

## PACIFIC HEIGHTS WALKING TOUR

San Francisco Heritage sponsors this tour to encourage the understanding and appreciation of San Francisco's architectural heritage and the need to conserve it. In addition to preserving the best of San Francisco's historic architecture, we'd like to see the sensitive integration of new development within the existing historic fabric.

The walking tour will cover approximately 15 blocks (0.8 miles) of Eastern Pacific Heights, with Fillmore Street as the western boundary. The walk does include a few hills, but walkers are encouraged to customize the walk to their interest and comfort. The path of the walk is not laid out in chronological order or of importance.

An appendix\* is included for a more detailed explanation of Victorian Architecture, as well as, a timeline of American Architecture.

***Our Walking Tour will begin in front of the Haas-Lilienthal House 2007 Franklin St. (cross streets: Washington & Jackson)***



**1. 2007 Franklin, Haas-Lilienthal House.** Built in 1886 for William Haas, his wife, Bertha, and their three children, Florine, Charles, and Alice. It cost \$18,500 to build and was designed by architect Peter Schmidt. William Haas was a Bavarian immigrant who made his wealth in the Wholesale grocery business, The Haas. Bros. His youngest daughter Alice and her husband Samuel Lilienthal moved into the house after his death in 1916. They raised their three children at the house. After Alice's death in 1972, her descendants, following her request, donated the house to SF Heritage to preserve and share this remarkable home with the community. It is a Queen Anne with Stick style details. The use of different materials on the cladding of

the house, the irregular roofline, and corner tower, with its witches' cap roof and finial, are all Queen Anne details. The flat applied ornamentation in the gables and the right-angle bay window are Stick characteristics. The lot next door was purchased by William Haas for a yard. The addition in the back of the house was built in 1927 as living quarters for Madeleine and William, the children of Charles Haas. Charles Haas passed away several years after his wife, leaving the two young children orphans. The architect was Gardner Dailey, who later in his life received recognition for his work on Ranch-style houses in the Bay Area.



**2. 2003 Franklin**, south of the Haas-Lilienthal House. Built in 1893 as a family home. The house originally abutted 2005 Franklin, a reverse twin, which was removed in 1905 by William Haas who acquired the lot in order to create a garden for 2007 Franklin. It is primarily Stick, yet has some French influence with the Mansard roof and a French cap. Notice the vertical boards applied to the corners, the geometric decorative elements, recessed panels, and the right-angled Bay Window on the front.

***Continue walking south on Franklin cross Washington St. and continue south to the middle of the 1900 block of Franklin St.***



**3. 1945 Franklin**. Built in 1896 over the foundation of an earlier house that was built in 1877. The home looks like a Queen Anne from the front, but is Italianate from the side. This may have been a remodel, adding the Queen Anne tower. Notice the gargoyles perched on the corners overlooking the garage in front. Werner Erhard, the founder of EST (Erhard Seminars Training), had his offices here for 10 years. It was also once owned by Nicolas Cage in the 1990s.

Garages, like the one for 1945 Franklin, are a 20th Century addition to the home. The horses and carriages people used in the time Victorian houses were built, were housed in shared livery stables located on various east-west streets. When automobiles replaced horses, garages were often inserted into an unused basement, added where the front lawn was, or the house was jacked up and a garage added underneath.

***Continue walking south on Franklin St., to the corner of Franklin & Clay St.***



#### 4. *1901 Franklin, The Golden Gate Spiritualist Church.*

Built in 1895, for Margaret E. Crocker, widow of California Supreme Court Judge Edwin B. Crocker, as a rental property. The Church bought the house in 1951 and remodeled the interior. The over-scaled keystones at the windows, elaborate quoins at the corners of the building, and the intricate balustrade might classify this building as Edwardian-era Neo-Classical Revival. “Quoins,” from the

French word for “corners”, are the alternating stones set along the vertical corners of masonry buildings to strengthen them. On wooden buildings, like this one, they are used decoratively, as they have no structural value. The brick pattern here is Flemish, with alternating stretchers and headers.



**5. 1950 Clay**, west of the church. Built in the early 20th century and designed by a well-known Bay Area architect H. C. Bauman. It is an Art Deco style apartment building. Art Deco developed in the mid-1920s and was used through the 1930s before declining in popularity by World War II. Art Deco uses geometry to create a sleek, streamlined style that doesn't reflect nature. It is also rectilinear, which means a particular emphasis on the vertical.



#### 6. *1845 Franklin*, across the street on the SW corner of Clay & Franklin.

Built in the early 20th century and also designed by architect H.C. Bauman. It has Stanislaus spider web marble (from Stanislaus County) in the entry. The lobby has a painted ceiling and a mezzanine like a small theater. In the 1920s and '30s, the lobbies of apartment houses were often things of splendor.



**7. 1856 Franklin**, on the SE corner of Clay & Franklin.

Built in 1915. The 3-story building with a stepped gable false front reflects a Mission Revival style. Mission Revival is characterized by silhouetted shapes that mimicked California missions, and buildings in this style were promoted by west coast architects in the early 20th century. The two buildings next to 1856 have heavy Neo-Classical cornices. The entire block of buildings was

designed by an architect named Rousseau. The block represents a catalog of styles popular in the early years of the 20th century.

**Continue walking south along Franklin street, to the corner of Sacramento & Franklin St.**



**8. 1800 Franklin**, on the SE corner of Sacramento & Franklin. Built in the early 20th century. A Georgian style building with red brick and white trim. The Georgian style is marked by symmetry and proportion. Ornament is also normally in the classical tradition, but typically restrained, and sometimes almost completely absent on the exterior.

**Turn right at the corner of Sacramento & Franklin and continue walking west on Sacramento St.**

**Sacramento Street Victorian Row Houses**

This group of Row houses (share a common side wall) forms one of the few surviving groups of standard Victorian row houses in this part of Pacific Heights. While grand houses were built on Van Ness, and elaborate ones on Gough and Franklin, the side streets were once filled with smaller houses such as these.





**9. 1911 Sacramento.** Built in 1875, is the first in a row of three flat-front Italianates. It has window moldings of an almost Art Nouveau style. In front of the home, a garage was added and a conservatory built on top of that. The cast stone balustrade and exposed cast stone concrete panels are also an addition.



**10-11. 1913 and 1915 Sacramento.** Late 19th century, flat-front Italianates without bay windows. Note how garages were also incorporated into the front yards



**12. 1919 Sacramento.** Built in 1895 at a cost of \$5,396. It was designed by the Reid Brothers. It is an example of the Colonial Revival style. The return to classicism is shown in the Palladian window on the first floor, the round bull's eye window over the door, the pillars ornaments flanking the upstairs window, and the hip roof with its dormer windows. The floor plan is that of a long narrow Victorian.

**13. 1921 Sacramento.** Built in 1868. A Victorian which was remodeled in the Edwardian period but retained its long narrow Victorian floor plan.

**Walk back to the corner of Franklin & Sacramento, turn right and continue walking south on the 1700 block of Franklin St.**



**14.** 1735 Franklin, *The Haas-Bransten House*. Built in 1904 for William Haas (who owned the Haas-Lilienthal House, where we started the tour) as a wedding present for his daughter Florine when she married Edward Bransten. The Bransten family were coffee wholesalers and Edward was a well-respected Tea expert. The house is in the Georgian style, of red brick veneer over wood with classical moldings. The side entry floor plan is more typical of Edwardians than Victorians. It is made more pleasant because of the extra lot between it and the house to the south. The family purchased the lot to

preserve the light and to save it from being used for a high-rise. The south lot now belongs to 1701 Franklin.



**15.** 1701 Franklin, *The Coleman House*. Built in 1895 for Edward Coleman for a cost of \$13,640. It was designed by W. H. Lillie. Edward Coleman owned the Idaho Mine in Grass Valley and made a fortune in gold mining and timber. It is a fine example of the great Queen Anne mansions which were built in this part of Pacific Heights, and is in striking contrast with the architecture of the Bransten House, built only 9 years later. Note the original

wrought iron fence, round and hexagonal towers, rinceau frieze band of wreaths, ribbons and torches in plaster, and the iron column wreaths at the front. There is a large stained-glass window in the stair hall which benefits from the open space next door.



**16.** 1700 Franklin, *First Church of Christ Scientist*. On the NE corner of Franklin & California. Built in 1911, and designed by Edgar Mathews. The church is a reinforced concrete building with a tapestry brick veneer. Its handsome square tower with double Lombard arched windows and beautiful terra cotta ornament identify it as being in the Tuscan style. There are no painted surfaces, as all of the colors are in the materials. The west front of the building has small rose windows and the transept has triple arched windows.

***At the corner of Franklin and California, turn right and continue walking west on California St.***



**17. 1818 California, The Sloss-Lilienthal House.** Built in 1876 for Louis Sloss as a wedding present for his daughter Bella when she married Ernest Lilienthal. Ernest and his new bride went to the Philadelphia Centennial Fair on their honeymoon, and the house was waiting for them upon their return. Louis Sloss, dealt in mining stocks and also formed the Alaska Commercial Company. The house is an example of the Italianate style. It has a five-sided bay window with colonettes, squeezed pediments, and Corinthian capitals on the columns and pilasters. On a typical narrow lot, but with a garden next door, the house has a floor plan similar to that of the Haas-Lilienthal House.



**18. 1834 California, The Wormser House.** Built in 1876 for Mr. Wormser, a pioneer SF merchant and the “W” of “S & W Fine Foods.” This house combines the first and last of the 3 Victorian styles popular in San Francisco. The house was built in the Italianate style, which can be seen in the five-sided bay window on the right. The left side was remodeled in 1895 and displays the rounded bay window of the Queen Anne style. In 1895 the house was bought by John C. Coleman, the brother of the man who built 1701 Franklin on the corner. John was active in the

development and consolidation of public utilities. He had holdings in the Pacific Telephone Company, Pacific Gas & Electric, and the North Pacific RR. He was also a director of the California Street Cable RR which passed by his front door. He had 10 children, the last of whom died a spinster in this house at age 103 in 1982.



**19. 1969 California, The De Young-Tobin House.** Built in 1915 for Michael de Young, who owned the San Francisco Chronicle newspaper, as a gift to his daughter and husband. It was designed by architect Willis Polk. DeYoung's own estate and gardens were next door on the left, and went all the way east to the corner of California and Gough St. Of the garden, only the gate post remains. DeYoung had planned to build a double house, one-half for each of his two daughters, Helen and Constance. However, only half was built for his daughter Constance and her husband Joseph O. Tobin. Helen and her husband George E. Cameron preferred to live in an affluent area south of San Francisco. The house is in the English Tudor style with oriel windows and a slate roof with chimneys reminiscent of Hampton Court Palace.

***Continue walking west on California. Stop at the corner of California and Octavia St.***



**20. 1990 California, The Atherton House.** Built in 1881 for the widow of Faxon Atherton, and was designed by the Newsom Brothers, Joseph, and Samuel. Faxon Atherton made his fortune through his trading company and the town of Atherton, down the peninsula, was named after him. He met his wife in Chile, but after his death, she decided to move to SF. Mrs. Atherton's daughter-in-law was Gertrude Atherton, who

wrote novels whose characters were patterned after members of SF society. There is a rather unusual story that Gertrude's husband's body was returned to SF, in a barrel of brandy, from Chile where he died. The tale has it that a letter was to precede the barrel but did not. One day while Gertrude was visiting Mrs. Atherton, the butler brought out a barrel that had just been delivered. Needless to say, they were quite shocked to discover the contents when it was opened. It is said that the house defies description, that it is "an eccentric product" of the Newsom brothers. The best guess is that it is Queen Anne in its squat round tower with a tiered witch's cap roof, and Stick in its ornamentation.

***Turn right and continue walking north on Octavia St. to Sacramento St. Check traffic and cross Sacramento St. to enter Lafayette Park.***



**21. Lafayette Park.** Established in 1855 as a city park and marks the highest point in Pacific Heights. It was once the home of Samuel W. Holliday, who came to SF to take part in the Gold Rush which started in 1849. He was an attorney in the east, and later became San Francisco's City and County Attorney. His practice specialized in the eviction and/or defense of squatters, so he knew the law well enough to be able, as a squatter, to build a grand Italianate villa on top of the park in 1866 and hold the City off for his entire life. He entertained literary society there and built an astronomical observatory on the hill in 1879, the first in the west. The City finally razed the house in 1936, although he had left many years before. After his departure, the house was owned by numerous people, including a prominent SF developer Louis Lurie.



***Continue to walk north on the paths through the park to the corner of Gough & Clay St.***



**22. 2000 Gough Street, The Schwabacher House.** Built in 1885 at a cost of \$10,500 for the Schwabacher family, founders of the Schwabacher Office Supply Co. The house was designed by J.C. and Walter Mathews, the father, and brother of Edgar Mathews, who designed the First Church of Christ Scientist at the corner of Franklin and California St. It is a Stick style house defined by its angularity, but with a Queen Anne rounded tower. The restoration of this house included adding a second cupola. This house also has a

built-in Schoenstein pipe organ, built in 1910.



**23. 2004 Gough, The Belden House.** Built in 1889 for Charles Belden at a cost of \$12,500. It was designed by architect Walter Mathews. Belden was an active contractor in the city with the firm of Montague and Co. and lived in the house for 11 years. While Stick ornament decorates the base of the building, the house is otherwise full-blown Queen Anne, complete with a tower and witches cap on the right, a truncated tower on the left, fish scale shingles, a sunburst and elaborate foliate designs in the gable and below the moongate opening on the second floor. Also, note the bearded face among the foliage just above the first-floor windows.

***Continue to walk north on Gough to the corner of Gough & Washington St. Turn left, cross the street, and continue to walk west on Washington St.***



**24. 2006 Washington.** Built in 1925 by Conrad Meusdorffer. It was part of the first wave of luxury apartment buildings built after WWI. Rising real estate values, the good name, and transit connections made this a prime area for denser development. Many wealthy San Franciscans were beginning to turn to apartment dwellings and more modern living spaces. SF had no height limits, so economic forces and the technology of the day made this size building optimal. Here there is only one apartment per floor, and each cost several million dollars. It is one of the best addresses in San Francisco.



**25. 2080 Washington, The Spreckels Mansion.** Built in 1913 for Adolph Bernard and Alma de Bretteville Spreckels. It was designed by George Applegarth, a Beaux Arts-educated SF architect. Adolph was one of 13 children of Claus Spreckels, the western sugar king. Spreckels served as patron and Applegarth the architect for the 1924 California Palace of the Legion of Honor, one of SF's finest classical structures. Alma Spreckels donated her collection of French art, including her Rodin sculptures, to the Legion of Honor. The building is a steel-framed structure with a Utah limestone facade, which is not an ideal material for SF and has weathered badly. Applegarth's six years of Beaux Arts training are apparent in the classicism of the design. For instance, the facade is organized into three distinct sections which are based on the components of a Greek column: base, shaft, and capital. The porte-cochere over the new side entrance was built after Adolph died. Notice the gate posts at the original entry on Washington.



**26. 2150 Washington, Senator James D. Phelan's House.**

Built in 1915 at a cost of \$80,000 for former SF mayor & California Senator James Phelan. It is in the Italian Renaissance Revival style and was built around a partially-roofed courtyard. The porte-cochere on the east side has always been the principal approach.

The building, distinguished by its second-floor columned loggia, was built as a showcase in which to entertain visiting dignitaries. One interesting feature is the tripartite metal-framed windows reminiscent of the Chicago School, windows usually seen in commercial office buildings.

**At the corner of Washington & Laguna St., turn right and walk one block north on Laguna to the corner of Laguna & Jackson St**



**27. 2090 Jackson, The Whittier Mansion.** Built in 1894-

96 at a cost of \$150,000 for William Franklin Whittier. It was designed by SF architect Edward R. Swain. Swain was also the architect of the Early Mission-style stone and tile-roofed McLaren Lodge in Golden Gate Park. Built of Arizona sandstone, the Whittier Mansion is in the Richardsonian Romanesque style, with classical elements. Sandstone is very soft and weathers badly, so the restoration of the exterior has been problematic. The building served as the German consulate at the time of

WWII, then the headquarters of the California Historical Society until the early 1990s.

**Turn right at the corner of Laguna & Jackson St. and continue walking east on Jackson St.**



**28. 2020 Jackson, The Hellman-Heller Mansion.**

Built in 1902 for Isaiah Hellman as a wedding present for his daughter Clara when she married Emanuel S. Heller. It was designed by architect Julius Krafft. Isaiah Hellman was president of the Nevada Bank of San Francisco from 1890 to 1898. He merged the Nevada National Bank with Wells Fargo Bank in 1905 to form the Wells Fargo Nevada National Bank.

After the earthquake and fire of 1906 destroyed most of downtown, the house was temporarily used as the Wells Fargo Bank. The house is one of Julius Krafft 's more interesting designs as it features not only neoclassical attributes but also some radical influences with terracotta columns that line the entranceway and the ironwork that adorns the second-floor windows.

***Continue walking east to the corner of Jackson & Octavia St. then stop to enjoy the view***

There is a fine view of the bay and the cluster of simple clapboard, green-roofed buildings at Ft. Mason. The Fort dates from the initial American occupation of California in the 1840s.

**Continue walking east on Jackson St.**



**29. 1950-1960 Jackson Street.** Built in the early 20th century. The double house was designed by architect Walter Bliss of Bliss and Faville. The two conjoined Georgian style houses were built a few years apart for mother and son. It was the Swedish consulate from 1946-1981. Currently, it is the German consulate.



**30. 1925-1955 Jackson Street, Glenlee Terrace.**

Built in 1915 and designed by Arthur Laib. It is a good example of the hillside apartments which were a unique solution to building on the slopes of Russian Hill and Pacific Heights in the 1910s and 1920s. Like many of this type, this is Mission Revival style, with vigas (projecting roof supports), tiles, and stucco.



**31. 1901 Jackson.** Built in 1904 and designed by Frank Van Trees, who also remodeled the front parlor of the Haas-Lilienthal House. The house features a full-height columned front porch topped with a classical cornice that continues as a band around the building. The arrangement of windows and doors are symmetrical.





- 32. 1819 Jackson.** Architect, owner and date are unknown. Some speculate this is a Peter Schmidt house because the harp brackets are similar to those on the Haas-Lilienthal House.

San Francisco Heritage began in 1971, as a grassroots network of civic leaders, architects, craftspeople and homeowners who came together to establish The Foundation for San Francisco's Architectural Heritage (today San Francisco Heritage or Heritage). Guided by a mission to preserve and enhance San Francisco's unique architectural and cultural identity, the organization formed in reaction to the redevelopment frenzy of the 1950s and 60s, when entire neighborhoods were leveled in the name of "urban renewal." The Heritage offices are located in the historic **Haas-Lilienthal House** in San Francisco's Pacific Heights neighborhood. To learn more about preservation and SF Heritage projects, please contact:

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I hope you enjoyed the walk, and that it might inspire some of you to get involved in preserving some of your own towns!

**Categorizing Victorians:** The terms used are local in nature and may have other meanings in other parts of the world, *i.e.* "Queen Anne" in England would mean red brick with white trim. In San Francisco, because redwood was so cheap and plentiful, Queen Anne and other Victorian styles were made of wood.

Because land, even early on, was so valuable, most San Francisco homes are very long and narrow. Woodworking mills south of Market provided the ornament with which to make "Gingerbread" houses. The name "gingerbread" came to be applied to Victorian houses because of an old English custom which was to apply fancy cutouts of gingerbread to wedding cakes, in turn elaborate sawn ornaments were applied to Victorian houses.

"Victorian" is more accurately a period, not a single architectural style. The period encompasses the reign of Queen Victoria (1837-1901). "Edwardian" refers to the period when her son Edward ruled as king (1901-1910). Ideas about architecture changed from the Victorian era to the Edwardian. Also, styles, particularly in the Victorian period, often overlapped and were combined with features of previous styles. The buildings seen on the walking tour are broken down generally as follows:

**1860-70s Italianate:** Buildings were vertical in emphasis, with rounded classical detail, heavily bracketed overhangs, and facades were either flat or had five-sided bay windows. Pediments - plain, squeezed, or segmented - topped windows and doors. Exteriors were painted light neutral colors or speckled to resemble stone.

**1880s Stick Style (also called "Eastlake"):** The early buildings in this style relied on relatively plain vertical board decorations applied to the corners of the facade and the edges of the right-angled bay windows. When such buildings included dense sawn ornament, turned elements, recessed panels, and incised carving they are called Eastlake or Stick-Eastlake. Sir Charles Eastlake was an influential London furniture designer whose flat, angular designs often enlivened by incised, trifoliate decorations, swept the English-speaking world. In America, Eastlake's book *Hints on Household Taste* was widely read. His design philosophy actually encouraged a good deal of restraint, but in America it ended up, on the west coast particularly, as the name of a style of ornamental excess. In the late 1880s, the search for novelty resulted in some fascinating, agitated, designs, especially in Pullman railroad cars. Exterior colors tended more toward shades of green and brown rather than the masonry tones of the previous style.

**Late 1880s-1890s Queen Anne:** "Picturesque" and "furiously embellished" are two descriptions that could be applied to both the Stick and Queen Anne styles in San Francisco. In Queen Anne, surfaces are covered with a variety of patterns, with fish scale and diamond shingles, lap siding, and masonry all combined in the same building. Both Stick and Queen Anne were popularized after the Philadelphia Centennial, which featured houses in both styles, among others. Rooflines in the Queen Anne were irregular, combining the witches' cap roof on a rounded or octagonal tower with a gable sometimes decorated with a spool work gable brace. Frieze bands of foliated patterns wrapped around towers and tall chimneys, often with terra cotta patterns, added to the effect of the overall texture. Horizontal proportions prevailed over the general vertical emphasis of the previous two styles. Color became more



adventurous, with a different shade or hue applied to each floor, but generally, colors from nature still prevailed.

**1895-1910: Edwardian and Colonial Revival** The continued elaboration of ornament and facade shapes reached its height in the early 1890's. After that, there was a gradual move toward simplicity and away from "excess" and toward order. These two styles overlapped and shared characteristics that were distinguished by the restrained use of classical ornament, flat planes, and facades which were square or rectangular and were topped by either a hip roof or a flat roof with a heavy cornice. The City Beautiful movement, which came out of the 1893 World Columbian Exposition in Chicago, influenced these styles. Colors reverted to the pale, restrained neutrals of the Italianate style. At the close of the nineteenth century and during the first decade of the twentieth, willful self-control and deep conservatism overtook the tastes of the wealthy and the designs they patronized. The brash individuality of the late Victorians subsided into reticence and deliberate good manners. Eccentricity gave way to strict conventions, quiet lines, and understated quality materials. Money now made understatement its chief method of display. Style was no longer measured in pounds of gingerbread ornament per square foot but in elegant proportions and an air of restfulness.

**20th Century changes in building styles:** The intermixture of large 19th-century Victorian homes and the more modern 20th Century apartment buildings reflect the changes in the development of the neighborhood following the 1906 earthquake and fire. The east side of Van Ness was dynamited to provide a firebreak in the quake, which saved the Franklin Street mansions and the Pacific Heights neighborhood from destruction. However, land values and changing lifestyles did not preserve them. By 1910, Victorian residences in these neighborhoods had become costly to maintain, particularly large detached houses on corner lots. Many of these houses were first divided into apartments and subsequently demolished during the building boom of the 1920s to be replaced by apartment buildings. The new apartment buildings were typically six to ten stories. In Pacific Heights, they were luxurious. In some buildings, an apartment occupied an entire floor with views to all points of the compass.



**Chronology of American Architecture**  
(All dates are approximate)

**American Colonial**

*Gothic/Renaissance*  
*Wren Baroque*  
*Palladian/Gibbs*

**1607-1776**

*1607-1700*  
*1700-1750*  
*1750-1776*

**Neo-Classicism**

*Federal Style*  
*Roman Revival*  
*Greek Revival*

**1776-1861**

*1776-1820*  
*1785-1820*  
*1820-1861*

**Eastern Revival** (*Egyptian, Indian, Far Eastern, Islamic*)

**1830-1875 (SF: 1870-1890)**

**Gothic Revival**

**1820-1860 (SF: 1850-1890)**

**Italianate, Italian Villa**

**1840-1860 (SF: 1850-1890)**

**Romanesque Revival**

**1846-1876**

**Renaissance Revival**

**1845-1870 (SF: 1850-1890)**

**Second Empire or Mansard**

**1860-1880 (SF: 1865-1885)**

**High Victorian Gothic**

**1865-1885**

**Stick (Eastlake)**

**1860-1880 (SF: 1870-1890)**

**Queen Anne**

**1874-1895**

**Shingle**

**1880-1890 (SF: 1880-1920)**

**Richardsonian Romanesque**

**1875-1890**

**Beaux Arts Classicism**

Includes scholarly revivals of  
Renaissance  
Baroque  
Georgian  
Greek  
Roman  
Gothic  
Romanesque

**1882-1940**