clift)

motioning towards the current windows which blend into the rest of the house seamlessly.

"They are the perfect example of what we want historic homeowners to look like," Barrett Reiter expressed of Gayle and Gary. Coincidentally, Reiter herself is the granddaughter of Victor Reiter, who lived across from the Darling House during its construction.

The Strangs fondly remember advice given to them by architectural historian Barbara Lamprecht upon her first visit to the Darling House: "Nobody does more damage to a Neutra house than an architect who thinks they know what Neutra would have wanted to do, or would have done if he had more money."

And that advice they took well. "The more we do, the less you'll know," Gayle stated.

The restoration has involved delving into the history—and ongoing mysteries—of the original homeowners, the Darling family. Dr. Darling not only worked at UCSF, but he was also a naval officer who served in WWII. His return from, and reaction to, the war is forever stamped behind the home. "When he came back, there's evidence of a lot of working out his PTSD through the work he did in the garden," Gayle explained. "There's a lot of rock walls and little cement terrace steps that have inscribed initials and dates dating to the 40s, so we surmise that those were war buddies that he'd lost. Some were very overt." Names, dates, ship information, and ominous messages are inscribed in cement blocks leading through the hilly yard. The Strangs have done their fair share of research into the names, but most of it has resulted in dead ends.

The second owners of the home were the Pelavins. "Older folks on this street actually remember the Pelavins. They were very gracious," Gayle noted. Alvin Pelavin was an attorney who owned an apartment building at the bottom of Woodland Avenue, and the building next to the Darling House, 112 Woodland, which was his office. Some prominent political figures lived on Woodland around the same time, including Agar and Diana Roosevelt Jaicks, and Jack and Jane Morrison. Agar Jaicks was chairman of San Francisco County's Democratic Central Committee, while Diana Roosevelt Jaicks was a social activist and Eleanor



The Darling House, 2025. (Courtesy of Caitlin Clift)

Roosevelt's niece. Jack Morrison was a *San Francisco Chronicle* reporter and city supervisor (he was the deciding vote on whether or not a freeway would be built through Golden Gate Park), and Jane Morrison was an activist and reporter for KNBR-NBC. Sue Bierman, an anti-freeway activist, also lived nearby on Shrader. Notably, an ordinance was passed in 2024 to designate a portion of the sidewalk near the corner of Woodland Avenue and Parnassus Avenue as the site of a future commemorative plaque in honor of the former activists.

Elaine Pelavin, Alvin's wife, made it a point to be in contact with the Neutra family. They exchanged many letters, and a few even detailed that Neutra and his wife, Dione, visited the Darling House. These letters are still in the house today, as part of a collection that the Pelavins' son, Peter, maintained and gifted to the Strangs. After his parents passed, Peter inherited the home before it made its way into the hands of the Strangs.

Today, Gary and Gayle Strang are still working on the restoration process, and they say the work is never quite finished. The couple is still connected to Neutra's son, Raymond, and fellow Neutra home owners.

This "perfect example of what we want historic homeowners to look like" is in sharp contrast to the demise of architectural history in the Bay Area—specifically, of Neutra's own body of work. In 2017, an owner of a 1935 historic Neutra home illegally demolished the property. The Largent House, which stood on Twin Peaks, was one of only five that Neutra built in San Francisco. It was finished just a few years after Neutra's exhibit in San Francisco's own Museum of Modern Art: "Modern Architecture: International Exhibition."

At the very least, Bay Area history is being well cared for in this little corner of Parnassus Heights. "[This home] is quintessential San Francisco," Gayle beamed.

1. Interview with Caitlin Clift, June 21, 2025
2. Interview with Caitlin Clift, June 15, 2025

Thank You to Our 2025 Donors

Individual donations and memberships support almost everything that happens at Western Neighborhoods Project. Many of you have been a part of the WNP family for years, and we couldn't be more grateful for your support. Thank you for being with us, History Friends.

Susan Abe
Keith Abey
Luby Aczel
Sue Adams
Kevin Ahern
Julie Alden in memory of Albert Alden
Nancy Alegria
Linda Alexander
Mark Aloiau
Rachel Alschuler
Tania Amochaev
Alissa Anderson
Elizabeth Anderson
Edward Anderson
Julie Anderson
Joe Angiulo
Michael Antonini
Farah Anwar
Lisa Arjes
Vicky Au-Yeung
Lisa Auer
Avanade
Matthew Ayotte
John Azevedo
Sarah Bacon
Gregory Baecher
Sue Baelen
Kathleen Baeza
Troy Baker
Lawrence Banka in honor of Debra & Brad Evans
Leigh Barbier in memory of my brother Joel
Haley Baron
Amanda Bartlett
Catherine Bauman
Frederick Baumer
Erin Beber
Jay Begun
Kathleen Beitiks
Richard Beleson
Amy & Jeff Belkora
Rex Bell
Joel Belway
Ryan Bender
Serj Berelson
David Berelson
Lynn Berger
Jonah Berquist
John Bertland
Marc Bertone
Thomas Beutel
Lori Bevilacqua
Paula Birnbaum
Cammy Blackstone
Ron Blair
Paula Bocciardi
Ellen Bogema
Paul Boles
Nancy Botkin
Robert Bowdidge
Clyde Boylls Jr.
Jeff Brandenburg
Richard Brandi
Harold Brandt
Eileen Braunreiter
Carol Breslin
Anita Brew
Richard Brewer-Hay
Adam Bristol
Denise Brodsky
Stephanie Brown
Pat Brundage
Frances Bruni
Michael Buck
Denise Bullwinkel
Lisa Burger
JoAnn Burke
Phil Buscovich
Patricia Busk
Carolyn Butler in memory of Nancy Wuerfel
Lawrence Byers
Jill Caddes
Caitlin Callaghan
Elissa Calvin
Theresa Cameranesi
Laura Camerlengo
Aimee Campbell
Todd Campbell
Barbara Cannella
Chris Carlsson
Robert Carr
Juli Carter
Raymond Casabonne
Mary Rose Cassa
James Cassedy
Lynn Catchings
Kristopher Cavin
David Chang
Ross Chanin
Robert Chansler
Linda Cheng
Nicole Chernev
Robert Cherny
Mark Chiotti
David Chiotti
Marie Ciepiela
Avi Cieplinski
Joan Cinquini
Tilly Clark
Jonathan Claybaugh
Rick Claymore
K Clements
Jim Cohee
Matthew Collins
Doug Comstock
Steve Cook
Miles Cooper
Christopher Corea
Eddie Corwin
Evan Coughenour
Curt Cournale
Mary Anne Courtney
Jay Crawford in memory of Denise Lynn Buckley Crawford
John Crittenden
Mike Dadaos
Courtney Damkroger
Michele Dana
Nicholas Danford
Holland Dauterive
David Davidson
David Davies
Rebekah Davies
Diana Davis
Barbara Davis
Rodrigo De Lima
Derek De Sola
Mary Ellen Dearstyne
Robert Decker
Sam Dederian
Allison DeGolier
Suzanne Dehne







Anne Deibert
Daniel Deitch
Pamela Dekema
Cynthia delaRionda
Keith Denebeim
Deborah Denison
Anita Jean Denz
Greg Dewar
Ryan Dieckmann
Mark DiGiorgio
Michael Dineen
Jimmy Do
John F. Donahue
Charmion Donegan
Bruce Douglas
Alexander Douglas
Carolyn Dow
Alice Duesdieker
Patricia Duff
Marc Duffett
Jennifer Dumpert
Russell Dunaway
Frank Dunnigan
Barbara Eckart
Kristin Ecklund in memory of Walter C. Schmidt, Lincoln H.S. Physics Teacher & Practicing Lawyer
Catherine Ehr
Bob Eisenstark
Richard Elam
Maryann Elliot
LisaRuth Elliott
Grace Eng
Brian Espinoza
Mary Evans
Debra Evans
Krista Farey
Marcella Farragher-Avrit in memory of Peter Farragher
Eleanor Farrell
Kate Favetti
Linda Feldman
Carolyn Feroben
Jeff Ferris
Mike Ferro
James Ferry
Peter Field
Charlie Figone
Angelo Figone
Ann Fitzgerald
Carolyn Fleg
David Fleishhacker
Teresa Fok
Barry Fong
Gino Fortunato
Michele Francis
Robert Frank
Bob Frantz
Susan Freinkel
Yameen Friedberg
David Friedlander in memory of Ross Adami
Rosalie Friedman
Kate Friman
James Frolich
Duncan Fuller
Robin Galante
Bill Gallagher
Tom Galvin
Lisa Gamshad
Steven Ganz
Jessica Garcia
Dena Gardi
Diane Garfield
Doug Gerash
Mary Gill
Lynne Gillan
Tom Gille
Ellen Gillette
John Gilmore in honor of the intrepid
Nicole Meldahl!
Stephen Glaser
Dave Glass
Deborah Glassman
Gerard Gleason
Clement Glynn
Melissa Goan
Christine Goins
Roger Goldberg
Helen Goldsmith
Victoria Gomez-Finne
Rosalie Gonzales
Orlando Gonzales
Bram Goodwin
Tim Gormley
Michael Gottschalk
Yvonne Deasy Gowdey
James Graber
Mary Beth Grace
Stefan Gracik
Todd Gracyk
Kelly Green
Chris Greene
Martha Gregg
Irene Gregson
Victoria Grey
Gregory Grialou
Gordon Gribble in memory of Alan Paul Gribble
Daniel Grobani
Daniel Guimaraes
Deanna Gumina
Louis Gwerder III
Ann Haberfelde
Pam Hagen
Betsy Halaby
Diana Sebastiani Hallesy
Karen Hamrock
John Hanford
Lindsey Hanson
Marina Hardeman
Melissa Hardy
Al Harris
Peter Hartlaub
Tiffany Hasker
Leif Hatlen
Lindsay Hazen
Maureen Heagney
Nicolette Heaphy
Mike Heffernan
Harry Henderson
Anne M. Herbst
Sabrina Hernandez
Wendy Herzenberg
Eve Hill
Robert C. Hill
Charles Hinson
Anne Hitz
Judith Hitzeman
Jessica Ho
Mark Hoffman
Isabel Hogan
Kate Hoisington
Daniel Hollander

Leonard Holmes
Don Holmgren
Elizabeth Holoubek
Ray Holstead
Jim Horan in memory of Paul Rosenberg
Mary Hountalas
Drew Howard
Laura Howell
Michael Howley
David Hubert
William Hudson
Christine Huhn
Pamela Husing
Carole Hutchins
Kathryn Hyde
Vivian Imperiale
Laura Isaeff
Bill Issel
Ghia Jacobs
Judith Jacobs
Mike Jacobsen
Diane Janakes-Zasada
Alan Jason
Jim Jenkins
Ann Jennings
Joe Jerkins
Michael Joe
Nancy Johnson
Brian Johnson
Kathleen Jones
Jenna Jorgensen
Paul Judge
Jason Jungreis
Frank Kalmar
Stephen Kane
Ester Kaplan
Marjory Kaplan
Carol Keane
Raymond Keck
Richard Kehoe
Mary Keller
Chris Keller
Sean Kelley
Catherine Kelliher
Jennie Kendrick
Sofia Kennedy
Cathey Kennedy
Krissy Kenny
Omar Khan
Rebekah Kim
Katie King
Lara Klemens
David Kocan
Lacey Kresky
Michele Krolik
John Krotcher
Morgan Kulla
Franz Kunst
Jenny Kuo
Ray Kutz
Athena Kyle
Alan La Pointe
Lynda LaBar
Woody LaBounty in honor of Miles Davis
Alan Ladwiniec
David Lam
Leslie LaManna
Stephen Lambe
Susie Langlands
Michelle Langlie
Carol LaPlant
Sue Larramendy
Robert Larson
Kreig Larson
Michael Laughlin
Kristin Laymon
Josh Lee
Judi Leff
Bettina M. Leong in memory of Camille Leong
Larry Letofsky
Jenny Levine
Joan Lewis
Kathryn Lewis
Toven Lim
Marta Lindsey
Peter Linenthal
Suz Lipman
Vadim Litvak
Lourdes Livingston
Johanna Loacker
Frako Loden
Gregory Lofrano
Kenneth Lombardi
Lorraine Loo
Sue Lopez
Marc Loran
Isabella Lores-Chavez
Daniel Lovett
Justin Lovett
Kelci Lowery
Jamie Lu
Stephen Lundberg
Lucas Lux
Jason Macario
Angus Macfarlane
Gail MacGowan
Berthier Maciel
Jacob Maclachlan
Anne Mahnken
Paul Maillard
Emmanuel Manasievici
Rex Mandel
John Manning
Tara Marchand
Stamatis Marinos
Pierre Maris
Stacy & Peggy Mathies-Wallace
Michael Mathieu
Jason Maxwell
Nadine May
Kieren M. McCarthy
Catherine McCausland
Maudie McCormick
Mary McGinnis
Jim McGovern
Timothy McIntosh
Valerie Vienot McNease
Michelle McRae
Michael Meadows
Nicole Medina
Nicole Meldahl
Karen Merzenich
Sama Meshel
Terry Meyerson
Rhian Miller
Patricia Miller
Kerstin Miller
James Miller
Carolyn Miller
Phil Millhollon
Dennis Minnick
Frank Mitchell
Rosemarie Mitchell
Lincoln Mitchell
Arlene Money
Mary Montella
Kevin Mori
Veronica Morino
Maureen Morris in memory of Walter Mroczek & Rosemary Gantner Morris
James Morris
Monica Morse
Dick Morten
Drew Moss
Lainie Motamedi
Robert Muehlbauer
Elizabeth Mullen
Pete Mulvihill
Pete Mummert
Mari Murayama
Kara Murphy in memory of Marian Murphy
Michael Myers
Bart Nadeau
Richard Newbold
Reino Niemela Jr.
Julie Nilsen
Marc Norton
Johnnie Norway
Kathy Norwood
Maggie O'Brien
Amy O'Hair
Jamie O'Keefe
Julie O'Keefe
Pete O'Neil
Dennis O'Rorke
Robin Oakes
Kevin Obana
Sabrina Oliveros
Carol Olmert
Austin Olson
Marcia Orbelian
Margaret Ostermann on behalf of Charlie the History Poodle
Clare Ota
Ilakya Palanisamy
Katrina Panovich
Kirk Pappas
Barbara Paschke
Martin Pasqualetti
Devan Paul
Peter Peacock
Berit Pedersen
Jacklyn Pettus in honor of Inez & Jack Edenholm
Jennifer Pfaff
Janice Shaw Pickering

Bobbie Piety
Andrew Platt
Kristine Poggioli
Robert Polacchi
Bert Polacci
Jim Polkinghorn
Allison Poon
Marcia Popper
Karen Katenbrink Poret
Ben Porterfield
Fred Postel
Mark Pothier
Francine Prophet
Stanton Puck
Tom Pye
Jonathan Quinteros
Judy Raddue
Cornelia Raisner
Carol Randall
Lynne Rappaport
Tim Rea
Eva Reffell
John Regan
Joseph Reilly
LaVerne Reiterman
Mark Renneker
Donald Reuter
Henri Revel
Autumn Rhodes
King Rhoton
Gina Rinetti
Michael Robertson
Paul Robinson
Loretta Roddy
J.N. Roman
Evan Rosen
Dennis Ross
Andrew Roth
Richard Rothman
William Rothmann
Sam Royle
William Ruck
David Rumsey
Patrick Ryan
Janice Ryan
Sterling Sakai
Ernest Salomon in memory of Alan & Judy Papo Levin
Marianne Saneinejad
Thiago Santos
Susan Saperstein
Andrew Scal
Tom Scannell
Steve Scharetg
Brian Schatell
Mark Scheuer
Sally Schiffman
Michael Schlemmer
Patrick Schlemmer
Kristin Schober
Jennifer Schwartz
Allan Schwartz
Al Schwoerer
Geoffrey Sears
Dru Sefton
Em Segmen
Sathya Seigel
Denise Selleck
Patricia Shanahan
John Sherry
Elizabeth Shippey
Martha Shumway
Thorsten Sideboard
Alan Siegle
Gary Silberstein
Austin Silva
Larry Simi
Christopher Simi
Matt Simon
Madeleine Simpson
David Simpson
Richard Singer
Jason Slamovich
Barbara Smith
Kristine Smith
Jessica Smith
Steve Smoot
Glenn Snyder
Gail Sollid
Elise Sommerville
Loida Sorensen
Aurora Soria
Gail Sorrough
Ian Spatz
Ken Spielman
Gary Spiess
Andrew Sponring
Alex Spoto
Dick Spotswood
Kenneth Sproul
Joseph Squeri
Bonnie St. James
Dirk Staal
Norman Stahl
Margaret Starr
Anne Steele
Moli Steinert
Ruth Stevens
Walt Stevenson
Zach Stewart
Pamela Storm
Bob Strachan
Diane Strachan
Katherine Straznickas
Elise Stupi
Barbara Styles
David Supan
Martin Szeto
Doug Tabacco
Joanna Tagert
Kathleen Tannous
SarahJane Taylor
Richard Taylor
Edward Tepporn
Nate Tico
Judith Tomasso
Carissa Tonner
Tara Towne
Jennifer Trinkle
Sharon Truho
Oscar Tsai
Deborah Tucker
Sharron Tune
Karen Underwood
Lorri Ungaretti
Grant Ute
Parisa Vahdatinia
Kyle Van Essen
Tim Van Raam
Bob Vergara
Sanjay Verma
Christina Vigil
Tony Villa in memory of growing up in the Richmond District
Joanna Villavicencio
Adrianne Vincent
Eric Vitiello
Peter Vliet
David Volansky
Jan Voorsluys
Stephen Voris
Christine Wachsmuth
Kathryn Wagner
Norma Wallace
Kevin Wallace
Nancy Walters
Todd Wanerman
Sean Warren
Margaret Warren
Alessandra Waste
Anne Watts
Richard Weber
Marc Weibel
Wallace Wertsch
Charles White
Margie Whitnah
Kyrie Whitsett
Lynn Wilkinson
Sarah Wille
Monica Williams
Nick Wolf
Julie Wolf
Eric Wong
Ben Wood
Jim Wood
Kathleen Woodruff
Tyler Woodward
Marianne Wright
Pam Wright
Warren Wulzen
Matthew Yankee
Laura Yanow
Kerri Young
Andra Young
Glenn Youngling
JulieAnn Yuen
Nathan Zack
Cynthia Zamboukos
Lydia Zaverukha
Gary Zellerbach
Ken Zinns
Ben Zotto
Larry Zulch

Western Neighborhoods Project
1617 Balboa Street
San Francisco, CA 94121

www.wnpsf.org

Prsrt Std
U.S. Postage
PAID
San Francisco, CA
Permit No. 925



Join the Club!

If you're into reading books or watching films and chatting with friends about them, then gee do we have something special for you. Every quarter, cinephiles and bibliophiles gather to experience creative works that allow us to see west side history from a different perspective.

WNP Film Club screens deep cut San Francisco films at the Richmond District's 4 Star Theater in May, August, and November this year, co-hosted by friends like John Martini, and Jason Moore of Bay Area Movies. Tickets are discounted for WNP members and available through the theater's website: 4-star-movies.com/

WNP Book Club meets at Problem Library in the Sunset District in June, September, and December this year. We chat about books with west side roots and enjoy themed refreshments. Sometimes we even have authors in the house! These literary happenings are totally free, thanks to sponsorship by the Sunset Heights Association of Responsible People (SHARP). Learn more at wnpsf.org

wnpsf.org

Outside Lands magazine is just one of the benefits of giving to Western Neighborhoods Project. Members receive special publications as well as exclusive invitations to history walks, talks, and other events. Visit our website at **outsidelands.org,** and click on the "Become a Member" link at the top of any page.