FILE NO. 000530 ORDINANCE NO. 122-00

[Landmarks]

DESIGNATING THE MURPHY WINDMILL AND MILLWRIGHT'S COTTAGE, AT THE WEST END OF GOLDEN GATE PARK, AS LANDMARK NO. 210 PURSUANT TO ARTICLE 10 OF THE PLANNING CODE.

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

Section 1. The Board of Supervisors hereby finds that the Murphy Windmill and Millwright's Cottage, at the west end of Golden Gate Park, a portion of Lot 001 in Assessor's Block 1700, has a special character and special historical, architectural and aesthetic interest and value, and that its designation as a Landmark will further the purposes of, and conform to the standards set forth in Article 10 of the Planning Code.

(a) Designation: Pursuant to Section 1004 of the Planning Code, Chapter II, Part II of the San Francisco Municipal Code, the Murphy Windmill and Millwright's Cottage, is hereby designated as Landmark No. 210. This designation has been fully approved by Resolution No. 14994 of the Planning Commission, which Resolution is on file with the Clerk of the Board of Supervisors under File No. 000530 and

Supervisors Becerril, Bierman, Newsom, Brown

docket 1998.857L, and is incorporated in this designation ordinance as though fully set forth.

Section 2. The property shall be subject to following further controls and procedures, pursuant to Planning Code Section 1004(c)(3), in addition to those generally set forth in Article 10 of the Planning Code:

(a) Alterations that Require a Certificate of Appropriateness: The following alterations shall require Certificate of Appropriateness approval pursuant to the Planning Code, Sections 1005 through 1006.8:

(1) A plan or proposal involving the introduction, moving, removal, replacement or significant alteration to the appearance of Major Fixed Elements. Major Fixed Elements shall mean:

(A) Buildings, Sheds, Shelters, arbors, pavilions;

(B) Monuments, sculpture, ornamental fountains, masonry and concrete benches;

(C) Fencing, railing, gates, barriers, walls;

(D) Designated playground areas;

(E) Hard-edged, raised planting beds;

(2) The introduction, moving, removal, replacement or alteration of Minor Fixed Elements. Minor Fixed Elements shall mean:

(A) Lamps;

(B) Benches, except as provided in (a)(1)(B) above;

(C) Drinking fountains;

(D) Trash receptacles;

(E) Signs and plaques;

(F) Play equipment within an existing playground area;

(G) Soft-edged planting beds;

(H) Plants, shrubs and trees with a trunk diameter of less than six inches measured at chest height.

(3) Temporary installations. Temporary Installations shall mean:

(A) Movable furniture;

(B) Tents;

(C) Temporary art installations and displays;

(D) Portable performance stages and equipment.

(4) Minor Changes to the Existing Pavement Plan. Minor Changes to the Existing Paving Plan shall mean:

(A) Repaving and resurfacing with same material;

(B) Introduction of paved surface to area(s) not paved at designation, cumulatively totaling less than 1,000 square feet in area.

City and County of San Francisco
Tails
Ordinance

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

File Number: 000530 **Date Passed:**

Ordinance designating the Murphy Windmill and Millwright's Cottage, at the west end of Golden Gate Park, as Landmark No. 210 pursuant to Article 10 of the Planning Code.

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

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

May 22, 2000 Board of Supervisors — FINALLY PASSED

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

LANDMARKS PRESERVATION ADVISORY BOARD
1660 MISSION STREET, 5TH FLOOR
SAN FRANCISCO, CA 94103

CASE REPORT

HISTORIC BUIDING NAME: Murphy Windmill and Murphy Millwright's Cottage

OWNER: Recreation and Park Department
McLaren Lodge, Golden Gate Park
501 Stanyan Street
San Francisco, California 94117

POPULAR BUILDING NAME: Murphy Windmill and Murphy Millwright's Cottage

ORIGINAL USE: The Murphy Windmill was constructed to pump water for irrigating Golden Gate Park. The Murphy Millwright's Cottage was constructed to house the Murphy Windmill's attendant.

CURRENT USE: The Murphy Windmill is abandoned. The Murphy Millwright's Cottage is a residence.

STYLE: The Murphy Windmill is based upon traditional Dutch windmill design. The Murphy Millwright Cottage is designed in the Georgian Revival style, with "Dutch" and Arts and Crafts details.

NUMBER OF STORIES: Murphy Windmill: six. Murphy Millwright's Cottage: one-and-a-half.

EXTERIOR MATERIALS: Murphy Windmill: concrete, slate shingles and copper sheathing. Murphy Millwright's Cottage: brick, wood and slate.

BLOCK & LOT: 1700

ZONING: Park

ARCHITECTS: Murphy Windmill: J.C.H. Stutt, Consulting Mechanical Engineer. Murphy Millwright's Cottage: The Reid Brothers, Architects

CONSTRUCTION DATE: Murphy Windmill: 1905-07, Murphy Millwright's Cottage: 1909-10

LANDMARK NO: 210 **LPAB VOTE: 7-0**

STATEMENT OF SIGNIFICANCE:

Together, the Murphy Windmill and the Murphy Millwright's Cottage constitute a unique historical, engineering and architectural landmark in the western reaches of Golden Gate Park. The Murphy Windmill is a sophisticated example of hydraulic engineering, as well as a picturesque element within a contrived pastoral landscape. When completed in 1907, it was the largest windmill ever constructed and it pumped as much as 40,000 gallons of water per hour for irrigation purposes. The Murphy Windmill was a critical agent in the transformation of acres of scrub and sand dunes into Golden Gate Park. Although a visually unassuming structure, the Murphy Millwright's Cottage is a rare example of a free-standing, Georgian Revival cottage in San Francisco. It was designed in 1909, by the Reid Brothers, Architects, one of the most influential and important firms to work in San Francisco during the first decade of the twentieth century. The Reid Brothers donated their services to the Parks Commission, designing the cottage as a residence for the on-site windmill attendant. Although a functional structure, the Murphy Millwright's Cottage was intended to augment the "Old World" pastoral associations created by the windmill. The Murphy Windmill and Murphy Millwright's Cottage have historical significance by virtue of their association with individuals such as Samuel G. Murphy, a noted philanthropist and president of the First National Bank of San Francisco, as well as John McLaren, the San Francisco Parks Superintendent from 1890 until his death in 1943.

CRITERIA

A. ARCHITECTURE:

1. Style-Significant as an example of a particular style, type or convention.
Rating: Murphy Windmill-E (Excellent example if few survive)
Rating: Murphy Millwright's Cottage-VG (Good Example if few survive)
Parks Commission minutes from 1905 refer to the Murphy Windmill as being in the "Dutch style." The windmill is a sophisticated example of wind-powered hydraulic engineering. Although based upon Dutch technological precedent, the Murphy Windmill is a utilitarian structure with no unnecessary stylistic embellishments.

Parks Commission minutes from 1909 ambiguously refer to the Murphy Millwright's Cottage as

being in the "Dutch style." It is difficult to ascertain whether they meant Dutch or Dutch Colonial but regardless of the classification, the stylistic features of the cottage share more in common with the Georgian Revival style. Interest in indigenous colonial American architecture had grown considerably during the 1880s and 1890s, as a result of the 1876 Centennial Exhibition. The genesis and popularity of the Georgian Revival style has commonly been attributed to the firm of McKim, Mead and White, whose pioneering Georgian Revival residences in Newport, Rhode Island of the 1880s and 1890s greatly influenced an entire generation of American architects. Local San Francisco builders did adopt various motifs of the Colonial and Georgian Revival styles after 1900, but these features were merely applied to the facade of the typical San Francisco rowhouse.

Georgian Revival dwellings typically feature rectangular plans, symmetrical facades, brick exterior finishes and restrained classical detailing. Common Georgian Revival architectural motifs include: gable-roof dormers, fan lights and porticoes featuring broken pediments and Doric columns. The Murphy Millwright's Cottage embodies many features typical of the Georgian Revival style, including: symmetrically arranged elevations, exterior brickwork in the Flemish Bond pattern and a portico with a broken pediment and Doric columns and a denticulated cornice. However, the Murphy Millwright's Cottage also displays Arts and Crafts detailing on the interior and in the arrangement of lights in the window sashes.

2. Use/Type/Construction-Significant as an example of a particular material, method of construction, occupancy type, or use.
Rating: Murphy Windmill-E (Excellent example if few survive)
Rating: Murphy Millwright's Cottage-E (Excellent example if few survive)
The Murphy Windmill is an extremely rare building type in San Francisco and in the United States. In 1968, architectural historian Laurence J. Turner counted only seventeen authentic working windmills nationwide. This figure included the Dutch and Murphy Windmills in San Francisco.

Like the Dutch Windmill, the Murphy Windmill was constructed to pump water from subterranean reserves to a reservoir located two miles east at Strawberry Hill. The water was then used to irrigate introduced plantings in Golden Gate Park. The Murphy Windmill fulfilled its utilitarian function for only a short time. Once powered by the winds of the Pacific, electric pumps replaced the wind-operated pumps in the Murphy and Dutch Windmills by 1912. Nonetheless, both windmills and their associated cottages were maintained for many years thereafter as landscape features.

The Murphy Windmill is ninety-seven feet tall with an octagonal concrete foundation thirty-seven feet in diameter and extending upward thirty feet. Above the thirty-foot line, the tower becomes an octagonal, wood-frame structure supported by eight posts of Oregon pine. The exterior finish of the tower consists of wood sheathing and slate shingles. The dome comprises the top fifteen feet of the Murphy Windmill tower. This dome once rotated on a massive gear, allowing it to follow the direction of the winds. The dome contains the wind shaft, brake wheel, crown wheel and the main and thrust bearings. The dome's frame is Oregon pine with copper sheathing. After years of neglect and vandalism the Murphy Windmill is missing several important components, most notably the gallery (the wooden walkway that once projected from the tower and is still extant on the Dutch Windmill), as well as the sails and the fan-tail.

Although the Dutch and Murphy Windmills were built to fulfill the utilitarian function of pumping

water, they were also valued for their picturesque qualities by park officials. Built as faithful replicas of Dutch windmills, both windmills in Golden Gate Park served as romantic garden "follies" long after their practical function had ceased.

The Murphy Millwright's Cottage was built as a residence for the millwright of the Murphy Windmill in Golden Gate Park. It was the millwright's responsibility to act as the caretaker of the facility. The millwright had to make sure that the bearings were oiled regularly and that the emergency brake was applied when necessary. The millwright was compelled to live on-site in order to carry out maintenance and to forestall serious damage caused by sudden storms. For this reason the Park commissioners decided in February, 1909 to build a cottage for the windmill attendant. Like the Murphy Windmill, the Millwright's Cottage was also to serve as a landscape feature. According to Park Commission minutes from 1909, the cottage was to be designed in a picturesque "Dutch" mode, in order to harmonize with the Murphy Windmill.

The Murphy Millwright's Cottage is a story-and-a-half masonry residence without a basement. The footprint of the structure measures 52' 9" in the north-south direction and 24' 3" in the east-west direction, enclosing almost 2560 gross square feet. The Millwright's Cottage features a slate-covered, pitched roof with side-facing gables and bearing walls of brick, laid in a Flemish bond pattern. The interior framing is supported by 8" x 8" and 10" x 10" posts set upon concrete footings. The floors consist of tongue and groove decking supported by 4" x 4" timber joists. The roof structure consists of 2"x 6" rafters spaced 16" on center, with 1" x 6" sheathing. The type of construction utilized for the Millwright's Cottage would have been significantly more expensive than balloon frame construction techniques more commonly used for residential construction during the period. The structure of the Millwright's Cottage has more in common with contemporary mill and warehouse construction techniques.

3. Date Built-Significant as an example of a particular period in San Francisco's history/Of particular age in relationship to periods of development of buildings in the area.
Rating: Murphy Windmill-E (Built before 1906)
Rating: Murphy Millwright's Cottage-VG (Built 1909-10)
The Murphy Windmill was designed in 1905 but due to problems arising from the 1906 Earthquake and Fire, the Parks Commission was not able to begin construction until early 1907.

The Murphy Millwright's Cottage was constructed between December 1909 and early 1910.

4. Architects-Designed or built by an architect, designer, engineer or builder who has made a significant contribution to the history or development of the community, state or nation.
Rating: Murphy Windmill-G (Architect or engineer identified and known but of no particular importance
Rating: Murphy Millwright's Cottage-E (Architect of particular importance to the history of the community)
Until recently the designers of the Murphy Windmill and the Murphy Millwright's Cottage have remained unknown. However, research undertaken by San Francisco Architectural Heritage has brought to light the designers of both structures.

The Murphy Windmill was designed by Mr. J.C.H. Stutt in 1905. Mr. Stutt was a mechanical engineer, with offices located at 417 Montgomery Street in San Francisco. According to Lukas Jozef

Verbij, a windmill restoration expert from the Netherlands, the Murphy Windmill is very similar to the nearby Dutch Windmill, although the Murphy Windmill is somewhat larger. Alpheus Bull of Standard Electric Company designed the Dutch Windmill in 1902 but he was not involved with the design of the Murphy Windmill. Nonetheless, it is likely that Stutt based the design of the Murphy Windmill on that of the Dutch Windmill, making improvements where necessary. At this point no other structures designed by J.C.H. Stutt have been discovered.

The Reid Brothers, Architects, of San Francisco designed the Murphy Millwright's Cottage for the Parks Commission in 1909. Although the Hotel del Coronado in San Diego is probably their best-known work, the Reid Brothers (James and Merritt) carried out the majority of their work in San Francisco. The Reid Brothers became one of the pre-eminent architectural firms on the West Coast. The firm's strong political connections, as well as their ability to execute large commercial buildings, allowed the brothers to play an important role in the rebuilding of San Francisco after the 1906 Catastrophe. Many of the Reid Brothers' most prominent commissions were commercial blocks and hotels, but the firm was extremely versatile and they designed a wide range of other building types, such as private residences, motion picture theaters and churches. The Reid Brothers worked in a variety of styles, although Neoclassical Revival was their favored mode. Some of their most notable commissions include the Fairmont Hotel of 1906 (San Francisco Landmark #185), the Cliff House of 1909, the California-Pacific Building of 1910, the Colombo Building of 1913 and the First Congregational Church of 1914 (San Francisco Landmark #177).

The Murphy Millwright's Cottage is one of the Reid Brothers' lesser-known commissions. Nonetheless, despite its small size and unpretentious appearance, the Murphy Millwright's Cottage displays the same concerns with craftmanship and high-quality design that typically characterize their more prominent commissions. The Reid Brothers designed the Murphy Millwright's Cottage for the City free of charge, as evidenced by Park Commission minutes from February 1908, in which the Commissioners thanked the Reid Brothers "for their generous kindness in donating their services to the commission."

5. Design-Quality of composition, detailing and ornament; distinguished by innovation, rarity, uniqueness.
Rating: Murphy Windmill-E
Rating: Murphy Windmill Cottage-VG
The Murphy Windmill is a six-story, octagonal structure with a concrete base, slate shingle-clad wood walls and a copper dome. The gallery, fan-tail and sails are now missing. The Murphy Windmill is an unusual structure by virtue of its dual role as a practical machine and scenic landscape element. According to Lukas Jozef Verbij, the Dutch windmill restoration expert, the design of the Murphy Windmill displays a thorough familiarity with Dutch windmill technology. Although the engineer, Mr. J.C.H. Stutt, may have examined windmills in the Netherlands, he developed unique technical innovations that set the Murphy Windmill apart from its European counterparts. These innovations allowed Stutt to design the world's largest windmill and boldly place it next to the ocean, where it would be subjected to severe weather conditions. The Murphy Windmill featured the longest sails of any windmill ever constructed and, interestingly, the sail stock was made from a single, continuous, 114-feet long section of Oregon pine.

The Murphy Millwright's Cottage has a symmetrical plan organized around a central staircase. There are three rooms on the first level, and two on the second level. The disposition of space

recalls the traditional "hall and parlor" arrangement of late eighteenth-century domestic architecture of the Mid-Atlantic colonies. The entrance on the west elevation provides access to a narrow hall. To the north of the hall is a large kitchen with a bathroom and pantry. A door from the pantry leads to the dining room. To the south of the entrance hall is the living room. A short flight of stairs opening into the hall connects the main floor with the upper floor where the bedrooms are located.

The west elevation is the primary public facade of the Millwright's Cottage. It is the most formal elevation and features the bulk of the building's decorative architectural detail. The west elevation is three bays in width and symmetrically arranged, with the entrance/portico in the center bay. The entrance consists of a "Dutch-style" divided panel door with triangular lights. The entrance is framed by a small, classically detailed entry portico with Doric columns, a broken pediment and a raked cornice. The portico is flanked by two, single-sash, nine-light windows. Ten-over-one, double-hung sash windows are located in the left and right bays of the facade. Three gable-roofed dormers protrude from the roof and two interior chimneys are symmetrically placed along the ridge beam.

The fenestration pattern on the east or rear elevation is asymmetrical. A shed-roof dormer, with four, nine-light casement windows, rises from the center of the roof. The north and the south elevations of the Millwright's Cottage are almost identical; both feature two double-hung windows on the first story and one centered in the face of the gable on the second floor.

The design quality of the Murphy Millwright's Cottage is subtle and restrained and its crisp Georgian Revival exterior contrasts with the more exuberant styles popular for residential architecture in San Francisco around the turn of the century.

6. Interior-Interior arrangement, finish, craftsmanship and/or use detail is/are particularly attractive or unique.
Rating: Murphy Windmill-F/P
Rating: Murphy Millwright's Cottage-G
The interior of the Murphy Windmill consists of six floor levels, concrete on the bottom level and wood on the remaining five levels. A circular staircase links each level and provides access to the dome. The interior finish materials are utilitarian and consist of concrete for a distance of thirty feet from the ground. Above the thirty-foot level the interior structure consists of eight posts of Oregon pine which extend forty-seven feet upward to the bottom of the dome. The dome houses the wind shaft, the brake wheel, pit wheel and the main and thrust bearings. Most of this mechanism is corroded due to the fact that the copper sheathing is missing in many places.

The interior of the Murphy Millwright's Cottage has remained largely intact since its construction. The interior is simple but makes use of sturdy, high-quality materials and building techniques. The durable nature of the design is proven by the current condition of the cottage interior, which is surprisingly sound after little maintenance for over ninety years. The walls are plumb and display little evidence of cracking as a result of settling. The interior trim, door surrounds and window moldings are flat-sawn and made from various softwoods such as Oregon pine and redwood. The simple dark-stained interior woodwork is not designed in the Georgian vocabulary like the exterior but instead betrays an Arts and Crafts sensibility. The interior partition walls are composed of 2" x 4" studs, redwood lathe and plaster. The floors are mostly concealed under carpets but they are made of softwood tongue-and-groove planking. The sheathing of the ceiling in the kitchen and some

walls is also composed of tongue-and-groove redwood paneling; other ceilings are plaster. Most of the woodwork remains unpainted, with the exception of the reception foyer. Some original interior finishes remain, such as the lincrusta on the stairwell walls and canvas duck, which remains behind the wallpaper in some rooms. The doors and windows retain their original, unpainted metal hardware.

B. HISTORIC CONTEXT

7. Persons-Associated with the life or activities of a person, group or institution that has made a significant contribution to the community, state or nation.
Rating: Murphy Windmill and Murphy Millwright's Cottage-VG (Persons of primary importance loosely connected with the buildings)
The Murphy Windmill and the Murphy Millwright's Cottage are both closely associated with the lives of several prominent and other notable San Franciscans. Leading citizens who played a significant role in building the cottage include the Reid Brothers, Architects, Park Commission Superintendent John McLaren, Commissioner Adolph Spreckels and most important, businessman and philanthropist Samuel G. Murphy. The cottage is also associated with the resident millwrights and other park employees whose work and expertise assisted in the creation and upkeep of Golden Gate Park.

Samuel G. Murphy, the President of the First National Bank and local philanthropist, stepped forward on May 5, 1905, with a donation of $20,000 to underwrite the cost of a second windmill in Golden Gate Park. His money and work led to the construction of the Murphy Windmill and the Murphy Millwright's Cottage two years later. Samuel G. Murphy was part of a group of wealthy San Francisco businessmen who engaged in public philanthropy. He was born November 6, 1836, in Guilford, North Carolina, to a poor farming family. After several years of hard work, he became a successful tobacco trader in the years preceding the Civil War. Murphy served "with distinction" with the Confederate Army during the war but had to retire from combat after being badly injured. After the Civil War, Murphy worked in New York City as a commission agent for Southern cotton planters. Samuel, or S.G. as he is usually referred to, visited San Francisco for the first time in 1876. According to contemporary accounts, he immediately became enamored with the city and moved there permanently in 1877. Initially Murphy was employed as a cashier with the Pacific Bank. After rising through the ranks in various local banks, he was offered the presidency of the First National Bank of San Francisco in 1888. Murphy remained in this post until 1906, when Rudolph Spreckels succeeded him.

Like many other American philanthropists during the late nineteenth century, Murphy competed with fellow prominent citizens to fund diverse projects that would further the public good as well as add to their own prestige. Although interested in other projects, Murphy devoted most of his attention toward Golden Gate Park. Golden Gate Park was Murphy's favorite destination in San Francisco and he spent early mornings and holidays riding along its back roads. According to Murphy, he directed his gift of $20,000 to the Park Commission for construction of a windmill because he wished to see Golden Gate Park made the "most beautiful spot in the world." He realized that providing a reliable system of irrigation would contribute immeasurably to this goal.

The Murphy Windmill and Murphy Millwright's Cottage are also associated with Parks Superintendent John McLaren, the man who directed the course of affairs in Golden Gate Park for fifty-three

years. Born in Stirling, Scotland in 1846, McLaren learned his trade in Edinburgh's Botanical Gardens. He came to California in 1870 and began gardening and tree planting for William Ralston and the other landed barons of San Mateo County. Shortly thereafter, Park Superintendent William Hammond Hall chose McLaren to be Assistant Superintendent. From 1886 to 1943 he served as Superintendent of Parks. The "man who lived to plant a million trees" was a staunch backer of projects that would enhance the attractiveness of the park and its horticultural collections. He was a strong backer of the construction of both the Dutch and Murphy Windmills and he played a significant role in selecting their design.

The Murphy Millwright's Cottage stands as a monument to the little-known millwrights and other residents of the Murphy Millwright's Cottage whose labor has contributed toward the development of Golden Gate Park. Various millwrights inhabited the structure from 1909 until the early fifties, maintaining the structure and machinery even after it was no longer being used for pumping water. Millwright Charles Kamp occupied the Murphy Windmill Cottage for twenty-nine years, from 1923 until 1952, even after the electric pumps had superseded the wind-powered apparatus. From 1952 to the present, two generations of the O'Neill family have resided in the Murphy Millwright's Cottage. The senior O'Neill was employed as a gardener with
the Parks Department.

8. Events-Associated with events that have made a significant contribution to the community, state or nation
Rating: Murphy Windmill and Murphy Millwright's Cottage-VG (Event of primary importance intimately connected with the buildings)
When construction of Golden Gate Park began in 1871, much of the thousand-acre tract of land stretching westward from Stanyan Street to the ocean was a windswept expanse consisting of sand dunes and scrub vegetation. Imported topsoil and water were needed to keep the introduced plantings alive in such a harsh environment. From the 1870s until 1900, the Parks Commission purchased water from the Spring Valley Water Company but the sandy soil quickly soaked up the water and the average bills were over a thousand dollars a month. State engineers and others knew about the existence of vast reserves of fresh water under the park but due to political infighting an adequately functioning pumping apparatus was not constructed until 1902, when the Dutch Windmill was completed.

The Dutch Windmill was so successful that a second one was soon called for. On May 5, 1905, Parks Commissioner Reuben Lloyd announced that "a friend" would give $20,000 for an additional windmill. A month later, Commissioner Lloyd reported Samuel G. Murphy had made the contribution "for the purpose of erecting a new Dutch windmill at the southwestern end of the park." The gift was accepted and it was decided that the new windmill would be named after its benefactor. Commissioner William Metson made a motion to retain "Engineer Stutt" to prepare plans and specifications. On August 18, 1905, Superintendent McLaren put the project out to bid and one month later Fulton Iron Works won the contract with the lowest bid of $6,500. Other firms donated materials and labor. Commissioner William J. Dingee provided the concrete and Raymond Granite Company offered to donate granite for window and door lintels. On March 6, 1906, the contract for pumps and mechanical systems was awarded to the firm of Pope and Talbot. Pope and Talbot also contributed the 114 foot long sail stock. Unfortunately, the destruction and refugee crisis triggered by the 1906 Earthquake put plans for the windmill on hold until later on that year. The final major contribution came in the form of copper, a donation by Louis Sloss, to be used for sheathing the

dome. The Murphy Windmill was completed in 1907. It was five feet taller than the Dutch Windmill and pumped 40,000 gallons per hour. Together, the windmills supplied the reservoir on Strawberry Hill with 1.5 million gallons of water a day.

Shortly after the Murphy Windmill was completed, it became apparent that a residence for an on-site attendant would be needed. Proposals for a "millwright's cottage" first appear in the Park Commission Minutes of February 1908. The bureaucratic wheels of the Park Commission turned slowly and it was not until a year later that any further action was taken on the project. Murphy approached the Reid Brothers, Architects, and asked them to draw up preliminary sketches for an attendant's house. On February 5th, 1908, Murphy and the Reid Brothers met with Superintendent McLaren and the rest of the Park Commission and unveiled sketches of an "artistic" "Dutch cottage." On April 7 of the same year, Superintendent McLaren requested that the Reid Brothers prepare working drawings and specifications for the cottage. On July 7, 1909, Superintendent McLaren and the Park Commission Secretary opened the project for bid and the job of constructing the Murphy Millwright's Cottage was awarded to the Andrew Wilke Company, who won with a bid of $3,384.00. By late December, the workers for the Andrew Wilke Company began to pour the concrete foundation walls. In January 1910, the bricklayers began erecting the walls and shortly thereafter the carpenters set the rafters and beams in place.

The Murphy Windmill and Murphy Millwright's Cottage have remained on their site for almost a century. Although the electric pump made the Dutch and Murphy Windmills obsolete, the windmills and their cottages continued to be maintained for almost half a century afterward. After the mid-Fifties the windmills and their associated structures did not fare as well. In 1954, the Dutch Windmill's millwright's cottage was demolished and both windmills were allowed to deteriorate. By the late Fifties, plans were unveiled to demolish the windmills. However, this was not done and throughout the Sixties a movement led by Eleanor Rossi Crabtree, the daughter of former Mayor Angelo Rossi, sought funds for the restoration of the windmills. By 1978 she had raised $76,000 for the restoration, earning her an Award of Merit from Mayor George Moscone. The Dutch Windmill was restored in 1978 using the money Crabtree had raised but the Murphy Windmill has continued to languish without restoration until the present day.

9. Patterns-Associated with or illustrative of broad patterns of the City's cultural, social, political or economic history or development
Rating: Murphy Windmill and Murphy Millwright's Cottage-E (Patterns of primary importance connected with the buildings)
The Murphy Windmill and Murphy Millwright's Cottage are associated with several diverse cultural and technological patterns in American culture. The two associated structures symbolize, in physical form, the methods utilized to transform 1,017 acres of sand dunes and scrub on the western reaches of the city into one of the most lush and beautiful parks in America. The creation of Golden Gate Park was one of the crowning achievements of what has become known as the "Parks Movement." Led by such influential park designers as Frederick Law Olmsted and Calvert Vaux, the Parks Movement viewed public parks as invaluable urban amenities, useful for ameliorating living conditions in the socially turbulent, nineteenth-century American city. Olmsted visited San Francisco in 1865 to evaluate the possibility of creating a major urban park akin to New York's Central Park in the primary metropolis of the West Coast. While doubting the possibility of creating a lush "greensward" amongst the sand dunes of the Outside Lands, Olmsted never wavered in his position that San Francisco was in dire need of recreational open space. He wrote:

> No city in the world needs such recreation grounds more than San Francisco. Until some provision is made to meet this need, however successful and impressive the business growth of San Francisco may be, it will not be an attractive and impressive place for families and homes.

By the early 1870s, Golden Gate Park had been established and contrary to Olmsted's doubts, the Park Commission gradually converted the sand dunes of the Outside Lands into a lush, vegetated paradise. Nonetheless, this conversion was not possible without the millions of gallons of water supplied by the colossal Dutch and Murphy Windmills. The windmills and their resident attendants were indispensable elements in the creation of Golden Gate Park. Preservation of the windmills and the lone surviving Murphy Millwright's Cottage is essential for commemorating this history.

The architecture of the Murphy Windmill and Murphy Millwright's Cottage relate to the long tradition of "Picturesque" European and American park design. The windmill and cottage, with their romantic "Dutch" design elements and their location in a remote pastoral glade link the complex to the tradition of landscape design practiced in mid-eighteenth-century England by figures such as Capability Brown and William Kent. Although there is no written evidence to confirm that the Parks Commission or the Reid Brothers were deliberately quoting historical sources of this kind, the appearance and location of the pastoral windmill and cottage do evoke rustic park "follies" constructed in eighteenth-century English gardens, such as Stourhead or Kew Gardens.

The Murphy Windmill and the Murphy Millwright's Cottage can also be associated with the once-prevalent trend of public philanthropy, practiced during the later nineteenth and early twentieth centuries. When capital was locally based, leading businessmen and philanthropists often found pleasure in donating money and other resources to improve the cultural and physical environments of their cities as a way to display their success and/or gratitude toward their communities.

C. PHYSICAL CONTEXT

10. Continuity-Contributes to the continuity or character of the street, neighborhood or area
Rating: Murphy Windmill and Murphy Millwright's Cottage-E (Of particular importance in establishing the dominant character of the area)
The Murphy Windmill and Murphy Millwright's Cottage relate to, and are contributing elements within the managed landscape of Golden Gate Park. The Park Commission has succeeded in providing a diverse array of attractions for park visitors, such as the Japanese Tea Gardens, the Conservatory of Flowers and the DeYoung and Asian Art Museums, through which a variety of cultures and environments may be experienced. The Murphy Windmill and the Murphy Millwright's Cottage evoke the rural landscape of Northern Europe, particularly the Netherlands. Other Park structures, such as the Rustic Arbor, the Log Cabin of the Association of Pioneer Women of California and the Adirondack-style Boat House at Stow Lake, were consciously designed to recall rural or wild settings. The Murphy Windmill and Murphy Millwright's Cottage are soundly within these traditions.

11. Setting-Setting and/or landscape contributes to the continuity or character of the street, neighborhood or area
Rating: Landscape of Murphy Windmill and Murphy Millwright's Cottage-VG (Compatible with the dominant character of the area)

Located in the southwest corner of Golden Gate Park, the Murphy Windmill and Murphy Millwright's Cottage sit not far from the Great Highway and Ocean Beach. Although once located in an open landscape visible from the ocean, an informal setting of fields, shrubs and cypress now characterize the setting. A large stand of shrubbery separates the cottage from the windmill. The immediate setting is substantially overgrown and should be pruned back to allow the two structures to be viewed together as an ensemble, as they were historically. Nonetheless, the cypress that have grown up around the two structures are very characteristic of the vegetation introduced into Golden Gate Park during the first quarter of the twentieth century. There are currently approximately ten cypress trees and several other assorted shrubs and small trees on the site. There are also two, non-historic sheds within the boundaries of the site.

12. Visual Significance-Significant as a visual landmark to the neighborhood, city, region or nation as a whole
Rating: Murphy Windmill-VG (Conspicuous and familiar structure in the context of the city and region)
Rating: Murphy Millwright's Cottage: G (Conspicuous and familiar structure in the context of the neighborhood)
The Dutch and Murphy Windmills are prominent visual landmarks within Golden Gate Park and San Francisco. Visitors to San Francisco frequently remark upon their surprise at seeing the twin windmills from the Great Highway. The Murphy Windmill is also well-known to most city residents as a prominent and picturesque monument. Stripped of its sails, gallery and many of its slate shingles, the windmill has still inspired many to lobby for its restoration.

The Murphy Millwright's Cottage, though less visible in its present state, is also important as a visual landmark in the neighborhood. Visitors to the park are often pleased to encounter the little brick cottage at the foot of the Murphy Windmill. The simple, domestic appearance of the cottage appeals to park visitors and acts as a counterpoint to the large-scale windmill. The Murphy Millwright's Cottage works in tandem with the Murphy Windmill to evoke a bygone era and a distant pastoral landscape not typically encountered in the dense urban setting of San Francisco.

D. Integrity

13. Alterations-The degree to which the property has retained original materials from which its significance is derived or which characterizes its period of significance
Rating: Murphy Windmill and Murphy Millwright's Cottage-E (No changes or very minor changes)
The Murphy Windmill and the Murphy Millwright's Cottage have both undergone very few changes. In 1947 the original sails of the windmill were replaced when the entire structure underwent a restoration. The Murphy Millwright's Cottage has not undergone any significant exterior or interior changes.

E. Threats to Site

Indicate any known threats that may apply
The Murphy Windmill, and to a lesser extent, the Murphy Millwright's Cottage are threatened by lack of maintenance.

REPRESENTATION IN EXISTING SURVEYS

California State Register: No
DCP '76: 2
Here Today Page: No
Heritage: No

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