of this area is Lafayette Park, a four square block oasis with spectacular views of the Golden Gate and Marin headlands. The grandest nineteenth century mansions circled the park and were generally located on large corner lots. As the value of land increased, all of these mansions were ultimately demolished. Many were replaced by substantial apartment blocks. Whether substantial dwellings for San Francisco’s business leaders or impressive apartment buildings of the 1910s and 1920s, the architecture of Pacific Heights is a record of its unique history and development.

There are basically three generations in the architectural history of Pacific Heights, reflecting its development over the last hundred years. The first, from the 1870s to the early 1900s, was characterized by single family residences of the wealthy on large corner lots, and more modest row houses in between. The second period, from the turn-of-the-century through the 1930s saw most of these large residences on corner lots replaced by solid and prestigious apartment buildings, many of them designed by Herman C. Reumann, a prolific but little-known architect who did much to establish the character of the area. The third period, from World War II to the present, witnessed the continued demolition of the large Victorian mansions and their replacement with generally suburban-style apartments and residences.

For the purpose of this special Heritage architectural and historical overview, Pacific Heights is generally defined as the thirty-six blocks bounded by Franklin, Fillmore, California and Broadway. The heart of Pacific Heights today remains one of the city’s most prestigious and historic residential areas. It is distinguished architecturally by its surviving single family residences, of which the Haas-Lilienthal house is the finest surviving Victorian example, and its monumental apartment blocks from the 1920s and 1930s.

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PACIFIC HEIGHTS continued

J.W. Tucker. An *Examiner* newspaper article of August 23, 1889 refers to him as the "old-time builder of 'Tucker Town,'" which was described as a "collection of one-story, bay-window cottages" located on the square bounds by Jackson, Washington, Buchanan and Webster streets. Although the article estimated their construction as "twelve or fourteen years ago," water tap records show they were probably built in 1870-71.

Tucker Town was not characteristic of the area's future development for several reasons: it was distant from what was called "civilization;" the houses were only one-story tall and most were very small dwellings for two families; and the occupants were not of the business and professional community. Only one of these "comfortable and cozy" cottages survives.

According to the tap record, this building at 2209 Jackson Street was probably constructed in 1870 and its first owner was Frederick Clay. The house differed from most other buildings on the block in being a relatively large single family dwelling with two bays. The Greek details about the entrance, if original, are unusual on a basically Italianate building such as this. Set back from the sidewalk and beautifully landscaped, the Clay residence still conveys the almost rural character of Pacific Heights' first development.

More typical of residential development that would later characterize Pacific Heights is the 1898 Pacific, constructed in 1869-70 according to water records. This residence, a fairly large, two-story Eastlake-style house with curved brackets and steeply pitched roofs is visible in the panorama views of Pacific Heights on page 3.

Due to geographic constraints, widespread development of Pacific Heights had to wait an effective transportation infrastructure. Although the area was relatively close to the downtown, it was separated from the business district by Nob and Russian Hills. It was only after the Clay Street Hill Rail Road connected Powell and Van Ness via Clay Street in 1873 that widespread development west of Van Ness began. This cable car line was followed by the California Street Rail Road in 1876 and the Powell Street Line running on Washington to Presidio in 1887. By the turn-of-the-century, cable cars ran on Pacific, Jackson, Washington, Clay, Sacramento and California Streets, providing convenient and rapid transportation to and from the downtown.

Once transportation was provided, blocks along the rail lines quickly built up, either by owner-occupants or builder-developers. Of the developers, the Hinkel family was one of the largest. The Real Estate Associates was another important firm. Surviving examples of their speculative work can be seen at 2338 and 2346 California (built in 1875), 1701-09 Gough (1875), and 2400, 2432 and 2440 Washington (1878-79).

*Once transportation was provided, blocks along the rail lines quickly built up...*

More often, however, individuals contracted with builders and architects to construct their own dwellings. These houses fall into two general categories: two-story, bay window residences on thirty- to fifty-foot lots in the middle of the block; and ornate two-and-a-half to three-story mansions on large corner lots. It was these large mansions that gave Pacific Heights its upper class reputation.

Adjacent to the Hass-Lilienthal house at 2015 Franklin, for example, was the residence of William H. Martin, designed by William F. Curoleze and Walter J. Guthbertson in 1886. It was described as belonging to the 'modern Gothic order of architecture,' although there was nothing particularly Gothic about it except for its irregular massing. The $25,000 Martin residence featured a four-story tower, multiple gables and an unusual side entrance.

The grandest nineteenth century mansions circled Lafayette Park and were generally located on large corner lots.

An even more magnificent building in a eight-to-twenty-room "community" apartments was the L.L. Baker residence across from the Hass-Lilienthal house at the northeast corner of Washington and Franklin, also designed by Curoleze & Guthbertson. This remarkably eclectic design managed to combine Gothic, Renaissance and French elements with a mansard roof, iron finials, pointed and round windows, gabled dormers and multiple chimneys. By the early 1920s, such architectural extravaganzas were not only unfashionable but also prohibitively expensive, and the Baker residence was torn down for three separate buildings containing a total of forty apartments.

Other similarly grand and extravagant Victorian residences occupied the corner lots on the blocks surrounding Lafayette Park. None have survived and many, in fact, were demolished within a generation of their construction, due to the increasing value of land in what was by the turn-of-the-century San Francisco's most fashionable and expensive neighborhood. The buildings that replaced the wooden and bay-windowed mansions were of two basic kinds: elegant "community" or owner-occupied apartments designed by fashionable architects, particularly Edwards E. Young and C.A. Meussdorffer, and substantial rental apartment blocks with twenty to sixty units, many designed by Herman C. Bauman. Young was the architect for 1896 Pacific built in 1923, 1800 Franklin (1919), 1950 Gough (also 1923), and 2001 California (1930). Meussdorffer was the architect for 1800 Gough (1923), the St. Regis Apartments at 1925 Gough in Lafayette Park, the A.W. Wilson Apartments at 1810 Jackson (1917) and the magnificent apartment buildings at 2000 and 2006 Washington Street, among others.

These luxury residential buildings contained eight- to twenty-room "community" apartments, generally one apartment per floor. Some, 1800 Gough street for example, continued on a
larger scale the Victorian custom of boarding servants in the top floor. There the eighth and ninth stories were reserved for servants' use. Some of these apartments contained thirty-foot by twenty-foot living rooms with twenty-foot ceilings. As an article in the Architect and Engineer of September 1922 noted, "Some of the community apartment

houses recently constructed in San Francisco are larger than the ordinary two-story residence, having from nine to twelve rooms with servant's quarters, four and five baths and garage accommodations for two machines." (p. 49)

The Crash of 1929 and the subsequent Depression brought to a close the construction of such imposing apartment buildings. During World War II, many of the surviving mansions of the Victorian age were converted to rooming and boarding houses to accommodate the city's increased population. When building activity revived in the 1950s, these residences were the first to be demolished for new construction.

The new buildings were generally multi-story apartment buildings with large expanses of glass and balconies or three- to four-story stucco boxes. Examples of tall apartment buildings include 1900 and 2040 Franklin, and 1800 Pacific. Along Pacific between Gough and Laguna are examples of stucco apartment buildings constructed in the 1960s.

By the late 1960s the Haas-Lilienthal House was virtually the last remaining Victorian of its size in Pacific Heights. Realizing the importance of the house to the city's architectural heritage, Mrs. Laurence C. Stein, Mrs. James M. Gerstley and Mr. Ernest R. Lilienthal donated this grand Queen Anne residence to the then newly established Foundation for San Francisco's Architectural Heritage in 1973 "to be held in trust for the appreciation of present and future generations of San Franciscans." It was their intention that the house be "a vital part of community activities in San Francisco."

By the 1960s the Haas-Lilienthal House was virtually the last remaining Victorian home of its size in Pacific Heights....

The Haas-Lilienthal House will observe its one hundredth year in 1986-87. As the final survivor of the first generation of Pacific Heights mansions, it is unique. The Foundation, now solidly established, maintains the House for future generations and, working with its Pacific Heights neighbors, is committed to increasing the protection and appreciation of the extraordinarily rich architectural character of our neighborhood.
HERMAN C. BAUMANN

Herman C. Baumann probably designed more apartment buildings in Pacific Heights than any other architect.

Baumann was born April 13, 1890 in Oakland of German immigrant parents. His family moved to the Potrero district in San Francisco the following year, and Baumann lived there the rest of his life. Like many architects of the early twentieth century, Baumann had no formal academic training in architecture. He learned his trade through apprenticeships with architects Thomas Edwards and John Sexton, supplementing this with some courses at the San Francisco Architectural Club.

In 1921 he received his architectural license. Baumann worked for George Wagner Construction Company until 1925, when he opened his own office. In the following six years, Baumann designed over 500 apartment buildings in San Francisco, working with several important contractors, particularly Oliver M. Rousseau, Theodore C. Meyer & Sons, and the Epp Brothers.

Baumann invested most of his earnings during the 1920s in a reinforced concrete twenty-story apartment building at the southwest corner of Green and Leavenworth on Russian Hill. Completed in 1930, the building proved a financial disaster for him. During the Depression, Baumann remained busy with designs for alterations and additions.

During World War II, Baumann did approximately $5,000,000 in work for the Bureau of Yards and Docks of the United States Navy. After the war, he designed breweries, supermarkets and various industrial buildings, but relatively few apartment buildings. An exception, and virtually the last building Baumann designed before his death in 1960, was the large International Style glass and steel building at the northwest corner of Broadway and Franklin.

Most characteristic of his work are the cluster of 1920s apartment buildings at 1801 and 1845 Franklin Street, and 1950 Clay. The two buildings on Franklin replaced the Nathaniel P. Cole residence designed by Wright & Sanders and the P.N. Lilienthal house designed by Pissis & Moore. All three apartment buildings are of reinforced concrete construction with slightly projecting bays and minimal decoration. This decoration was concentrated almost entirely at the entrance and the cornice and was derived from a variety of sources: Baroque classicism for 1801 Franklin, Spanish Churriguera for 1845 Franklin and Art Deco floral for 1950 Clay.

Baumann also differentiated his buildings with ornate, often extravagant lobbies reminiscent of Hollywood stage sets of the 1920s and early 1930s. 1950 Clay Street features a good Art Deco example, and 1845 Clay exemplifies Baumann's work when he was in a romantic Spanish mood.

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Room layout in Baumann's buildings generally followed a standardized plan. Apparently, most of the apartments were efficiencies, defined at the time as a room or rooms with well beds serving a variety of functions. 1845 Franklin, for example, originally contained thirty "efficiencies with bedrooms," consisting of two main rooms (the bedroom and living room) with bay window, a breakfast room, kitchen and bathroom. A hall, two large closets and either one or two Murphy beds were standard. Since these efficiencies were designed for childless working couples or retired older people, they continue to accommodate well today's Pacific Heights population.

In spite of the large amount of work he did, Baumann remains almost entirely unknown to the general public. Fortunately, his son, John Baumann, who continues his father's practice, has maintained records on Herman Baumann's work.