

Appendix F: Historical Resources Assessment

Partners
Rand F. Herbert
Stephen R. Wee
Meta Bunse
Christopher McMerris

May 29, 2008

Vincent J. D'Alo
Aliquot Associates Inc.
1390 S. Main Street Suite 310
Walnut Creek, CA 94596

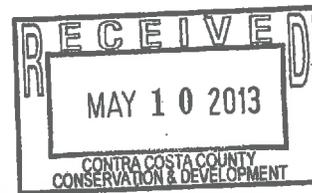
Gordon N. Ball
Camille Ironwood Properties, LLC
P.O. Box 67
Danville, CA 94526

Dear Mr. Ball and Mr. D'Alo:

Aliquot Associates Inc., hired JRP Historical Consulting, LLC, (JRP) on behalf of Camille Ironwood Properties, LLC, to evaluate the Ball Estate at 333 Camille Avenue in Alamo, an unincorporated area of Contra Costa County, for its eligibility as a historical resource as defined under the California Environmental Quality Act (CEQA). This evaluation is detailed on the DPR 523 form (Primary Record and Building, Structure, and Object Record) attached to this letter.

Research, field recordation, and evaluation was performed by Cheryl Brookshear, an Architectural Historian with JRP (MS Historic Preservation, University of Pennsylvania, 2000). Rand Herbert, JRP Principal, (MAT History, University of California Davis, 1977) provided direction, participated in fieldwork, and edited the DPR 523. Both qualify as historians/architectural historians under United States Secretary of Interior's Professional Standards (as defined in 36 CFR Part 61). Research Assistant Joseph Freeman, (MA History, University California - Riverside, 2007) assisted with the research at various repositories. Landscape Historian Christine Ottaway (MS Historic Preservation, MA Landscape Architecture, University of Oregon, 2002) provided plant identification and an analysis of the estate's landscape. Ms. Ottaway qualifies as a historical landscape architect under United States Secretary of Interior's Standards (as defined in 36 CFR Part 61).

For this study, JRP conducted research at the California State Library; Shields Library, University of California - Davis; Contra Costa County Recorder's Office, Martinez; Contra Costa County Assessor's Office, Martinez; and Contra Costa County Historical Society, Martinez. Mr. Nate Ball was interviewed. Resources regarding the house, including photographs and original architectural drawings, are located at the Bancroft Library. However, because that library is under going seismic retrofit the Arthur Brown Jr. Photograph Collection, the Bakewell and Brown Photograph Collection, and the



SD3-9338

Arthur Brown Jr. Papers have been inaccessible to all researchers since 2005. They will not be accessible until sometime in the fall of 2008.

As explained in the attached form, the Ball Estate does not appear to meet the criteria for listing in the National Register of Historic Places (NRHP) or the California Register of Historical Resources (CRHR) and do not qualify as a historical resources for the purposes of CEQA, as defined in the California Public Resources Code section 5020.1 (j) Section 15064.5 (a)(2)-(3). Section 15064.5 (a)(4) does provide that some resources that are not eligible for the California Register may still be considered as historical resources for the purposes of CEQA. These resources include those that are: 1) listed in a local register or have been locally designated as historic landmarks or resources; or 2) have been identified in a qualified historical resources survey. Beyond those two provisions, the California Office of Historic Preservation has generally interpreted the CEQA guidelines to determine resources as historical for the purposes of CEQA if they meet the criteria for the CRHR. The CRHR's criteria are generally inclusive taking into account the significance of resources with not only statewide importance, but also those of regional and local importance. These criteria generally cover the other historical interpretative language expressed in the CEQA guidelines in reference to historical resources. Please note that research for this project did not indicate that the estate is not listed in any local register of historical resources, nor has it been previously surveyed and evaluated as such.

Under Criterion A or 1 the Arnstein Residence/Ball Estate is not significant for its association within the context of agricultural or early suburban development of the San Ramon Valley, nor is it associated with the rapid post World War II suburbanization of the valley. While a weekend home of Walter Arnstein, a promoter of the San Ramon transportation corridor through his work with the San Ramon Railroad, the residence did not directly contribute to the growth of transportation in the valley. Only Dwight Hutchinson, a subsequent owner, viewed the property as a farm, but Hutchinson's agricultural activities were not significant within the context of agriculture in the San Ramon Valley. The area of Alamo is now heavily suburbanized. Attempts were made by promoters like R.N. Burgess to establish wealthy country homes in the valley in the early twentieth century. While the Arnstein Residence/Ball Estate is such a country home from the period it is and was isolated from other similar development and cannot be viewed as part of an early suburban development. Mass suburban development of the area occurred following World War II and the property's setting was altered to reflect the transition from agriculture to suburban development.

Under Criterion B or 2 the Ball Estate is not significant for its association with individuals who have made an important contribution to national, state or local history. While the residence as been associated with prominent citizens, it has not been either a primary residence or directly associated with any significant person's achievements. The individuals most closely associated with the property are Walter Arnstein, Dwight Hutchinson, Bert Railey, and Gordon H. Ball. Walter Arnstein was a real estate developer and president of the Oakland Antioch & Eastern Railroad. He constructed the home as a summer retreat, but the residence is not closely associated with his productive life. Dwight Hutchinson, Bert Railey and Gordon H. Ball were all prominent

businessmen, but did not make significant individual contributions to local, state or national history.

The residence is the work of master architect Arthur Brown Jr.; however, it does not express a particular phase of his career, an aspect of his work or an idea or theme within his work. Arthur Brown Jr. is best known for his public and commercial architecture, with nine works already listed on the National Register of Historic Places. His work reflected a concern with massing and plan indicative of his Ecole des Beaux Arts training. Brown also borrowed architectural details from historical sources to create decorative motifs suitable for the individual designs. The Arnstein Residence located on the Ball Estate reflects none of these themes within his work, and is not eligible as an important example of his work. While the residence is indicative of an architect-designed eclectic style popular in the late nineteenth and early twentieth century it does not display the distinctive characteristics of any single style. Rather, the house features characteristics of Craftsman, Classical Revival and Beaux Arts styles. As a result of the mixed design, the house does not embody distinctive characteristics of a type, period, or method of construction as defined by Criterion C or 3. The associated auxiliary buildings are far simpler in design and do not embody the distinctive characteristics of a type, period, or method of construction.

Additional information is included on the enclosed DPR 523 form.

Sincerely,

A handwritten signature in blue ink, appearing to read "Rand Herbert", with a long horizontal flourish extending to the right.

Rand Herbert,
Vice President

Attn:1

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 6z

Other Listings _____
Review Code _____ Reviewer _____ Date _____

*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

P1. Other Identifier: Arnstein Residence

***P2. Location:** Not for Publication Unrestricted
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*a. County Contra Costa

*b. USGS 7.5' Quad Las Trampas Ridge Date 1952 photorevised 1973 T 1S ; R 2W ; NE $\frac{1}{4}$ of Sec 24 ; M.D. B.M.

c. Address 333 Camille Avenue City Alamo Zip 94507

d. UTM: (give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN 98-170-008, 198-170-006, 198-262-003, 198-262-004, 190-262-002

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

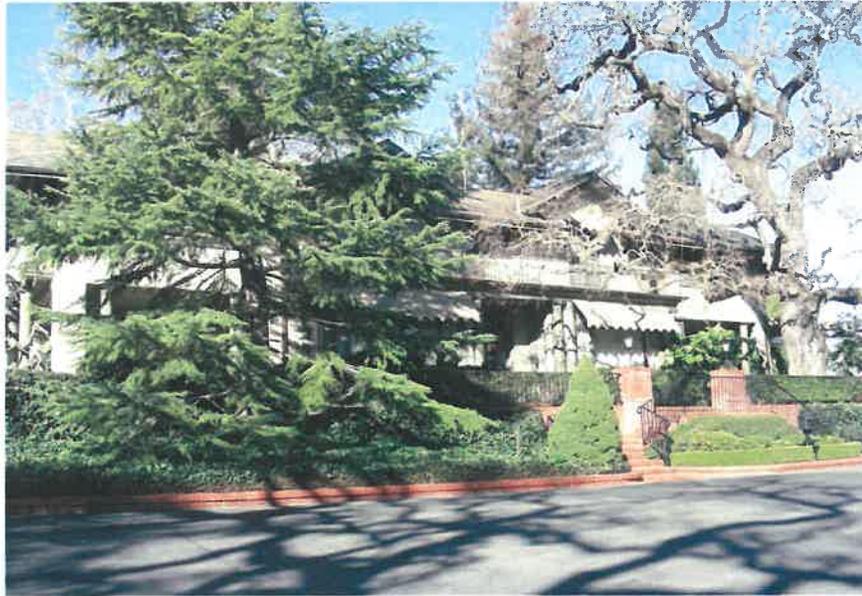
The Ball estate consists of over 60 acres at the base of the Las Trampas Ridge in the unincorporated community of Alamo. The estate contains several buildings; the Arnstein Residence; pool house; filter house; aviary; wood shed; barn, stable; outbuilding; and an office building. All the buildings are located on the eastern half of the estate accessible from Camille Avenue.

The residence has an irregular plan consisting of a shallow U or bracket with an additional servants' wing projecting to the north. The frame residence on a board-formed concrete foundation has elements that are one and a half to two stories tall. The bottom of the U, the main façade facing east, is a two story rectangular shape that runs the length of the residence. One and a half story wings project westward from the two-story section to make up the sides of the U. A one-story narrow servants wing projects to the north. Pergolas extend from porches on the north and south. The one story front entry projects from the front. The house is clad in stucco with slate shingle intersecting gable roofs. (See Continuation Sheet)

***P3b. Resource Attributes:** (List attributes and codes) HP2 (Single Family Property)

***P4. Resources Present:** Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photo of Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #) Residence, camera facing northwest, February 29, 2008.

***P6. Date Constructed/Age and Sources:**
 Historic Prehistoric Both
1912 Architect records, newspaper articles

***P7. Owner and Address:**
Gordon N. Ball
Camille Ironwood Properties, LLC
P.O. Box 67
Danville, CA 94526

***P8. Recorded by:** (Name, affiliation, address)
Cheryl Brookshear
JRP Historical Consulting, LLC
1490 Drew Ave, Suite 110,
Davis, CA 95618

***P9. Date Recorded:** April 14, 2008

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Letter Report to George N. Ball, Camille Ironwood Properties LLC, May 2008.

***Attachments:** None Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record Archaeological Record
 District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photograph Record

Other (list) _____

BUILDING, STRUCTURE, AND OBJECT RECORD

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*NRHP Status Code 6z

*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

B1. Historic Name: Arnstein Residence

B2. Common Name: Ball Estate

B3. Original Use: Residence B4. Present Use: Residence

*B5. Architectural Style: Craftsman/ Colonial revival

*B6. Construction History: (Construction date, alteration, and date of alterations) 1912 residence construction, 1926 remodel, 1928 office, 1927 pool house and bar room constructed, 1932 aviary and stable/barn constructed, 1953 pool and filter room, 1950s enclosure of west porch/library, 1950-1952 first office building addition, 1959 second office building addition, 1960s addition of servants' wing, 1961-1973 removal of glasshouse and chicken houses (originally constructed 1932), 1968 third office building addition, 1969 fourth office building addition, 1980 barn fire and reconstruction, 1992 redesign of pool house roof, 2002 addition of car port, additional alterations to windows, enclosure of sleeping porches etc. unknown.

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features: pool, pool house, filter room/bar, aviary, stable/barn, office building, landscape features

B9. Architect: Bakewell and Brown (Arthur Brown Jr.) b. Builder: Neil Harrison (main residence)

*B10. Significance: Theme n/a Area n/a

Period of Significance n/a Property Type n/a Applicable Criteria n/a

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Arnstein Residence/ Ball Estate does not appear to meet the criteria for listing in the National Register of Historic Places (NRHP) or the California Register of Historical Resources (CRHR) because it does not have historical significance at local, state or national levels. The Arnstein Residence/ Ball Estate was designed by the master architect Arthur Brown Jr. during his association with Bakewell and Brown. However, the residence does not express a phase in Brown's career, an aspect of his work or a particular idea or theme in his work. (Criterion C or 3) The property also lacks integrity of design to this period. The property is not significant for its association with the agricultural and suburban development of the San Ramon Valley (Criterion A or 1), nor is the property associated with any historically significant persons (Criterion B or 2). In rare instances, buildings themselves can serve as sources of important information about historic construction materials of technologies (Criterion D or 4); however, the property is not a principal source of important information in this regard. This property has been evaluated in accordance with Section 15064.5(a)(2)-(3) of the CEQA Guidelines, using the criteria outlined in Section 5024.1 of the California Public Resources Code, and is no a historical resource for the purposes of CEQA. (See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)

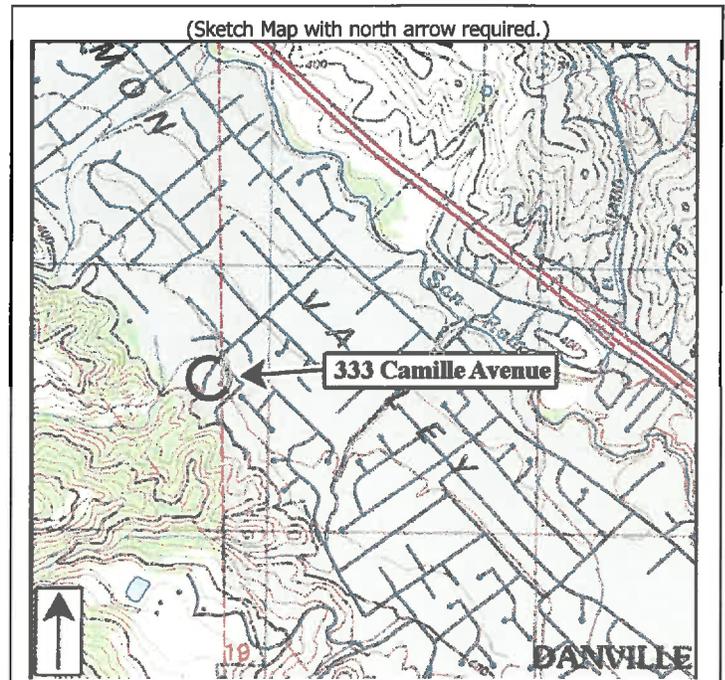
*B12. References: Mae Fisher Purcell, *History of Contra Costa County* (Berkeley, CA: The Gillick Press, 1940); *History of Contra Costa County* (San Francisco: WA Slocum & Company, 1882; F.J. Hulaniski, ed, *The History of Contra Costa County, California* (Berkeley, CA: The Elms Publishing Co., Inc., 1917); Irma M. Dotson, *San Ramon Branch Line of the Southern Pacific* (Danville, CA: Museum of the San Ramon Valley, 1991); T. A. McMahon, *Official Map of Contra Costa County* (San Francisco: Britton and Rey, 1908); Irma McGinnis Dotson, *Danville Branch of the Oakland, Antioch and Eastern Railway* (Danville, CA: Museum of the San Ramon Valley, 1996); Contra Costa County Recorder, Deed Books; *Contra Costa Gazette*; Contra Costa Assessor's Records; Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist* (New York: W.W. Norton & Company, 2006).

B13. Remarks:

*B14. Evaluator: Cheryl Brookshear and Rand Herbert

*Date of Evaluation: May 2008

(This space reserved for official comments.)



P3a. Description (continued):

A wide terrace is in front of the house connected to the driveway by two mirrored quarter turn brick stairs with iron hand rails. The center of the terrace leading to the entrance is brick, laid in a checkerboard pattern. To either side of the central walkway the terrace has concrete squares with brick borders. The terrace contains a large oak at the northern end which partially blocks the view of one half of the main façade. The façade is symmetrical with the entrance centered (Photograph 2). The entrance is recessed in the façade with a set of four shallow brick steps leading to a bricked entry porch. Two Doric columns flank the entranceway. The doorway has six fixed sidelights and a rectangular transom with a half circle muntin creating a fanlight effect. The solid door dates from the 1950s and has raised square center panels with beveled edges. The sidewalls of the recess have tall narrow six light fixed windows with an additional two light transom.



Photograph 2. Front entry, camera facing west.

On either side of the main entrance are large windows consisting of a fixed picture window, flanking 2 x 3 fixed pane windows, and a nine-pane transom above all. A canvas awning supported on wrought iron angles shades both windows. The awnings have a decorative scalloped border. A matching second set of Doric columns is on the far side of the windows. A cornice of two rows of molding with row of dentils between runs above the two windows and entrance. The cornice bends around the corner to meet with the main building. A set of narrow 3 x 2 windows topped with a two light transom around the outer corners completes the projecting front entry of the house.

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*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

*Recorded by Cheryl Brookshear *Date April 14, 2008 Continuation Update



Photograph 3. Main door detail. Camera facing west.



Photograph 4. Detail showing cornice, awning support and decorative awning border. Camera facing northwest.

The remaining façade is set back from the entryway and has recessed porches at the northeast and southeast corners. The porches have stucco covered corner supports. Doric columns are located just inside the stucco supports. The porches have stucco ceilings and concrete floors with incised squares. French doors on the north and south lead to the porches. The doors have 2 x 4 fixed lights. The southern porch has a six over six double hung wood frame window with side hinged screen looking east onto the porch. Wisteria covered pergolas continue the porches to the north and south. The pergolas are supported on three sets of Doric columns. The main cross beams have a decorative cut. The minor cross lattices have a flowing curve with both convex and concave arches.



Photograph 5. Southern porch, camera facing north



Photograph 6. Detail of pergola lattice work.

The second floor of the main building has three narrow four pane fixed windows with wood frames centered in the façade. To either side are gable dormers with three decorative square purlins with beveled ends. In the center of each gable are French doors leading to the gently sloping shed roof of the entryway. A metal railing surrounds the entryway roof creating a balcony. The French doors are double and have both a set of screen doors and 2 x 3 fixed pane doors. Above the doors are four light transoms. Awnings above the French doors have wrought iron supports.



Photograph 7. Second floor gable dormer with French door. Camera facing west.



Photograph 8. Detail, second floor end bay. Camera facing southwest.

The area above the side porches is enclosed, although the portion at the northern end appears to have been a partially enclosed sleeping porch at one time. The northern section has three side-by-side wooden double hung windows with separate screens hung on the exterior. The southern section has four large fixed pane windows strung together. Both have shallow bays projecting to the north and south. The one to one-and-a-half foot deep bays are supported on Doric columns that are also associated with the pergolas. Merging the columns with the bay are wooden crossbeams with decorative concave notches cut into the end. The base of the bay is a wood cornice molding. The bay is divided into three sections across; two narrow end sections and a wide center section. The narrow sections are the same width as the bay is deep. Each of the narrow sections has a two pane fixed window above a low half wall. The center section also has a window above a low half wall. The north bay has two adjoining double hung windows with exterior screens. The south bay has a large single pane window. A canvas awning with wrought iron supports shelters the three windows on the front of the bay. The bay is topped with an end gable roof. This roof is a part of the main roof on the east and a separate roof on the west. An angle bracket attaches the side of the bay to the roofline. The bay has a stucco gable above the awning. Three decorative square purlins are grouped on each side of the gable. The roof has open eaves with a narrow plain bargeboard above the purlins and fascia.

The south end of the main building to the west of the porch and bay has two evenly spaced windows on the first and second floors. These windows are directly above each other and are 6 x 6 double hung windows with wood frames. The western window on the second floor has a canvas awning supported by wrought iron braces. An air conditioning unit is located at the top of the gable.



Photograph 9. South end of residence, camera facing northeast.

The north end of the main building has a square louvered vent at the top of the gable. On the second floor west of the bay is a four part, sliding window. On the first floor west of the porch is a fixed window with three lights topped by a single light transom. The basement is accessible from this end through a single personnel door with nine fixed lights above a crossed panel located below grade. The basement also has a window.

The gable roof over the main building has only three decorative square purlins, open eaves, and narrow fascia and bargeboards.

The west side of the main building has two short wings extending west at the north and south ends to make the sides of the U. The wings are one and a half stories tall with asymmetrical end gable roofs covered with slate shingles. Each roof has open eaves with narrow barge and fascia boards, and three decorative purlins. The western extending wing at the southern end of the house has three windows on the south side. Two 6 x 6 wooden frame double hung windows are evenly spaced on the south side. A fixed narrow six pane window is located on the south side near the main building. (Photograph 9) The west gable end of this wing has a longer slope to the north. A French door with metal decorative balcony is in center gable end. Reverse S curve metal brackets support the balcony. Symmetrically placed on the first floor are two six over six windows with wooden frames. Also on the west end of this wing is a square window with a wide wooden frame and single fixed pane high on the first floor to the left (north) of the other windows. A small horizontal louvered vent is just above it, low on the second floor.



Photograph 10. West facing wing on south side, camera facing southeast.

The west-extending wing at the north end of the house has a single 3 x 3 wooden double hung window on the north side. The west end of this wing has an asymmetric gable end roof with a longer south slope. Second floor French doors lead to a decorative metal balcony with reverse S metal bracket supports under the gable peak. To either side of the French doors are four over four wooden double hung windows with exterior screens. Directly below these windows, on the first floor, are wooden double hung with exterior screens. A short window at ground level provides light to the basement.



Photograph 11. Central west façade, camera facing north east.

The main house between the west extending wings has a series of windows on the second floor. (Photograph 11) In the center is a short two pane fixed window. On either side are pairs of eight light casement windows. To the north (left) is a wood fixed four light window and a wooden double hung window. To the south (right) are two tall, paired pane casement

windows and a wooden six light window. To the far ends of the main house, past the gable ends of the west extending-wings, are single square windows.

The first floor of the main house between the west extending wings has an enclosed porch area. The single story has a slate shingle shed roof. It is raised approximately a foot and a half above ground level with a raised garden with brick retaining wall hiding the foundation. A stucco half wall and two large picture windows compromise the wall. The south (right) portion of the wall is formed by the door consisting of the door, two fixed side lights accessed from a brick stoop with five low wide brick stairs. The area between the two west extending wings and approximately twenty feet to the west is a terrace overlooking the back garden. The concrete terrace is divided into squares with decorative brick. A lattice like the top of the side pergolas is suspended between the west extending wings and shades a portion of the terrace.



Photograph 12. West side of servants' wing. Camera facing southeast.

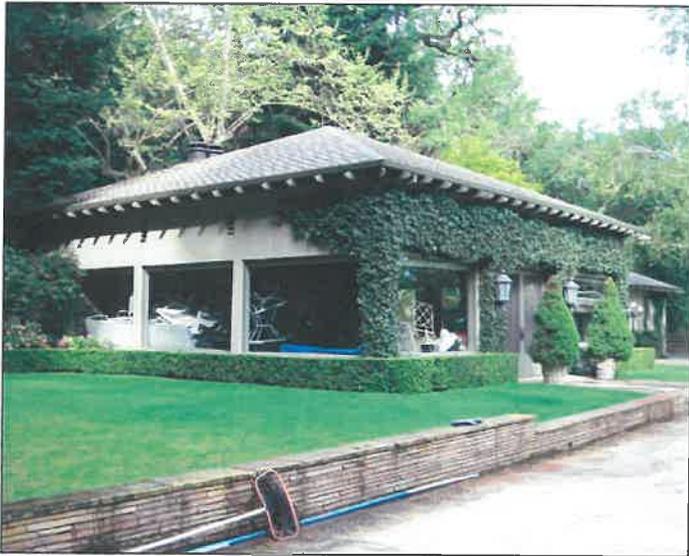


Photograph 13. North end of servants' wing. Camera facing south.

The servants' wing extends north from the main building and has a gable roof. On the west side (Photograph 12), the servants' wing is reached by a concrete corner stair. The stair has two sets of seven stairs one to the north and the other to the west. Each stairway has a metal railing. The overhanging open eaves with bracket supports protect the stairs from the elements. A single personnel door with transom is located in the corner formed by the servants' wing and the northern west-extending wing. A set of three single light metal framed windows with transoms is centered on the western wall. A smaller paired window is to the north of the large window. The windows and door have decorative metal grille work over them. The north end of the servants' wing has a paired single light window centered on the end. (Photograph 13) Above the window in the gable end is a horizontal louvered vent. An external air conditioning unit is located at ground level. The east side of the servants' wing has a door reached by a set of four brick stairs centered in the wall. (Photograph 14) Above the door in a transom is an air conditioning unit. The door has four horizontal panels below a screened window. To the south (towards the house) is a set of three single light metal framed windows with transoms covered with a decorative grille. To the north (away from the house) is a paired window with exterior screens. At ground level below the window is a lattice work vent.



Photograph 14. East side of servants' wing, camera facing southwest.



Photograph 15. South and east side of the pool house, camera facing northwest.



Photograph 16. North side of the pool house, camera facing south.



Photograph 17. West side of pool house, chimney is partially obscured by the tree trunk. Camera facing southeast.

The pool house is west of the residence and backs onto the drive which surrounds the landscaped portion of the property. The pool house has a square form and hipped roof. The building is covered with stucco and has a slate shingle roof. The roof has open eaves with projecting rafters, which have been cut at two angles creating a decorative end. The south side (Photograph 15) has three large single light fixed pane windows with no visible frames. The east and north sides (east side visible in Photograph 16) have two large single light fixed pane windows with no visible frames on either side of a pair of doors. The doors have large glazed and screened panels. The west side is not visible from the residence or landscaped garden. In the center back is a large rough stone fireplace and chimney. On either side of the chimney changing rooms extend from the side with separate shed roofs. (Photograph 17) The changing rooms have horizontal wood siding and single awning windows. The eaves are open with squared off rafter ends.



Photograph 18. Filter House, camera facing northwest.



Photograph 19. Rear of filter house camera facing southeast.

The filter house was originally constructed to house a bar and was enlarged to contain pool equipment. It is north of the pool house. It is square in plan with a hipped roof. The building is covered in stucco with a slate shingle roof. The roof has open eaves and rafter ends cut at an angle to create a decorative effect. A triangular pergola style porch projects to the south. The Doric columns supporting the lattice roof are on a low brick wall. A shallow roof with hipped sides connects the pergola to the building. The south side of the filter house has three sliding garage doors of vertical plank with a low horizontal bar. The east side has no features. The north side has a personnel door with a screen panel and two flanking awning roofs which tilt in. The west side has a series of six vents, three near the bottom and three a third of the height from the roof. To the south (right) is another solid personnel door. A cylindrical vent is in the west roof slope.



Photograph 20. Aviary, camera facing northeast.



Photograph 21. Aviary, external pens, camera facing southwest.



Photograph 22. Aviary rear, camera facing east.

The aviary is south of the pool house and backs to the driveway. The small rectangular building has an arched roof covered in composition roll and is constructed of vertical boards (Photograph 20). Two pens of chain link fence are connected to the aviary on the east side (Photograph 21). The pens are covered with a tarp suspended from the aviary to create a secondary shed roof. Entrance to the aviary is through the west side where a below grade entry is located in a built out addition (Photograph 22).



Photograph 23. Woodshed, camera facing west.

Northwest of the join between the drive circling the house and the drive to the barn is a woodshed. The side gable rectangular building is constructed of vertical boards and wooden frame. The roof is covered with composite shingles. Two large openings without doors face east (Photograph 23).

The barn has an irregular plan of intersecting rectangular gable roofed components. The barn has vertical board siding and composite shingle roof on a concrete foundation. The barn has a roughly U shape with the open portion facing northwest. An additional wing points off to the northeast. The description will begin with the westernmost rectangular portion and move clockwise ending with the wing pointing to the northeast.

The westernmost section is one story tall and contains a residence at the southern end. The northern end of that portion has two bays open on the east and west to provide parking. Two doors open into the parking bay leading into the residences. The north end has two wooden 4 x 4 double hung windows. The west side of the same portion has the open bays and a door to an apartment (Photograph 24). The door is accessed by a concrete stoop with three steps to the north and south. To the south of the door (right) are two paired 4 x 4 double hung windows. North (left) of the door is a small four over four double hung window. The southeast end of the portion has a pair of 6 x 6 double hung windows in the center. The eastern side of the portion has the two open bays at the north end (Photograph 25). Two high 2 x 2 windows are located just south (left) of the bays. South of those windows the western portion meets the southeastern portion.



Photograph 24. West and north side of the west portion of the U, residential portion to the right. Camera facing southeast.



Photograph 25. West portion of the U facing the interior, residential portion to the left. Camera facing south.

The southern portion consists of a one-story covered connection with the western portion and a two-story barn. The cover is a simple side gable roof intersecting with the western portion and ending at the western wall of the barn. (Photograph 26) The two story barn has a gable roof with deep open eaves. Decorative purlins similar to those on the main residence are visible on the east gable end. The south side has two wide personnel/ animal doors. The doors are at the west (left) end and inset from the east (right) end of the south side. Two fixed four light windows are located between the doors. A third is located east (right) of the eastern (right hand) door. A fourth four light window is on the second level just east (right) of center. The east end of the two story section has a hay beam and pulley below the gable point (Photograph 27). A pair of French doors is just below with four fixed lights above a solid panel. On the first floor to the south (left) is a 4 x 4 window, and to the north (left) is a lean to enclosed storage area. The north side of the two-story section has a four light window on the second floor. On the first floor are four, 4 x 4 double hung windows. Two are visible from the center of the U. The other two are in the covered drive through which connects the two-story barn to the one-story eastern side of the U along with a split personnel door.

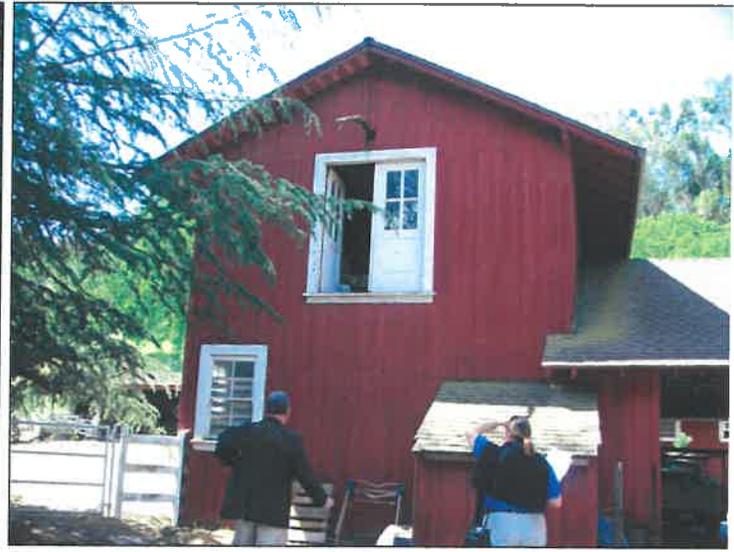
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*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

*Recorded by Cheryl Brookshear *Date April 14, 2008 Continuation Update



Photograph 26. Southern side of the south (bottom) of the U, residence is to the left, two story barn to the right with connecting covered gateway between. Camera facing northwest.



Photograph 27. Eastern end of southern portion, camera facing southwest.

The eastern portion of the barn is a side gabled building with a covered drive through connecting it with the two-story barn. The covered drive through is a continuation of the roof of the eastern building and it stops at the wall of the barn. The west side of this portion faces the center of the U (Photograph 28). It has a central sliding door of four panels of vertical boards. To either side of the door are 4 x 4 single hung windows. The north end has two symmetrical 4 x 4 single hung windows.



Photograph 28. East portion of the U, camera facing southeast.

The last portion of the barn is an equipment shed which extends to the northeast from the eastern side of the U. The shed is side gabled. The southern side is open for the storage of equipment (Photograph 29). The end and north side are uninterrupted except for a personnel door on the north side reached by a set of stairs (Photograph 30).

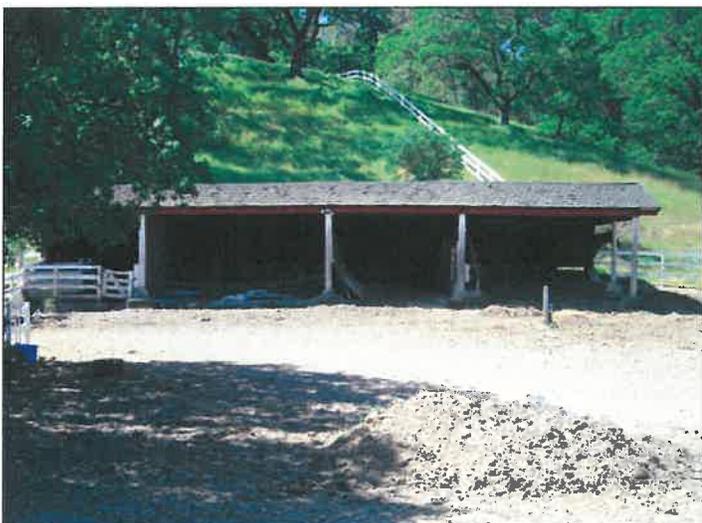


Photograph 29. Southside of northeast wing. Camera facing northwest.



Photograph 30. North side of northeast wing. Gable ends of eastern and western side of U visible to the right. Camera facing southwest.

South of the barn is the stable. The stable is a one-story, rectangular building with a side gable roof of composition shingle (Photograph 31). The north, east and west sides are open. The west side is covered with board and batten siding. Simple wooden posts support the open side and ends. Just southeast of the stable is an outbuilding (Photograph 32). The one-story side gabled building is nearly square and sided with board and battens. A two part door is located on the south side. It is flanked by two window openings fitted with plywood removable covers. Another window opening with plywood covering is on the east end.



Photograph 31. Stable, camera facing southwest.



Photograph 32. Outbuilding, camera facing northwest.

The office building is southeast of the barn complex, and is built into the side of the hill. On the north side it appears as a one-story building. From the south it is two stories. The building has an irregular plan with intersecting gable and hip roofs. In the central portion of the roofs are angled screens shielding the ventilation equipment from view and giving the appearance of a Mansard roof above the gable and hip roofs. The building has a roughly T shape. The east west stem has a hip roof and panel siding system. The north side is composed of bays of three fixed windows (Photograph 33). Below the center window is a small three part awning window. Short wide windows at grade provide light to the lower level. At the west end is a metal personnel door, two bays of the three part windows, and two sets of sliding windows in the lower level (Photograph 34). The south side narrows before joining the eastern portion of the building. The three part windows continue, but are disrupted to the west with blank expanses of wall. The lower level has two part sliding windows. The recessed portion between the east and west ends has a pergola covering an outdoor patio area.



Photograph 33. North side of office 'stem' camera facing southeast.



Photograph 34. Western end of office as viewed from the south, camera facing north.

The eastern end of the office is at a right angle to the western end (Photograph 35). The building is covered with plywood siding with vertical grooves except the lower level of the west side. Windows on the lower level are two and three part sliding windows with metal frames. Upper windows on the west and east side continue the theme of large fixed windows above smaller operable windows. On the south side the upper windows consist of paired fixed pane windows. On the east side both the upper and lower windows have pairs or triplets of fixed windows with small operable windows below (Photograph 36). At the northern side of the office building is a small gable roofed portion, the oldest part of the building (Photograph 37). The north wall has horizontal wood siding. The north wall contains paired eight light wooden double hung windows and a personnel door reached by a staircase.

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*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

*Recorded by Cheryl Brookshear *Date April 14, 2008 Continuation Update



Photograph 35. South side of office building. West end to the left and east end to the right. Patio area with pergola visible in the center. Camera facing northeast.



Photograph 36. West end of office, camera facing northwest.



Photograph 37. Northeast corner of the office building, camera facing south.

Existing Landscape (Contributed by Christine Ottaway, Landscape Historian)

The Ball Estate landscape has been modified considerably over time, and reflects garden design and landscape features from many different periods. To a great extent it is a modern California landscape garden, and does not reflect any particular earlier period or type. It has some features of 20th century formal gardens, such as the expanses of lawn and the box hedges, and a number of features of Japanese-style gardens, particularly in the chosen plant materials.

The formal pedestrian entry is from the south side, although the main façade faces east. The front entrance has been modified to create a parking lot to the east. At the entrance to the Ball Estate from Camille Avenue, the entry drive forks, and wrought iron gates and fences mark this boundary (Photograph 38). The right fork leads to a parking area in front of the southeastern elevation, and then the drive continues to curve around as a ring road, and to the back parking area.

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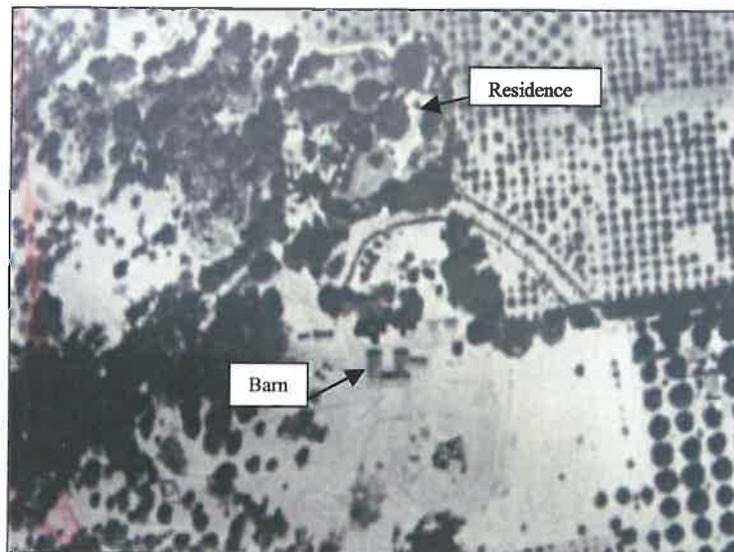
*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

*Recorded by Cheryl Brookshear *Date April 14, 2008 Continuation Update



Photograph 38. Entry gate, right, residential fork, camera facing northwest.

The entry drive is visible in aerial photographs as early as 1939, and curves towards the main house from the east (Photograph 39).¹ It splits, and forms a circular loop road that separates the domestic landscape associated with the house from the agricultural, working landscape. A canalized creek is north of the segment between the domestic landscape and the agricultural landscape. The right-hand road circles the house from the north, cuts through the front parking lot and parking behind the house to the north, continues behind the pool houses and rejoins the other fork. The left-hand road goes past a small bridge that forms the more formal original entrance to the house, rejoins the other road and continues to the barn and outbuilding area.



Photograph 39. Aerial Photograph 1939.

¹ United States Agricultural Stabilization and Conservation Service, *Contra Costa County* BUU-282-42, (1939), collection of Contra Costa Historical Society.

The landscape of the front façade resembles a paved balcony, with broad steps leading up to the front from the south. The steps are edged in red brick, and a retaining wall encloses a planting bed between the steps and the southern pergola. A boxwood (*buxus sp*) hedge and a cast iron railing creates an edge between the steps and the lower level of the parking lot. Two curving brick staircases with cast iron railing lead up from the parking area to the level of the upper patio, and form a planting bed that is primarily ivy, with a few mature evergreens and mounding shrubs. Beyond the steps to the north is a small Japanese garden area with a mature oak (*quercus sp.*) a mature wisteria (*wisteria sp.*), a mature Japanese fatsia (*fatsia japonica*) and several dogwoods (*cornus sp.*) (Photograph 40).



Photograph 40. Japanese Garden at northeast corner of the residence. Camera facing north.



Photograph 41. Foundation plantings on south side of residence. Camera facing north.

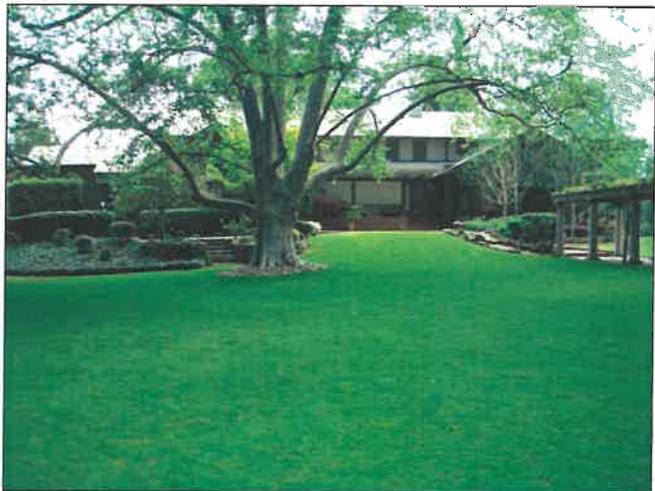
The southern façade has a pergola extending out from it with several wisteria growing on it. The ell of the pergola and the house create a larger foundation planting bed that is edged in red brick, and planted with flowering cherries (*prunus sp.*), azaleas and rhododendrons (*rhododendron sp.*), alliums (*allium sp.*), box (*buxus sp.*), butterfly bush, (*buddleia sp.*) (Photograph 41). This planting bed creates one edge of the southern lawn area (Photograph 42). The southern lawn is the most formal landscape, and functions as a front lawn generally would, although it is physically on the side of the house. It is edged by the loop road and a row of mixed native oak and California bay on the south, by a grove of redwoods to the west, and a pergola northwest. The formal entry sequence goes over a small stone bridge, and across the lawn to the wide entry stairs.



Photograph 42. South lawn, composite photograph, camera facing south.

To the west of the house is another lawn area, with steps from a back patio leading down to the lawn, which is shaded by a magnificent mature sycamore tree (Photograph 43). The steps and retaining walls around this lawn are a mix of brick and stone, and it is likely that the stone features are some of the oldest extant landscape features (Photograph 44). The two lawn

areas are divided by a long pergola, constructed in the 1960s that uses the same Doric columns as the main house porches. On the northern edge of the back lawn is a classical gazebo that was constructed in the 1970s.



Photograph 43. West lawn, camera facing east. Pergola visible on right.



Photograph 44. Rock stair leading from rear terrace to west lawn. Camera facing east.



Photograph 45. Pergola, camera facing southwest.



Photograph 46 Gazebo, camera facing northeast.

The two lawn areas are separated from the pool area by a large informal garden bed under mature trees that includes both English and Japanese garden influences. A much less formal path, almost a trail, winds through the redwoods, and ends with a small arched wooden bridge that leads to the road. The bed is edged with box, but the majority of under story plants are Japanese, and include dogwood (*cornus*), azaleas and rhododendrons (*rhododendron sp.*), pieris (*pieris japonica*) and bay laurel (*umbellularia californica*).



Photograph 47. Pool, camera facing northeast.

The pool was constructed in 1953, and includes a flagstone surround (Photograph 47).² It is flanked by a patio with a fireplace and fountains, and two buildings, a pool house and a small utility building. Several sculptures are placed throughout the garden and pool areas.

² Contra Costa County, Assessor's Office, Residential Building Record, Commercial Building Record, Miscellaneous Building Record
300 Camille Avenue.
DPR 523L (1/95)

B10. Significance (continued):

Historic Context

The San Ramon Valley, named after the ranchos granted in the 1830s, is home to the town of Alamo. This long narrow valley is situated in eastern Contra Costa County and was used as an important link between Martinez to San Jose during the early development of California. The first non-Indian settlers of the valley were Mexican land grantees. By then, accounts of local Indians are scarce. Between 1833 and 1835 Governor Jose Figueroa issued three land grants with the name San Ramon. The first of these, *San Ramon (Pacheco)*, later known as *San Ramon (Carpentier)*, was granted to Bartolo Pacheco and his nephew Mariano Castro on June 10, 1833. This grant covered the most of the northern and central San Ramon Valley, including the area where Alamo is now situated. Dona Rafaela Soto de Pacheco, widowed daughter-in-law of Bartolo Pacheco, 1852 brought the case before the Board of Land Commissioners in 1852. The commissioners rejected her claim for unknown reasons, but her appeal to the District Court was successful. As with many land grant cases the legal and financial difficulties caused the rapid transfer of her land to Anglo entrepreneurs. Horace Carpentier, a lawyer and first mayor of Oakland, assisted Dona Rafaela in her land case, and eventually received deed of the grant.¹

Settlers established Alamo on the north-south route that connected Martinez and San Jose and bisected *Rancho San Ramon*. One of the oldest towns in the county, second only to Martinez, Alamo began to grow in the mid-nineteenth century as a small center for public activity. Henry Hoffman and George Engelmeyer (or Englemire) opened the first stores before 1854. The first post office opened in 1853 on the north end of Alamo, and the Masonic Lodge was organized in 1858, signaling the establishment of a setting for civic endeavors. The Contra Costa Educational Association in 1859 built the three-story Union Academy, a combination boarding and day school, south of Alamo. However not a decade later, in 1868, the Academy burned and was never rebuilt.² The town continued to grow through the later part of the century. By the mid-1870s, the town included a hotel, a schoolhouse, a few shops and a Presbyterian church.³

Surrounding agriculture supported the town. In the valley and neighboring hills farmers, including August Hemme who arrived in the valley in 1852 and owned a large tract between Danville and Alamo including Camille Avenue, began growing wheat. Wheat was most economical when grown on large parcels. The impact on settlement can be seen in the figures for Danville. The town of Danville had a population of 100 in 1880, which dropped to 50 ten years later at the peak of wheat production, before rising to 85 in 1900.⁴ The growth of wheat as a cash crop accelerated the transition from ranching to agriculture in the valleys and encouraged the growth of transportation routes.

A wagon road served as the original primary route of transportation, which connected the San Ramon Valley with towns to the north, including Concord and Martinez, and to the south to Danville and San Jose. In the 1870s, Central Pacific Railroad, which later became Southern Pacific Railroad, began surveying the county for possible routes to include in its expanding rail network. In 1878, the railroad opened a branch along the northern part of Contra Costa County, and in 1891 it opened a line running to the town of San Ramon. This line included a stop in Alamo, on the land sold to the Southern Pacific

¹ Mae Fisher Purcell, *History of Contra Costa County* (Berkeley, CA: The Gillick Press, 1940), 156-158; Mildred Hooker, Hero Eugene Rensch and Ethel Grace Rensch, *Historic Spots in California* (Stanford, CA: Stanford University Press, 1966, 3rd Edition revised by William Abeloe),

² *History of Contra Costa County* (San Francisco: WA Slocum & Company, 1882), 436-437; F.J. Hulaniski, ed, *The History of Contra Costa County, California* (Berkeley, CA: The Elms Publishing Co., Inc., 1917), 99-100; Mae Fisher Purcell, *History of Contra Costa County*, 399, 456.

³ Mae Fisher Purcell, *History of Contra Costa County* (Berkeley, CA: The Gillick Press, 1940), 726-727

⁴ Irma M. Dotson, *San Ramon Branch Line of the Southern Pacific* (Danville, CA: Museum of the San Ramon Valley, 1991), 52-53.

by August Hemme, who took the lead in promoting the construction of the railroad line.⁵ By the time the railroad was constructed in 1891, wheat production had already passed its peak in 1889.⁶

The railroad reduced the transportation time to market, making new crops feasible. As the market for wheat declined, new crops of grapes, orchard fruit and nuts developed in the valley bottoms. These crops led to the subdivision of the earlier wheat and cattle concerns. The lands in the valley surrounding Alamo were subdivided in the late nineteenth and early twentieth century. Hill lands remained in large tracts. The Camille Avenue property, larger than most and including hilly terrain, was purchased by Camille Grosjean a drover from France.⁷

The combination of construction of the San Ramon Branch of the Southern Pacific Railroad and subdivision were factors in increased business activity and greater numbers of residents in the valley. The population for most of the San Ramon Valley did not grow significantly until after 1900, while the rest of the county was growing by 1890. Between 1900 and 1910 the population of Danville doubled to 200. Walnut Creek lying north in the larger Ygnacio Valley, grew from 84 people in 1880 to more than 500 in 1920. Two hotels developed in Danville the same year Southern Pacific completed the railroad. Meanwhile, Hemme, who owned an extensive orchard, and other farmers gained access to more and larger markets with the railroad. Heavy rains in years following the San Ramon Branch completion also helped boost agricultural sales. A number of land owners took this opportunity to expand their wealth by selling portions of their land.⁸

The growth in population in the eastern valleys of Contra Costa presented a market for increased passenger service to the larger communities of Oakland and San Francisco. In 1909 Walter Arnstein, S.L. Napthaly and H.A. Mitchell formed the Oakland Antioch Railway (later the Oakland Antioch & Eastern (OA&E)) to connect eastern and western Contra Costa County. The electric railroad traversed the Berkeley hills, reducing the time required for the trip. The railway began with construction of track from Bay Point (Port Chicago) to Walnut Grove. In 1910 the route over the Berkeley hills through Lafayette was constructed. The OA&E connected with the Oakland Key System, the Oakland streetcar system. The first run between Oakland and Bay Point (Port Chicago) was in 1911. In 1912 AO&E received permission to build a bridge across Suisun Bay. The project proved too expensive and the railway used a ferry to connect to Chipps Island and the remaining track to Sacramento. The first run to Sacramento was in 1913.⁹ Walter Arnstein was the president of the company and its successor, the San Francisco and Sacramento Railroad (Sacramento Short Line).

While the route to Sacramento was being completed, Arnstein, Napthaly and Harry Mitchell formed the San Ramon Valley Railroad as a subsidiary of OA&E. The San Ramon Valley Railroad, or more commonly the Danville Branch of the OA&E, connected another portion of Contra Costa County with Oakland and also served personal interests of several prominent individuals. Samuel Naphtaly owned a large area of land near Rossmoor where the Danville Branch met the main OA&E line and a spur was built to serve his winery. Arnstein purchased the lot for 333 Camille Avenue about the same time and had a stop established at the foot of Camille Avenue. Another wealthy landowner, Robert Noble Burgess, provided Arnstein with funds to extend the branch to the Diablo Estates and Diablo Country Club which Burgess was promoting.¹⁰ The Mount Diablo Country Club provided country estates for the wealthy of the San Francisco Bay area. It also attracted early suburban development to the San Ramon Valley until World War I. When the tourism industry focused on Mount Diablo came to an

⁵ Irma M. Dotson, *San Ramon Branch Line of the Southern Pacific* (Danville, CA: Museum of the San Ramon Valley, 1991), 1-25.

⁶ Mae Fisher Purcell, *History of Contra Costa County*, 410.

⁷ T. A. McMahon, *Official Map of Contra Costa County* (San Francisco: Britton and Rey, 1908); Contra Costa County, Assessor's Office *1904 Assessor's Book* Contra Costa Historical Society.

⁸ Irma M. Dotson, *San Ramon Branch Line of the Southern Pacific* (Danville, CA: Museum of the San Ramon Valley, 1991), 52-53.

⁹ "Make Trip Over O & A Road" *Oakland Tribune* August 31, 1913.

¹⁰ Irma McGinnis Dotson, *Danville Branch of the Oakland, Antioch and Eastern Railway* (Danville, CA: Museum of the San Ramon Valley, 1996) 51.

end during World War I, active promotion of the Mount Diablo Country Club and Estates ended. Electric trolley service on the San Ramon branch ended not long after in 1924.¹¹

Relative to the rest of the county the growth and the total population remained small in the narrow San Ramon Valley, despite entrepreneurial efforts like the Mount Diablo Country Club. Between 1910 and 1920, Danville's population lingered at about 200, while the county population jumped 70 percent, from 31,674 to 53,889. The populations of Danville, Diablo, San Ramon and Tassajara, all in and around the San Ramon Valley increased by only 308 people between 1910 and 1930. In the same period the county's population increased by 45,000, or more than double its 1910 count.¹²

Between the end of electric trolley service in 1924 and World War II, transportation between the western ports and eastern valleys was improved with the construction of the Caldecott Tunnel in 1937 replacing the earlier Broadway Tunnel.¹³ Continuing transportation improvements allowed residents to work in the busy port cities in manufacturing and shipping during World War II. Yet, the San Ramon Valley remained relatively unaffected by the growth of industry until after the war.

In the post World War II years, the Bay Area, like California as a whole, experienced a significant growth period. In response, outlying suburban areas, including the San Ramon Valley, became home to growing numbers of Bay Area residents. Population estimates of the valley reveal a major increase. In 1940, the valley had approximately 2,000 people. In 1960, another 10,000 people lived in the valley towns, and by 1970 the population reached 28,000. As a result, the state highway running through the valley proved inadequate for the needs of travelers. In the 1960s, a new freeway, Interstate 680, was completed through the valley in two sections. It ran south to Danville by 1964 and to Dublin two years later.¹⁴ A strong fervor rose for incorporation of different cities starting in the 1950s. In the 1960s, the question was twice taken to the voters for incorporation of Alamo and Danville, but failed both times. While populations continued to grow, and citizens sustained their efforts for incorporation, it was not until the early 1980s that the first three cities in the valley were created. Dublin became a city in 1981, Danville in 1982 and San Ramon in 1983.¹⁵

The Ball Estate

The property on which 333 Camille Avenue sits was a portion of the Ford Tract, which was subdivided as the Hemme Subdivision in 1895.¹⁶ According to the *Concord Quadrangle* surveyed in 1893-1894, Camille Road was among the first roads to project from the main road through the valley. The parcel, backing onto the Las Trampas ridge, was larger than the others platted as a part of the subdivision on the valley floor. By 1904 the property belonged to Camille Grosjean, a drover who emigrated from France. Assessment records do not indicate that he built any permanent structures on the parcel.¹⁷

¹¹ Irma M. Dotson, *Danville Branch of the Oakland, Antioch & Eastern Railway* (Danville, CA: Museum of the San Ramon Valley, 1996), 135-153.

¹² Irma M. Dotson, *San Ramon Branch Line of the Southern Pacific* (Danville, CA: Museum of the San Ramon Valley, 1991), 52-53.

¹³ California Department of Transportation, *Caldecott Tunnel Improvement Project* <http://www.dot.ca.gov/dist4/caldecott/history.htm> accessed May 5, 2008.

¹⁴ California Department of Transportation, Structural Maintenance and Investigations, Log of Bridge on State Highways, April 2008

¹⁵ Beverly Lane, "Who's in Charge? Trying for Home Rule in the San Ramon Valley (Part I and II)," "Danville Voters Incorporate as a Town," "A Chance to Vote for the Town of Danville," "The Danville Becomes a Town, Officially," "Happiness is a freeway to the San Ramon Valley," "DD Days in 1966 fetes the new freeway," Museum of the San Ramon Valley, www.museumsvr.org. City of Dublin, *History of Dublin*, www.ci.dublin.ca.us/ accessed May 23; City of San Ramon, *Community Profile*, www.ci.san-ramon.ca.us/ accessed May 23, 2008.

¹⁶ County Recorder, *B.W. and Helen C. Railey to Gordon H. and Dorothy E. Ball* Deed Book 889, 52-53, March 7, 1946.

¹⁷ Contra Costa County Assessor, *Assessor's Book* 1904, Contra Costa Historical Society, Martinez CA; US Census Bureau, Manuscript Census of the United States 1900, San Francisco, San Francisco, enumeration district 78a, sheet X, lines 62-64.

Walter Arnstein, founding partner and president of the Antioch Oakland and Eastern Railroad, purchased the property in 1911 and began planning a new summer home by 1912.¹⁸ Arnstein hired Neil Harrison to build the home, designed by Arthur Brown, Jr., of the architecture firm Bakewell and Brown. The home was to have twelve rooms in addition to closets, pantries and bathrooms. Large porches and sleeping porches were also included in the plans.¹⁹ Original plans and photographic glass plate negatives of the house by Bakewell and Brown are located in the Bancroft Library collection, but were placed in inaccessible offsite storage in 2005 during the library's seismic retrofit project. The Bancroft will close completely on May 23, 2008 and will reopen sometime in the mid fall of 2008. At that point photographs and plans of the house will again be accessible. According to historian Dr. Jeffery T. Tilman, who has written a book on Arthur Brown Jr. and seen the plans, the drawings called for a residence and cottage.²⁰ According to Assessor's records, the only building dating to the original construction is the house. The Arnsteins used the house as a summer and weekend house into the 1920s while maintaining a full time residence at 2211 Washington Street in San Francisco. He sold the home and property to the Clark Investment Company in 1924. At the same time he was selling lots in Burgess' developments of Ayers Ranch Mount Diablo, Walnut Lands and the Lafayette Terrace.²¹

Marie Dean Hutchinson purchased the property in 1926 with a \$20,000 mortgage.²² Her husband, Dwight, was a successful road-paving contractor in Oakland. They began a series of improvements to the property by remodeling the house in 1926. In 1927 they added a "club room" (now the pool house) and a "bar room" (now part of the filter house). Additional outbuildings included the foreman's house (1928) which is the oldest portion of the office building, and the stable and barn (1932). The eastern portion of this barn is still standing, but the western portion burned in the 1980s. Originally the southeastern side was two stories the entire length and the western side was a stable, not a residence. Other outbuildings, which no longer remain, were a chicken house, glass house and brooder house, all constructed in 1932.²³ The Hutchinsons are also most likely responsible for the aviary constructed in 1935, the year they sold the property. As they owned the property through September, they had it most of the year and during the period most conducive to construction. Mr. Hutchison thought of the house as a farm, listing it as such on the federal census and posting a sign along Danville Road reading "Dwight's Ranch 1 mile."²⁴ The Hutchinsons lived in the house with their stepdaughter Mildred Forrest and three Chinese servants. In the 1930 census, in the building directly next-door, possibly the foreman's house, lived a chauffeur and his wife, a gardener and his wife, and a laborer. The surrounding neighborhood consisted mainly of farmers and farm laborers.²⁵

In September 1935 Bert W. and Helen C. Railey purchased the property from the Hutchinsons.²⁶ The couple relocated from Kansas City, Missouri. Bert began his career with the Peet Brothers soap manufacturers, which merged with Palmolive in 1926 and Colgate in 1928 to form Colgate-Palmolive-Peet. Bert Railey was vice president of Peet Brothers, and within seven years after the merger moved to Contra Costa County. The Peet Brothers had established a factory in Berkeley in

¹⁸ Contra Costa, Recorder's Office, A.J. Abbott to Walter Arnstein, July 6, 1911, Deed Book 166, 491.

¹⁹ "Magnificent Home Planned," *Contra Costa Gazette* January 27, 1912.

²⁰ E-mail Jeffery L. Tilman to Cheryl Brookshear April 29, 2008.

²¹ "Alamo Notes," *Oakland Tribune*, June 5, 1921; United States Census Bureau, Manuscript Census 1920, San Francisco, Enumeration District 153, sheet 6A, lines 24-34; United States Census Bureau, Manuscript Census 1930, San Francisco, Enumeration District 38-335, sheet 23A, line 9-16; Contra Costa, Recorder's Office, Walter and Alice Arnstein to Clark Investment Company, October 1, 1924, Deed Book 476, 284-286; Contra Costa County, Grantor Index 1917-1927.

²² The most frequent spelling is Hutchinson, however, secondary sources and the census leave out the n spelling it Hutchison. Contra Costa, Recorder's Office, Clark Investment Company to Marie Dean Hutchinson, October 5, 1926, Deed Book 58, 41-44.

²³ Interview with Nathan Ball April 14, 2008; Contra Costa County Assessor, Residential Building Record, 300 Camille Avenue.

²⁴ "Road Sign Proves Boomerang to State Body" *Oakland Tribune* March 1, 1928.

²⁵ United States Census Bureau, Manuscript Census 1930, Township 3 (Alamo), Contra Costa County, Enumeration District 7-61, sheet 8A, lines 17-27.

²⁶ Contra Costa County, Recorder's Office, Marie Dean Hutchinson to B.W. Railey and Helen C. Railey, Deed Book 403, 125; Several local histories spell Railey without the "e."

1915, which supplied soaps and Colgate-Palmolive-Peet products to the entire west coast. According to voter registration records Railey remained involved in the soap business and in 1946 received a salary of \$105,000 as vice-president of the company. That year he sold the home.²⁷ No alterations to the home or outbuildings are documented in the assessor's record during their tenure. The Raileys did allow PG & E to install poles across the property, and purchased additional land.²⁸

In 1946 Gordon H. Ball and Dorothy E. Ball purchased the home and surrounding property. Ball was a second generation general contractor involved with the construction of canals, roads, tunnels and dams. While his firm, Gordon H. Ball Co., was consistently among the top 400 in the nation, he usually partnered with other contractors on projects. During the Ball family residency the property was transformed from a semi-agricultural hobby farm to a suburban estate. According to her son, Mrs. Ball repeatedly altered the landscape.²⁹ Among the first alterations was paving the drive surrounding the house to the north and west. Ball paved the drive in the late 1940s. The Balls built the pool in 1953 and installed filter equipment in the existing bar pavilion. The "club house" was converted into a pool house and its screens were exchanged for plate glass windows. The roof of the pool house was rebuilt in 1992, changing the flat roof to a hip roof. In the 1960s an additional pergola was constructed between the house and pool to match the existing pergolas. In the 1970s a gazebo was constructed in the west lawn for a family wedding. The Balls were less interested in farming than their predecessors and the brood house, chicken house and glass house were removed between 1961 and 1973. As mentioned above, the barn suffered a fire around 1980. When it was rebuilt the west wing was converted to apartments. In order to create more living space in the main house, the Balls enclosed a patio to create a library on the west side of the house between the two wings in the early 1950s. In the early 1960s the new servants wing was added to the northern end of the house. Within the house the kitchen was remodeled several times along with the basement recreation room, with its final remodel occurring in 1985. The northeast sleeping porch was enclosed as a bedroom at an unknown date. A carport was added to the west side of the north wing in 2002. As a part of his business Gordon H. Ball converted the foreman's office into headquarters for his contracting firm. Between 1950 and 1952 an addition was made to the south of the original foreman's house which was remodeled at the same time. In 1959 a larger 34 foot by 74 foot addition was made to the west of the first addition. The third addition was added in 1967-68 which created the west end of the building and consisted of a basement built into the hill and first floor, adding 440 square feet to the building. The roads around the office were paved and curbed along with this addition. The fourth and final addition was made in 1969. On the east side, the final addition wraps around the south and east side of the first addition completely enclosing and hiding it. In 1982 a trellis entrance was added to the main entrance on the north side of the office and a second larger trellis added to a recessed section on the south of the building. Showers were also added to the building.³⁰ The property has remained in much the same configuration although it exists as three parcels.

Evaluation

Under Criterion A or 1 the Arnstein Residence/Ball Estate is not significant for its association with the transportation and agricultural development of the San Ramon Valley, nor is it associated with the rapid post World War II suburbanization of the valley. While a weekend home of Walter Arnstein, a promoter of the San Ramon transportation corridor through his work with the San Ramon Railroad, the residence did not significantly contribute to the growth of transportation in the valley. Only Dwight Hutchinson viewed the property as a farm. As he was otherwise employed, the property was most likely a hobby farm. At the time of his ownership in the late 1920s and early 1930s, agriculture in the San Ramon Valley had settled into a mix of fruit and nut cultivation, with continued ranching in the hills. Hutchinson's agricultural activities

²⁷ Contra Costa County, California Voter Registrations 1942 and 1943; "Corporation Salary List is Published" *Oakland Tribune*, August 23, 1946.

²⁸ Contra Costa County, Recorder's Office, B.W. Railey and Helen C. Railey to PG&E, Book 620, 83; Contra Costa County, Recorder's Office, Flora M. Jones to B.W. Railey et ux Book 535, 213.

²⁹ Interview with Nate Ball, April 14, 2008.

³⁰ Interview with Nate Ball, April 14, 2008; Contra Costa County, Assessor's Office, Residential Building Record, Commercial Building Record, Miscellaneous Building Record 300 Camille Avenue.

were is not significant within this context. The area of Alamo is now heavily suburbanized. Attempts were made by promoters like R.N. Burgess to establish wealthy country homes in the valley in the early twentieth century. Assisted by others, like Walter Arnstein, who extended the OA&E branch line to Mount Diablo, he was partially successful. While the Arnstein Residence/Ball Estate is a wealthy country home from the period, it was and is isolated from other similar development. Because of this isolation, it cannot be viewed as part of an early suburban development. Mass suburban development of the area occurred following World War II and the property's general setting reflects the transition from agriculture to suburban development.

Under Criterion B or 2 the Ball Estate is not significant for its association with individuals who have made an important contribution to national, state or local history. While the residence as been associated with prominent citizens it has not been either a primary residence or illustrative of the person's achievements. The individuals most closely associated with the property are Walter Arnstein, Dwight Hutchinson, Bert Railey, and Gordon H. Ball.

The residence was constructed as a weekend home for the Arnsteins. Walter Arnstein is best known in the East Bay area for his development and guidance of the Oakland Antioch and Eastern Railway. Arnstein was born in San Francisco but raised in New York with his banking family. Following his graduation from Yale he became involved with electric utilities including the American River Electric Company (est. 1903) and the City Electric Company (est. 1907) in San Francisco. These interests brought him back to San Francisco in 1906. Great Western Power Company bought these companies in 1911 as the company sought to compete with Pacific Gas and Electric.³¹ Walter Arnstein utilized his knowledge of electrical utilities to establish the Oakland & Antioch Railway, later Oakland, Antioch & Eastern Railway (OA&E), in 1909. His partners in the railway included Samuel Naphaly and Mitchell who had also been involved with the City Electric Company. The OA&E sought to connect Oakland with the interior of Contra Costa County and became a part of the Sacramento Northern interurban railway.

In addition to his involvement with the OA&E, Walter Arnstein invested in San Francisco real estate where he lived with his wife and three children. Walter Arnstein suffered a breakdown during the Great Depression and committed suicide in 1933. His wife, Alice Sussman Arnstein, painted and after Walter's death had her work exhibited in 1940 and 1949. His leadership of the AO&E during its development and growth as a part of the largest interurban railroad in northern California makes him somewhat significant in the context of Bay Area transportation history. However, the current Ball Estate at 333 Camille Avenue was not his primary residence and is not associated with his productive life. In addition, the estate has been altered and no longer has integrity to the period 1912 – 1924 when it was owned by Walter Arnstein and his family. The original sleeping porches facing east have been enclosed and a servants wing added to the north. The grounds have been landscaped and the surrounding fields have been developed into housing. As a result the integrity of the design, setting, workmanship, feeling to this period have been adversely affected.

Dwight Hutchinson and his wife Marie owned the property from 1926-1935. Most of the outbuildings date to this period as they transformed the property into a small agricultural parcel. Dwight Hutchison considered the house a farm, listing it as such on the federal census and posting a sign along Danville Road reading "Dwight's Ranch 1 mile."³² However, Dwight Hutchinson's real occupation was as successful road-paving contractor in Oakland. Hutchinson and his wife, Marie Dean Hutchinson, lived in the house with their stepdaughter Mildred Forrest. The fact that they had three Chinese servants living with them and in 1930 the house directly next-door, possibly the foreman's office, lived a chauffeur and his wife, gardener and his wife and a laborer indicates the Hutchinsons were not simple farmers and his business as a paving contractor was

³¹ Charles M. Coleman, *P.G. and E. of California: The Centennial Story of Pacific Gas and Electric Company* (New York: McGraw-Hill Book Company, Inc. 1952) 267.

³² "Road Sign Proves Boomerang to State Body" *Oakland Tribune* March 1, 1928.

successful.³³ While Hutchinson was an active and successful businessman he is not significant within the development of Oakland or the San Ramon Valley.

As noted earlier, Bert Watson Railey was born in Missouri and grew up in Kansas City. He became the vice president of Peet Brothers Manufacturing in that city.³⁴ Peet Brothers merged with Palmolive in 1926 and the merged company joined Colgate Company in 1928 to create Colgate-Palmolive-Peet. His initial position with the merged company is unknown, but the year of the first merger, 1926, he relocated to the San Ramon Valley. Colgate-Palmolive-Peet had a large factory in Berkeley which was established by the Peet Brothers company in 1915. While the Colgate-Palmolive-Peet Company operated a large factory in Berkeley, Railey does not appear to be associated directly with the management of the plant.³⁵ Based on searches of the *Oakland Tribune* and census data Bert W. Railey is not individually significant within the ranks of high-level corporate professionals during the 1930s at a local, state or national level.

Gordon H. Ball, general contractor, purchased the Camille Avenue property from the Raileys in 1946. His father, Nate Ball, began making drain tile for orchards and progressed to pipe for highway culverts. In 1952 Gordon Hall Ball established his own company. Through the 1960s the company regularly made the Engineering News Record's list of 400 largest general contractors in the country. Gordon H. Ball Company partnered with other firms to win bids on highway and BART projects. Projects included laying the track for BART from Oakland to Daly City, construction of portions of the McArthur Freeway, and widening I-80 near Truckee. Projects like constructing rail tunnels near Oroville when roads and railroads were relocated for the dam earned Gordon H. Ball membership in the "Beaver" and "Mole" organizations of dam and tunnel builders. In 1964 the *Engineers New Record* named him manager of the year. His active career is best illustrated by his works and not his family residence.

His wife Dorothy was involved with the efforts to raise funds for the Muir Hospital. The home and grounds were used for at least one fundraising event.³⁶ However, this was one of many activities used to raise funds for the hospital. In this way she is much like other women of the ear who engaged in philanthropic activities outside the home, and is not historically significant in this regard.

Under Criterion C or 3, while the residence is indicative of an architect-designed eclectic style popular in the late nineteenth and early twentieth century, it does not display the distinctive characteristics of any single style. The house has several characteristics of the Craftsman style, including open eaves, decorative brackets, and multiple porches. The front entrance, however, uses a Classical vocabulary. Sidelights and a fan light transom frame the front door. Doric columns flank the entrance and porches of the house. The massing of the house is taller and more regularized than the low roofline characteristic of the Craftsman style. The regularized east façade is indicative of the Beaux Arts training of the architect. As a result of the mixed design the house does not embody distinctive characteristics of a type, period, or method of construction as defined by Criterion C or 3. The associated auxiliary buildings do not embody the distinctive characteristics of a type, period, or method of construction either. The pool house and filter house have minor Craftsman details but are not important examples. The aviary and woodshed are utilitarian in nature and style. The barn and stables are in keeping with an urban stable form common before the advent of automobiles.³⁷ The office is also utilitarian and incorporates the earlier foreman's house removing any integrity of design, feeling or association of the older building.

³³ United States Census Bureau, Manuscript Census 1930, Township 3 (Alamo), Contra Costa County, Enumeration District 7-61, sheet 8A, lines 17-27.

³⁴ WWI Draft Card

³⁵ Articles about the plant in the *Oakland Tribune* mention a variety of plant managers, none of them Railey. "Soap Plant Here Covers 10 Acre Site" *Oakland Tribune* May 10, 1931.

³⁶ Dolores Waldorf, "A Fund Raising Gala to Build John Muir Hospital," *Oakland Tribune*, August 27, 1961.

³⁷ John Michael Vlach, *Barns*, (New York: W.W. Norton & Company, 2003) 52.

The architect, Arthur Brown Jr., is an acknowledged master, but the Arnstein Residence/Ball Estate does not express a particular phase of his career, an aspect of his work or an idea or theme and is not eligible under Criterion C or 3 as the “work of a master”. Nine of his works have been included in the National Register of Historic Places including Berkeley City Hall, the Atchison Topeka and Santa Fe Terminus in San Diego, the San Francisco City Hall, the War Memorial Opera House San Francisco, War Memorial Veteran’s Building San Francisco, St. Joseph’s Hospital in San Francisco, the Coit Tower in San Francisco, the Federal Building in San Francisco and the Federal Triangle-Labor – ICC Group in Washington D.C. Two National Register of Historic Places listed properties designed by Brown have been demolished: Cowell Hospital and the City of Paris Department Store. Other recognized buildings include the Chamberlain Building, Pacific Gas & Electric, and Temple Emanu-El. Only one residence is widely recognized, the Hutchinson Residence at 16 Presidio Terrace.³⁸ Of the 163 projects of which Arthur Brown Jr. is credited, approximately 50 are single-family residences. However, few of these have been studied although a majority are presumed to remain standing.³⁹ A majority of the residences were constructed during Brown’s association with Bakewell in the firm Bakewell and Brown. Out of the 101 buildings they completed 46 were residences, 45% of their total work.

According to guidance provided by the National Park Service in *Bulletin 15: How to Apply the National Register Criteria for Evaluation*, for a property to qualify as work of a master it must also “express a particular phase in the development of the master’s career, an aspect of his or her work, or a particular idea or theme in his or her craft.”⁴⁰ The Arnstein Residence was designed in 1912 as Arthur Brown Jr. was on the cusp of national recognition. Arthur Brown Jr. was the son of Arthur Brown. The senior Brown was the civil engineer in charge of all bridge and culvert design and construction for the Central Pacific transcontinental railroad. As a result, the family relatively well-to-do with a number of important connections. The family became a part of the growing artistic scene in Oakland in the late nineteenth century. Arthur Brown Jr. was groomed for an architectural career, beginning with drawing lessons from landscape painter William Keith. During his studies at the University of California, he took classes with Bernard Maybeck to prepare, entry to the Ecole des Beaux Arts in Paris. During his studies in Paris he became the first foreigner to win several prestigious prizes and met numerous other American students who went on to influence the development of American architecture. After an east coast internship, Brown returned to San Francisco and eventually paired with former classmate John Bakewell Jr. The two were among the few in San Francisco to have completed the entire Beaux Arts program and receive diplomas, but did not secure major commissions immediately following the destructive 1906 earthquake. Instead they worked a number of residential commissions in Queen Anne, Colonial Revival and Arts-and-Crafts styles. The firm won the competition for design of Berkeley Town Hall in 1907 and with the completion of the City of Paris Department Store interior in 1909 gained prestige in San Francisco. Bakewell and Brown, with Brown responsible for design and Bakewell for management, continued with a variety of residential and small commercial projects through 1912. The Arnstein house was one of these. Business was reputedly slow with the firm existing on commissions from family and friends of the well-placed Brown and Bakewell families. Consequently, the firm had time to plan for the San Francisco City Hall competition which it won in June 1912 just six months after construction of the Arnstein Residence began.⁴¹

The San Francisco City Hall competition cemented Blakewell & Brown’s reputation. Most of Arthur Brown Jr.’s recognized work followed the San Francisco City Hall project. Bakewell & Brown were hired to expand Stanford University’s master plan and designed and constructed twenty-five buildings for the school including the iconic Hoover Tower at the Hoovers Institution. In addition, Bakewell & Brown designed their only skyscrapers following the City Hall, both the Chamberlain Building with its fire escape forming a portion of its decoration, and the PG&E building remain, both

³⁸ The home was constructed for J.S. Hutchinson, no known relation to Dwight Hutchinson.

³⁹ Statistics are calculated using a list of completed built works compiled by Jeffrey Tilman in *Arthur Brown Jr. Progressive Classicist*.

⁴⁰ U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington D.C: National Park Service, 1995) 20.

⁴¹ Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist* (New York: W.W. Norton & Company, 2006) 74; “Magnificent Home Planned,” *Contra Costa Gazette*, January 27, 1912.

are recognized architectural features of the city. The firm also designed Temple Emanu-El, utilizing a Byzantine form and Middle Eastern architectural precedents for the detailing. A culmination of Bakewell & Brown's city hall efforts came in 1923-1928 with the design and construction of Pasadena City Hall. As most of the new projects came to the firm because of Brown's design abilities, the partnership dissolved in 1927 and Brown began Arthur Brown Jr. and Associates. The firm accepted work across the country, including work on the Federal Triangle where Brown designed the Department of Labor buildings, and the Interstate Commerce Commission Group (1927-1934). In San Francisco he designed the National Register of Historic Places-listed Coit Tower and Federal Building. He remained active in the architectural community until his death advocating for the continued use of Beaux Arts ideas of strong plans and careful study of historical architecture.

Throughout his career Brown's designs were informed by his Ecole des Beaux Arts training. The designs were a careful composition of defined masses articulated with classical or other architectural motifs. The use of massing is best illustrated by Brown's tower and skyscraper construction. Utilizing the column allegory common at the time the buildings have a base, shaft and capital.

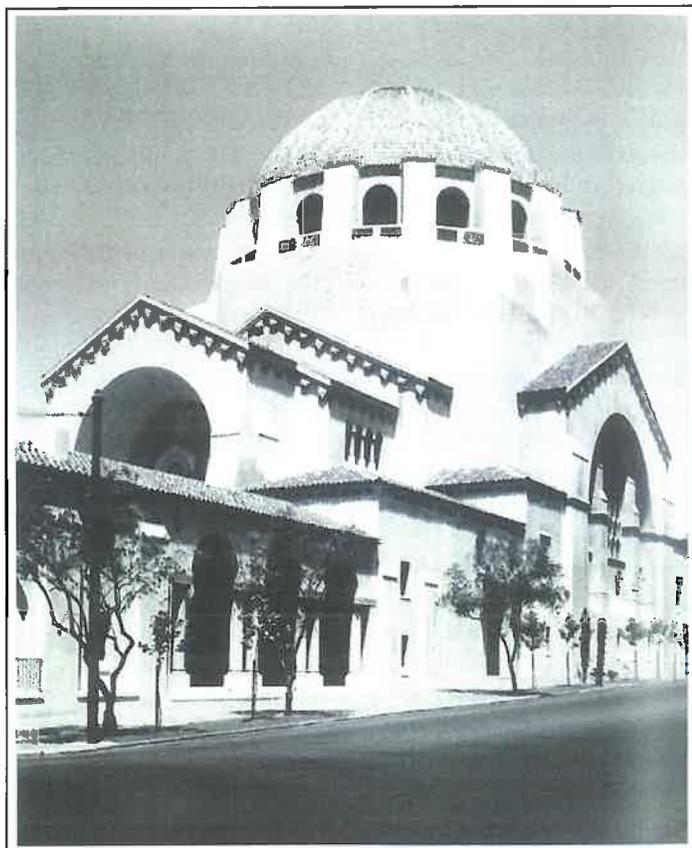


Photograph 48. PG&E Building (Arthur Brown Jr.: Progressive Classicist)

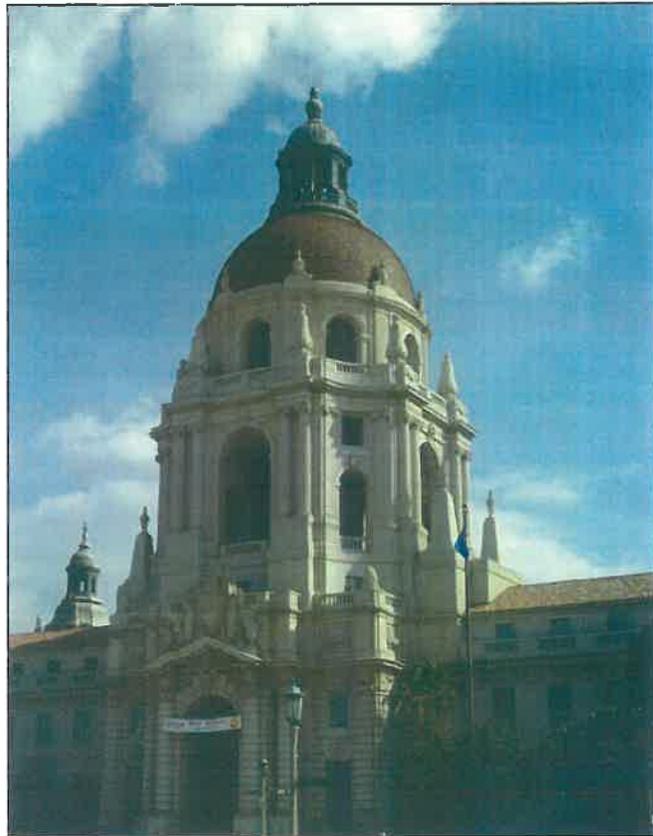


Photograph 49. Coit Tower (Arthur Brown Jr.: Progressive Classicist)

In the PG&E building (Photograph 48) the plain terracotta prevents the windows from creating an overbearing verticality, bringing the horizontal and vertical into balance. Coit Tower (Photograph 49) is an even better example of the careful massing. The tower is nearly stripped of all ornament due to financial restrictions of the Great Depression of the 1930s, and the width and height are carefully proportioned with each other and the neighboring topography. Brown's knowledge of architectural history is visible in his detailing of buildings like Temple Emanu-El and the Pasadena City Hall.



Photograph 50. Temple Emanu-El (*Arthur Brown Jr.: Progressive Classicist*)



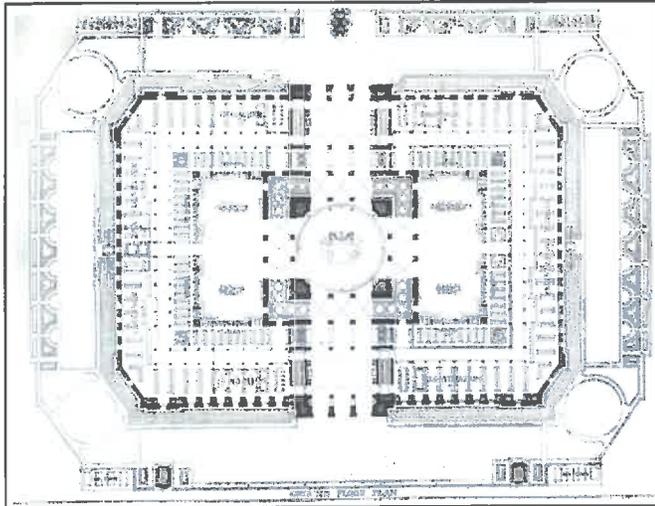
Photograph 51. Pasadena City Hall (*Arthur Brown Jr.: Progressive Classicist*)

Temple Emanu-El (Photograph 50) uses motifs from the Islamic Mediterranean and Colonial Spain to create a space that is identifiable as a California synagogue.⁴² Pasadena City Hall (Photograph 51) also uses an amalgamation of historic architectural detail including motifs from Spain, Italy, France and Africa, creating a Mediterranean look indicative of the new California.⁴³ Brown's teacher at the Ecole, Victor Laloux, emphasized the importance of a good plan on which any façade could be placed.⁴⁴ As a result, his most acclaimed buildings, like San Francisco City Hall and Pasadena City Hall, are carefully arranged using courtyards and rotundas as central locations for radiating axes (Photograph 52). Spatial planning can also be seen in Brown's development of four buildings for the San Francisco Civic Center: San Francisco City Hall, War Memorial Opera House, War Memorial Veteran's Building and the San Francisco Federal Building. While the plan for the Civic Center was conceived in 1904, Brown created a cohesive look to the plan through his design of the four buildings. The War Memorial Opera House and War Memorial Veteran's Building were constructed to create a central courtyard between them, showing Brown's awareness of his buildings within the environment (Photograph 53).

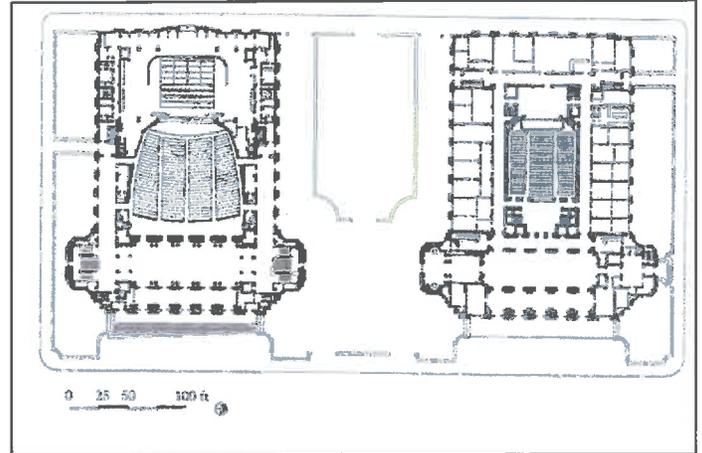
⁴² Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist*, 133.

⁴³ Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist*, 142.

⁴⁴ Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist*, 26.



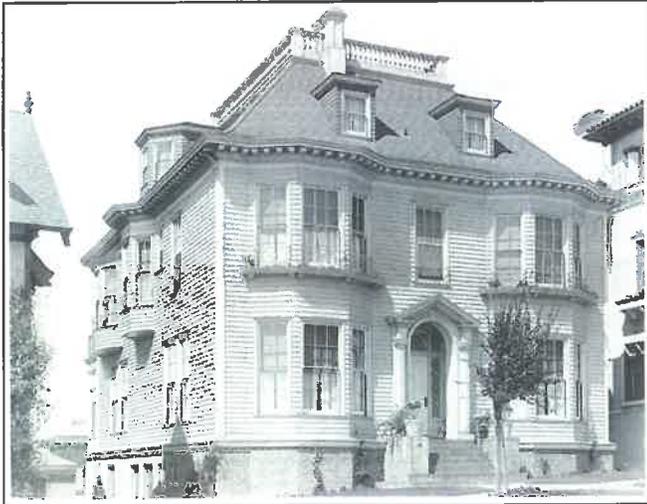
Photograph 52. Ground Floor San Francisco City Hall,
(*American Architect*)



Photograph 53. Plan for the War Memorial Opera House and
Veteran's Building and adjoining courtyard, (*Arthur Brown Jr.*
Progressive Classicist)

As with most architects, Brown's public and commercial buildings are better known than his residences which, have received less critical study. Because Brown's drawings, photographs and papers have not been available since 2005 due to the seismic retrofit of the Bancroft Library, the Arnstein Residence can only be compared to a handful of Brown's residential commissions. Efforts have been made to locate other Brown works through the use of previous surveys, local lists of historic structures, census data regarding known clients, architectural journals and aerial photography for this evaluation. His early residential commissions, which provided an income until the success of the San Francisco City Hall, use a variety of popular styles including colonial revival, English arts and crafts and French renaissance (Photographs 52-53). These houses do not have identifying characteristics because of the variety of styles and plans Brown used to meet the needs of his clients.⁴⁵ Without insight into the architect-client relationship it is impossible to determine what was the architect's choice and what was a client's preference.

⁴⁵ Jeffery Tilman, *Arthur Brown Jr.: Progressive Classicist*, 36.
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Photograph 54. J.S. Hutchinson Residence 16 Presidio Terrace, San Francisco (1906), extant. (*Arthur Brown Jr. Progressive Classicist*)



Photograph 55. A.D. MacDonald House, Vernon Street, Oakland (1907) most likely demolished (*Arthur Brown Jr.: Progressive Classicist*)

Following the success of the San Francisco City Hall Brown's residential commissions were limited to those of wealthy patrons who he could not afford to refuse (Photographs 56-58). In the middle of these was a period after the Berkeley City Hall and City of Paris (1909) when Brown was periodically allowed to express his Beaux Arts training, as with the Truxtun Beale Residence (Photograph 59) which had an axial plan and typical Beaux Arts façade. This may be seen as an aberration in his career as even for wealthy clients, following his rise to prominence, he designed in other historical styles, as illustrated by the Van Antwerp Residence (1920-1921) (Photograph 60).



Photograph 56. Cecilia Tobin Clark Residence, Pebble Beach (1917-1920) (*Arthur Brown Jr. Progressive Classicist*)



Photograph 57. Hopkins Residence, San Francisco, (1927-1928) status and location undetermined (*Arthur Brown Jr. Progressive Classicist*)

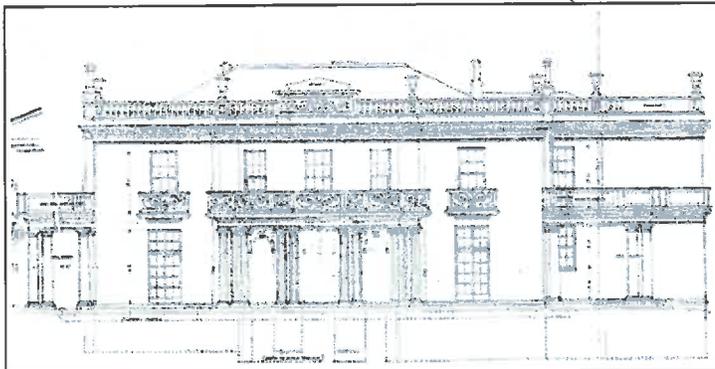
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*Resource Name or # (Assigned by recorder) Arnstein Residence/ Ball Estate

*Recorded by Cheryl Brookshear *Date April 14, 2008 Continuation Update



Photograph 58. William Crocker Residence, Woodside (1928-1935) status and location undetermined (*Arthur Brown Jr. Progressive Classicist*)



Photograph 59. Design for Truxtun Beale Residence San Ramon (1909-1910), (*Arthur Brown Jr. Progressive Classicist*)



Photograph 60. Van Antwerp House, Hillsborough/Burlingame (1920-1921) (*Arthur Brown Jr. Progressive Classicist*)

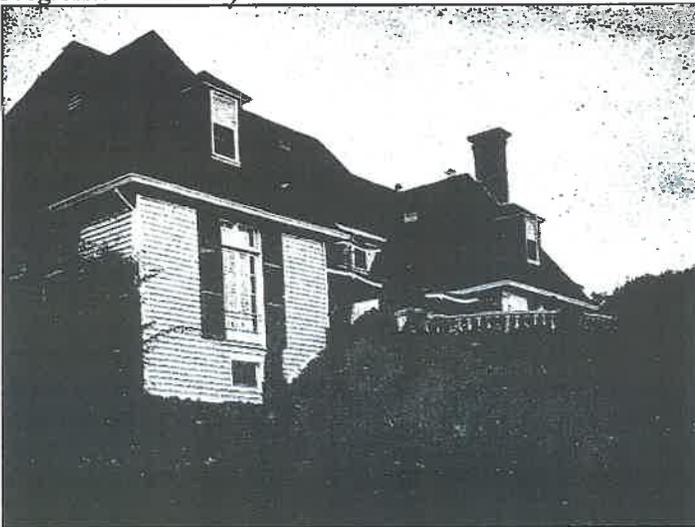
Three of his residences, including the Arnstein Residence show some similarities. Arthur Brown Jr's (Photograph 61) own residence, the Lent Residence (Photograph 62-63) and the Arnstein Residence (Photograph 64) all use a bracket plan. The central portions of the residences are two stories tall with shorter wings. Each however, is ornamented with a different style. The Arnstein Residence, as discussed above, uses Classical and Arts and Crafts details and has the lowest pitch roof of the three. The George Lent (1912) residence is much more Colonial Revival in appearance, but has high-pitched roofs typical of the French Revival. Arthur Brown Jr. constructed his home years later in 1922-1925. His house is clearly French Renaissance in its derivation and less hybrid in appearance than the other two. It does share the two story central portion with shorter wings. For his own home the wings were set at the outer edges of the main portion. This shared an organizational plan with the Arnstein Residence but removed the first floor porch and former sleeping porches from the plan. While these homes show some similarities it is difficult to demonstrate an evolving thought process without any working drawings or correspondence. In addition, the Arnstein residence does not illustrate the major themes of Arthur Brown Junior's work; the careful use of mass, successful blending of architectural motifs, and good plan. The north-south axis of the house is not proportionate with the east-west wings. Without intervening vegetation the flat surface of the sleeping porches creates unbalanced mass at each end of the house. The melding of the Craftsman and Classical design elements is incomplete, confusing the viewer.



Photograph 61. Arthur Brown Jr. Residence, Hillsborough/Burlingame (1922-1925) (*Arthur Brown Jr. Progressive Classicist*)



Photograph 62. George Lent Residence main façade, Woodside, (1912) exact location and status undetermined (*American Architect*, photoplate, June 5, 1918)



Photograph 63. George Lent Residence rear façade, Woodside, (1912) exact location and status undetermined (*American Architect*, photoplate, June 5, 1918)



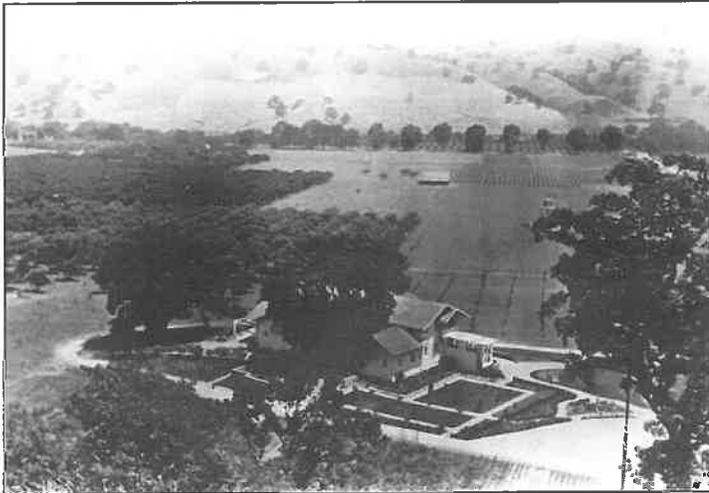
Photograph 64. Walter Arnstein Residence south and east façade, San Ramon (1912) (*American Architect*, photoplate, December 5, 1917)

In addition, to convey the significance of the design of Arthur Brown Jr. the property must have a high level of integrity to the period of construction in 1912. The location has been retained, but development of the San Ramon Valley and the Hutchinsons' and Balls' re-landscaping have altered the setting. The surrounding San Ramon Valley has developed into a suburban development. While the original landscape plans are unknown, the setting was of a remote weekend home for city dwellers. It is still not city living but has become suburban more than rural, as it was in 1912. The Hutchinsons' (1926-1935) developed the property into a hobby farm, adding additional buildings to the property. The Ball Family (1946-current) continued the transformation removing geometric flowerbeds and creating a modern landscape of sinuous paths and

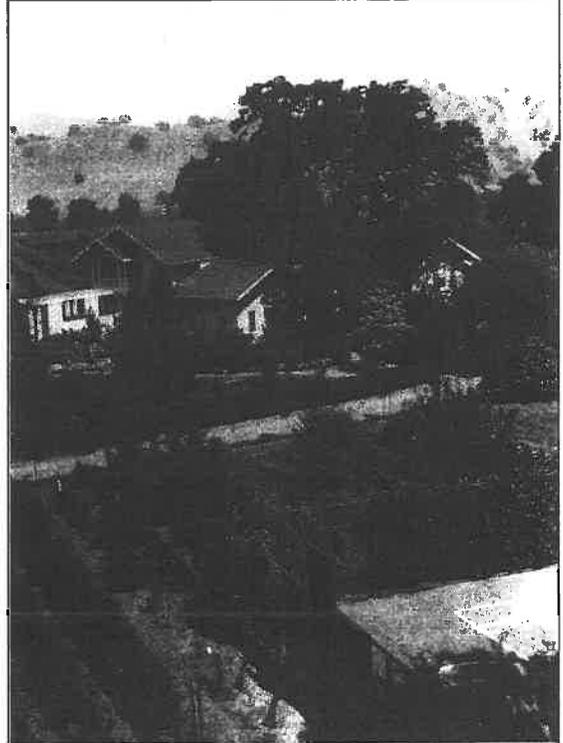
modern plant material. The surrounding auxiliary buildings are from later periods and are not associated with the original house. The landscape has been altered from an agricultural landscape to a more suburban one. The house is the only remaining resource from this period. The design of the building has also been altered. Its unclear without the plans what alterations the Hutchinsons made in 1926, but major alterations affecting integrity were made later. The library on the west side of the house was enclosed (1950s) and a servants wing added (1960s), altering the original plan and proportions of the house. Other alterations of unknown origin include the enclosure of the sleeping porches and replacement of windows. The south façade retains its appearance from 1912, but the design of the north and west sides have been significantly altered. The changes have altered the plan and massing of the house as a whole, although not visible from every angle. Because key features of Brown's architectural ethos were the massing, architectural details, and plan, alteration of two of the three, as with the result of additions and enclosures, is a significant impact on the integrity of design. The residence maintains a majority of its original materials, as alterations have resulted in the addition of new materials rather than the removal of old. Similarly, the building retains much of its early workmanship, with new work being added to the existing. The residence does convey a feeling of wealth and ease, but does not convey a feeling of the early twentieth century, when it was designed. The interior remodeling, additions to the building, and changes to the setting have altered the feeling of the residence. The house is definitely designed by Arthur Brown Jr., however, it does not clearly convey that significance. The residence was not noted as among his most successful designs in terms of combining architectural details into a new cohesive whole. The subsequent alterations have diluted the association further diminishing its ability to convey its significance. Overall, the Arnstein residence lacks integrity of design, feeling and workmanship to convey its significance as a work of a master.

Landscape (Christine Ottaway, Landscape Historian)

The landscape is not significant on its own, and only retains integrity to the Ball era. It is evident from the Ball family's undated photographs that little of the extant landscape retains characteristics from an earlier time. Photograph 65, from the family, shows a very immature landscape with rectilinear pedestrian paths and a road much closer to the house. The only mature trees visible are the mature sycamore that is immediately behind the house, and a second tree, probably a sycamore, on the southwest corner, which is no longer in the landscape. It's fairly easy to see the transition from the new landscape in Photograph 65 to the more mature landscape in Photograph 66, also from the family, and how little of that landscape has survived to the present.



Photograph 65. Ball family photograph, camera facing northeast.



Photograph 66. Ball family photograph, camera facing southeast.

The circular drive is visible in the 1939 aerial photo, but the pedestrian circulation has changed from the earlier family photograph (Photograph 65). In Photograph 66, the garden is much more utilitarian, and visible pedestrian walkways are rectilinear. What appears to be a kitchen garden appears in the foreground, and little evidence of the boxwood and understory plantings are evident.

The location has not changed, although the relationship of the house to the surrounding agricultural landscape has modified over time. The 1939 aerial photo shows the pattern of surrounding orchards, which have been partially replaced by suburban development. The modern garden has little in common with the garden in the early family photographs (Photographs 65-66), although the underlying structure of the loop road has been in place since before 1939. A few remnants of stonework that may have been from near the original construction dates remain. This includes the pedestrian bridge that spans the creek at the southern entrance, the vehicle bridge that crosses the small creek southeast of the pool where the loop road rejoins, the wall with the fireplace and fountains to the northwest of the pool, and several short stairways and retaining walls.

A few of the mature trees may have been indigenous. The mature sycamore in the foreground of the back lawn was probably on the property before the house was constructed. It is unlikely that the redwood grove is native. Native redwoods occur in pockets around the San Francisco Bay where there is direct maritime influence.⁴⁶ Oak, sycamore and California bay laurel all could be native trees that were on the site when the house was constructed.

⁴⁶ U.S. Department of Transportation, Federal Highway Administration. *Roadside Use of Native Plants*. Water and Ecosystems Team, Office of Natural Environment, Federal Highway Administration, Washington, D.C. September, 1999.

The overall structure of the garden, at least in the rear, seems to have been established during the 1930s since the two lawns are visible in the 1939 aerial photo. Almost all the smaller garden characteristics, including plant materials, pathways, brick edging and retaining walls, the pergola and gazebo, and the sculptures were installed by the Ball family. The stone features, including the wall with the fireplace and the steps that lead down to the mature sycamore were there when the Ball family purchased the house and determined the underlying shapes that form the garden.⁴⁷ The ring road constructed by Ball probably followed the curve of the existing wall. Mr. Ball also stated that both lawns existed when he was a child, as he remembered mowing endlessly.

The landscape has integrity of location and setting with the house itself, but little else remains that predates 1939. When the Bancroft Library collection is again available, more information about the original Bakewell and Brown design may also include information about the original landscape plans, if any existed. Due to changes made over time, the landscape does not have integrity of design, association, materials, workmanship or feeling.

⁴⁷ Interview with Nate Ball, April 14, 2008.
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Site Map:

