

197

United States Department of the Interior
National Park Service

FEB 13 1989

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

RECEIVED
OCT 4 1988
OHP

1. Name of Property

historic name Westerfeld, William, House
other names/site number N/A

2. Location

street & number 1198 Fulton Street N/A not for publication
city, town San Francisco N/A vicinity
state California code CA county San Francisco code 075 zip code 94117

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>1</u>	<u>0</u> objects
			<u>1</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion the property meets does not meet the National Register criteria. See continuation sheet.

Kathryn Suetterli Signature of certifying official Date 2/9/89

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Shelvia Lynn Signature of the Keeper Date of Action 3/16/89

Entered in the National Register

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

Current Functions (enter categories from instructions)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Stick/Eastlake

Materials (enter categories from instructions)

foundation brickwalls weatherboard

roof asbestosother wood

Describe present and historic physical appearance.

On a hilltop street corner one mile west of San Francisco's City Hall, the Westerfeld House is a large, tall and narrow wooden dwelling with a square tower visible from a distance. It has a rectangular-plan bay window on each of three elevations, and the tower is located on the fourth, the midblock side. The exterior is heavily ornamented with cornice, quoins, brackets, pediments, dormers, multiple roof shapes, finials, urns, sunbursts, bosses, Corinthian columns, round or segmental-arched lintels, and generally the structure-identifying vertical moldings typical of the Stick Style. The interior is even more elaborate, with heavily paneled and carved wooden wainscot, mantel pieces, built-in cabinets, stair rail and other typical foci of ornament. The house possess a high degree of integrity; a garage addition predates 1912.

The building is a rectangular-plan balloon frame structure of two full stories, a high basement, full attic, and tower of one full additional story above the attic. Attic windows are concealed in the fascia. The facade (south side) is set back from Fulton Street, the west elevation is on Scott Street at sidewalk line, and the rear yard to the north is filled with a one-story, attached garage addition below the basement level. To the east, the mid-block side, the house virtually adjoins the one next door, after a notchback admitting light and air. Originally there was a garden here, but in 1902 a 25-ft. lot was split off, and the present next-door flats were constructed.* Siding is channel rustic wood boards laid horizontally, and below the rustic along the Scott Street side the brick foundation is covered with stucco. All windows are double hung.

The main roof is a low-pitched hipped shape extending just to the line of the walls. A few inches below its outer edge a bracketed pent roof extends beyond the walls. Each bay window extends upward into a clipped-gable dormer that rises above both pent and main roofs. The tower has a steeper hipped roof, a pent roof matching the main one, and, centered on each side above a pair of windows, a triangular pediment and simple, blind dormer. The crest of the tower and of each dormer is further extended and emphasized by a wooden and metal finial.

The exterior building fabric is largely unchanged. About 1901 the second owner added to the east elevation a jog which terminates below the main cornice and has a second-story window with surround that doesn't quite match the rest. Evidence for this change and its date are the style of the corresponding interior work, stylistic discrepancies on the exterior, a foundation-airing grill which now is on an inside wall, and the selling off of the garden. The same owner also installed the garage, supposedly for his Stanley Steamer. After his death in 1918, his descendants kept the house approximately the same for another decade. About 1928 to 1945 the house was a community center for Russian emigres, who did not make substantial changes. The house deteriorated about 1945-1969

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 7.1

Westerfeld House, San Francisco, CA

DESCRIPTION (continued):

when it was used as a rooming house and then a hippie commune. The owners 1969-1983, Daniel Ducos and William von Weiland, reconstructed the exterior stairs, added an inconspicuous door to basement units right of the main entrance, and built a new iron railing on top of the sidewalk bulkhead. A bed-and-breakfast occupancy roughly 1983-1987 produced the three concrete lions in front. There is a new garage door. The present owner has restored a few lost or damaged rooftop finials (using the remaining originals as patterns and surviving bases for placement), and has built new stairs to the garage and new decking on top of it.

The interior of the house is even more elaborate than the exterior. Its plan is similar to that of most San Francisco Victorian houses: on the main floor the hall leads straight back from the front door, which is on the midblock blind side of the house, and on the west (Scott Street) side are double parlor and dining room, with kitchen behind the hall and a service staircase next to it. For details of first-floor interior ornamentation, please see the accompanying photographs.

The basement was originally a ballroom, now converted to apartments. The second floor is bedrooms, the attic or third floor was originally servants and/or children's rooms, and the tower is a single room, about 11 x 14 ft. with a simple staircase filling out the square space. Height is 22 ft. to the rafters, and another 22 ft. to the top of the finial. The view from the tower room covers a 360° panorama. It has moldings similar to those elsewhere in the house, and built-in benches. Walls are plastered, but instead of a ceiling the whole interior of the roof trusswork is exposed.

Alterations of the interior began when the main staircase was extended out to the east about 1901, fitting into the new exterior work. This addition widened the hall and turned the staircase from a straight run into a three-legged flight beginning at a right angle to the front door axis; the first landing is only a step up from the main floor. Style of the balustrade, newell posts and staircase landing fit with the date of c. 1901. The interior sustained greater damage than the exterior during the 1945-1969 period. The owners 1969-1987 restored the house to single occupancy except for two basement units in place of the original ballroom. They removed the interior stairs to the basement, and cleaned up, repaired and restored most of the interior. A few poor remains of back parlor ceiling mural were painted over. The present owner has been meticulously restoring plaster, woodwork and hardware. The interiors of the two main floors and the tower room are intact as to floor plan, woodwork and plaster. There have been some plaster repairs (major in the back parlor), re-graining in the front parlor, fireplace repairs, and new Bradbury & Bradbury wallpapers throughout. The attic or third floor and the basement have sustained many changes.

* Sale in San Francisco Recorder's Deeds Book No. 1948 (old series), 155, 13 Feb. 1902. Next door construction contract in San Francisco Examiner, 30 March 1902, III, 5/1.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G N/A

Areas of Significance (enter categories from instructions)
Architecture

Period of Significance
1889

Significant Dates
1889

Cultural Affiliation
N/A

Significant Person
NA

Architect/Builder
Geilfuss, Henry

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Westerfeld House appears eligible for the National Register of Historic Places under Criterion C because it embodies the distinctive characteristics of a type and period of construction and possesses high artistic merit in its elaborate design, architectural quality and prominent hilltop location and tower. It is widely recognized virtually as a symbol of San Francisco's Victorian architecture. "One of the most picturesque examples of the Stick Italianate Villa is 1198 Fulton Street, the most imposing building in the area. . . . This enormous wood palazzo is the closest San Francisco equivalent to the Carson house in Eureka; both are exceptionally picturesque versions of the towered villa form, here seen in uncompromising Stick expression with the characteristic squared-bay window of the 1880s." (1) It has a high degree of integrity; the rear garage was added before 1912. It possesses some additional significance as probably the largest and most ornate house by prominent and prolific local architect Henry Geilfuss, and as the residence 1896-1918 of John Joseph Mahony, prominent local building contractor.

The house is recognized as local Landmark No. 135, legislated in 1981. It was rated in the highest category on both local citywide surveys, the Junior League survey published as Here Today in 1968 and the San Francisco Department of City Planning's Architectural Survey of 1976. It has been illustrated in twenty different publications, which are listed on the Continuation Sheets of Block 9, Bibliography. The HABS San Francisco County Projects include reference No. "31-119, Mahony residence, northeast corner Fulton and Scott," but it never became a full-fledged HABS listing, probably because no historic photograph was found. As a symbol of San Francisco Victorians, the house is pointed out on bus tours, the drivers know where to stop for the best photographs of it, it is shown in tourist publications, and there is a popular postcard of it (copy enclosed).

Construction of the house, from the framing on up, was announced in The California Architect and Building News in March 1889, at a cost of \$9,985, which was double or treble the cost of an ordinary speculative house at the time. That it was out of the ordinary for its time is further shown in the court order confirming sale of the house by the first owner's estate seven years later:

It further appearing to the satisfaction of the Court . . . that the premises aforesaid . . . is a large establishment to maintain which requires a much larger expense than said widow and her family can afford or than their means would justify and that it is also beyond the requirements and desires of the family . . . ;

See continuation sheet

9. Major Bibliographical References

Bloomfield, Anne, "Case Report," Landmark No. 135, San Francisco Department of City Planning. "Building Intelligence," California Architect and Building News, X (March 1889), 41.

Gebhard, David et al. Architecture in San Francisco and Northern California, Salt Lake City, 1985, Peregrine Smith Books, 93 (28).

Crocker-Langley. San Francisco Directory, 1908, 1980-1984.

Mahony Brothers. Book of Buildings: Illustrations of Buildings Built or Building during the Past 20 Months by Mahony Bros. [sic] of San Francisco, San Francisco, February 1908, F. L. Ebbets (photocopy at California Historical Society).

San Francisco Directory, various years and pages.

Siegel, James (owner of Westerfeld House), interviews June-July 1988.

See also list of publications with illustrations of Westerfeld House, continuation p. 9.1.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

San Francisco Department of City Planning

10. Geographical Data

Acreage of property 0.09

UTM References

A

1	1	0
---	---	---

5	4	9	7	4	0
---	---	---	---	---	---

4	1	8	1	0	5	0
---	---	---	---	---	---	---

Zone Easting Northing

B

--	--	--	--	--	--

--	--	--	--	--	--

--	--	--	--	--	--

Zone Easting Northing

C

--	--	--	--	--	--

--	--	--	--	--	--

--	--	--	--	--	--

D

--	--	--	--	--	--

--	--	--	--	--	--

--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description

The nominated property occupies Assessor's Lot 15 in Block 777, and is 37.5 x 100 ft. in size.

See continuation sheet

Boundary Justification

The boundary includes the entire city lot that has been historically associated with the property since the lot was subdivided in 1902.

See continuation sheet

11. Form Prepared By

name/title Anne Bloomfield
organization (consultant) date 1 August 1988, revised 1 Oct. 1988
street & number 2229 Webster St. telephone (415) 922-1063
city or town San Francisco state CA zip code 94115

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 8.1

Westerfeld House, San Francisco, CA

STATEMENT OF SIGNIFICANCE (continued):

and it also appearing that said premises are appraised herein at the sum of \$15,000, and are worth that amount, that therefore they are too valuable in proportion to the total value of said estate to be set aside as a homestead . . . (2)

The house is named for the owner who commissioned its construction and was, with his family, its first resident. William Westerfeld (c. 1843-1895), a baker and confectioner, had owned his business, in partnership or alone, since 1875. He had come to California at the age of 15 and had learned his trade from an uncle who had arrived earlier. He was born in Bremen, Germany, and belonged to several of San Francisco's German organizations. He was well respected in the community. The house at Fulton and Scott may have been the first one he owned, as his address had previously been changing every 2-3 years. The elaborateness of the house may represent both Westerfeld's prosperity at the time of construction and the traditional elaborateness of his major product, wedding cakes and other confectionery. (3)

Architect Henry, or Heinrich, Geilfuss (1850-c.1913, active c. 1876-c. 1913) was one of San Francisco's more prolific 19th-century architects. His listings in Snyder's Partial Index to the "California Architect and Building News" cover 18 pages, his paid biography was printed in a contemporary history book, and half a dozen of his works are recorded in Here Today. (4) Born and trained in Germany, he is known for other San Francisco Landmarks 824 Grove, 294 Page, and St. Mark's Lutheran Church, for packing company buildings at 1050 Battery and 55 Union, and for many residences such as 1367 Oak, 821, 829, 1040, 1048 and 1056 Fulton. The Westerfeld House is probably the largest and most ornate residence he ever designed.

The second owner of the house, John Joseph Mahony (c. 1843-1918), is significant as half of the Mahony Brothers (Jeremiah and John J.), major San Francisco building contractors from about 1875 to about 1909. Extrapolation from their occupations prior to their partnership suggests that Jeremiah, who was listed in directories as a carpenter, probably specialized in the structural part of their construction business; whereas John J. Mahony, who had been a gilder and then one of two partners in a firm that imported mirrors and picture frames, probably supervised the financial and sales aspects and perhaps also the interior finishing. Mahony Brothers played an important role in the rebuilding of San Francisco after the 1906 earthquake and fire, which has been described by Michael Corbett:

The reconstruction of San Francisco was an astonishing accomplishment to all who had seen the devastation--and to the country at large. By August 1907, a year and three months after the earthquake, 6000 buildings had been constructed and 3000 more were under construction. In three years, by 1909, the city was considered rebuilt. Although there were still vacant lots downtown, it was largely built up, including many large new buildings. The shells of the devastation were no longer in evidence, business could be carried on normally, and to the first-time visitor there was little that was likely to suggest the recent disaster. San Francisco was for the second time an instant city, but this time of a different order. Whereas

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8.2

Westerfeld House, San Francisco, CA

STATEMENT OF SIGNIFICANCE (continued):

20,000 people arrived on a barren peninsula in one year in 1849, this time a thoroughly modern city of skyscrapers arose out of the ashes--from devastation to a city of prominence in three years. (5)

To this reconstruction the Mahony Brothers contributed the construction of at least 20 major buildings, for which they were the building contractors. They built office buildings, banks, and hotels. Ten of their downtown buildings are rated 'A', the top category, in the Splendid Survivors survey of downtown buildings: the St. Francis and Palace Hotels, the Bank of California, the Italian-American and Mutual Savings Banks, the Phelan, Flood and Grant Buildings on Market Street, the Head Building on Post, and the Adam Grant building on Sansome. Three more are rated 'B'. The quality of their buildings is demonstrated by the fact that only four of the 20 have been demolished or altered beyond recognition. The outstanding architects with whom the Mahony Brothers worked included Albert Pissis, Bliss and Faville, William Curlett, John Galen Howard, and Lewis P. Hobart. (6)

There is no body of research on other contractors of the 1906-1909 reconstruction period. Construction of the 9000 buildings cited above demanded many builders, but most of them were fully occupied with the 2- to 3-story frame residential buildings that constituted the bulk of the 9000 structures. Among the approximately 340 contractors listed in the 1908 San Francisco Directory, only 27 were listed in large type as general contractors, and probably not all of the 27 were capable of erecting major downtown buildings like those of the Mahony Brothers. Two others do stand out: Thompson-Starrett Company of New York, known to have constructed one A-rated building, three B-rated and two demolished (the Royal Globe Insurance, Luning, Sherman Clay and Charles H. Schmidt Buildings) of complexity similar to those of the Mahony Brothers; and Healy-Tibbitts Construction Company, which began as bridge builders before 1890 and are known to have worked on two buildings rated A in the Splendid Survivors survey, three rated B and one C (the Phelan, Adam Grant, Gunst, Tillman & Bendel, Levi Strauss and Drexler or Garfield Buildings), plus the Southern Pacific Hospital outside downtown. Some of their contracts were for fireproofing only; the Fuller, Phelan and Adam Grant Buildings had both Healy-Tibbitts and Mahony Brothers as contractors. (7)

Outside the San Francisco reconstruction context, Mahony Brothers were the contractors for such significant buildings as the Hearst Mining Building on the University of California's Berkeley campus, C. W. Dickey's Oakland Bank of Savings, and the Flood and Grant mansions at 2120 and 2200 Broadway, San Francisco. (8) Their partnership was first listed in the San Francisco Directory of 1875, and within five years they had won a \$50,000 contract for a 24,000 sq. ft. brick wine depot on Bryant Street. (9) In 1883 came their first \$100,000 contract, to build a 3-story brick powerhouse at Sutter and Polk for the Sutter Street Railway's cable car lines. (10) Other major contracts included the Murphy, Grant & Co. Building at the northeast corner of Market and Jones in 1884, and the 1885 St. Dominic's Church. (11)

John J. Mahony's relation to the Westerfeld House is that he bought it in 1896 from William Westerfeld's estate, moved in immediately, remodeled the staircase, and lived

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 8.3

Westerfeld House, San Francisco, CA

STATEMENT OF SIGNIFICANCE (continued):

in the house both during his firm's participation in the post-fire reconstruction of San Francisco and until his death in 1918. (12)

Westerfeld House was the home of the Russian Club of San Francisco, a social center for emigres, during the 1930s. Their scrapbook, now in possession of the Russian Center on Sutter Street, contains snapshots taken in both parlors, the hall, the ballroom with a billiards table, and another room.

The house may some day become significant also for some of its tenants in the "hippie" era of the 1960s. Tom Wolfe described the building as the house of an early commune (1965-1967) called the Calliope Company, led by Bill Tara, an actor who brought in CORE (Congress Of Racial Equality) worker Paul Hawken, plus Michael Laton, Jack the Fluke, and others. They called the house "The Russian Embassy," doubtless a reflection of the Russian Club. In 1967 Tara's commune was evicted by a hopeful new owner, who replaced them with Kenneth Anger. Underground cinema producer of such films as Scorpio Rising, Inauguration of the Pleasure Principle and The Acid Test, Anger was also interested in magic and satanism, and he brought in Anton LeVey, head priest of the Church of Satan. Anger filmed The Invocation of My Demon Brother in the Westerfeld House in 1969; its sound track is by Mick Jagger of The Rolling Stones. Another inhabitant at this time was Bobby (Robert Kennet) Beausoleil, of the rock groups "The Magic Powerhouse of Oz" and "The Orkustra." Beausoleil became a member of the Manson Family, probably introduced its leader Charles Manson into this house, and is now in prison for the murder of Gary Hinman in connection with the Manson Family murders. This second group was in turn evicted in 1969 by new owners who proceeded to begin rehabilitation of the house. (13)

1. Olmsted and Watkins, Here Today: The Historic Sites Project of the Junior League of San Francisco, 123.
2. San Francisco Recorder, Deeds Book 1691 (old series), 117, recorded 16 April 1896.
3. "An Active Career Ended: Death of W. Westerfeld," San Francisco Daily Morning Call, 19 February 1895, 5/2.
4. Snyder, John, M.A. Thesis, University of California, Davis, 1975, I, 139-157. The Bay of San Francisco, Chicago, 1892, I, 532. The California Architect and Building News (hereafter CABN) X (September 1889), Supplement.
5. Corbett, Michael, Splendid Survivors, San Francisco's Downtown Architectural Heritage, San Francisco, 1979, California Living Books, 32.
6. Mahony Brothers, Book of Buildings: Illustrations of Buildings Built or Building

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8.4

Westerfeld House, San Francisco, CA

STATEMENT OF SIGNIFICANCE (concluded):

during the Past 20 Months by Mahony Bros. of San Francisco, San Francisco, February 1908, F. L. Ebbets (photocopy at California Historical Society). Corbett, Splendid Survivors, 161, 85, 196, 209, 85, 88, 92, 151, 215.

7. Crocker Langley, San Francisco Directory, 1908, 1980-1984. Architect and Engineer, 6/2 (September 1906), 72. ---, 14/3 (October 1908), 48-56. Edwards Abstracts from Records, 16 May 1908, 11, 17 and 18 June 1908.
8. Mahony Brothers, Book of Buildings. CABN, XXI (July 1900), iv.
9. CABN, I (June 1880), 60/2 (demolished).
10. CABN, IV (January 1883), 16/1. George Hilton, The Cable Car in America, Berkeley, CA, 1971, Howell North Books, 187, 190-191 (burned 1906).
11. CABN, V (August 1884), 154/1 and VI (April 1885), 71/1 (both destroyed 1906).
12. San Francisco Recorder, Deeds Book 1691 (old series), 117. San Francisco Directory, passim. San Francisco Examiner, 15 February 1918, 4/8 and 17 February 1918, 9/4.
13. Tom Wolke, The Electric Kool-Aid Acid Test, Bantam, 1986, reprint of 1968, 316. Millie Robbins, "On the Road to Recovery," San Francisco Chronicle, 12 June 1967, 24. "The Hippies," Horizon, X/2, 6-7. Charles Perry, The Haight-Ashbury: A History, New York, 1984, Random House/Rolling Stone Press, after 116. Kenneth Anger, The Invocation of My Demon Brother, 1969.

United States Department of the Interior
National Park Service

RECEIVED
OCT 25 1988
OHP

National Register of Historic Places
Continuation Sheet

8

8.5

Westerfeld House, San Francisco

Section number _____ Page _____

ADDENDUM TO STATEMENT OF SIGNIFICANCE:

The Westerfeld House is architecturally significant because it embodies the distinctive characteristics of a type and period of construction and possesses high artistic merit. It fits much of Whiffen's descriptions of the Stick and Eastlake Styles: "Stick Style buildings have tall proportions with . . . roofs frequently of complex plan and irregular silhouette; the eaves are of considerable projection and are supported by large brackets. . . . Walls may be faced . . . with horizontal clapboards having an overlay of other boards . . . that suggest or symbolize the unseen structural frame." "Most Eastlake buildings would be classifiable as Stick Style or Queen Anne if they were not transmogrified by a distinctive type of ornament. This ornament is largely the product of the chisel, the gouge, and the lathe (and thus fundamentally different from the two-dimensional gingerbread of the scroll saw). Curved brackets are placed wherever curved brackets will go. . . . Borrowings from furniture include knobs of various forms. . . ." * This house is highly unusual or possibly unique among San Francisco Stick/Eastlake residences in many ways: 1) it possesses a tower; 2) the tower is taller on the outside and more spacious within than Queen Anne towers on residences; 3) the building is fully ornamented on three elevations, not just one or two; 4) the interior spaces are unusually large, with ceilings higher than average; 5) the interior woodwork on the main floor is very ornate and very intact; 6) the hilltop site and the tower make it a conspicuous feature on the cityscape; 7) the location, on hilltop at street corner opposite a park, makes it highly photogenic as a single building; 8) the quantity and variety of its ornament delight the eye with continual discoveries; and 9) the twenty-year-old rating by the Junior League Survey remains unchallenged, that "this enormous wood palazzo is the closest San Francisco equivalent to the Carson house in Eureka." ** Yet the immense quantity of fanciful ornament is put to the service of a beautifully balanced composition. Horizontals carry across the prevailing vertical. Projections here balance tower there. Areas of heavy ornament contrast with voids and plain siding; All is in order. No wonder it has become a symbol of San Francisco's Victorian architecture!

* Marcus Whiffen. American Architecture Since 1780, A Guide to the Styles, Cambridge, MA, etc. 1981, MIT Press, 109, 123.

** Here Today (see note 1), 123.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 9.1

Westerfeld House, San Francisco, CA

MAJOR BIBLIOGRAPHICAL REFERENCES: Publications with Illustrations of Westerfeld House

Baer, Morley, Elizabeth Pomada and Michael Larson. Painted Ladies, New York, 1978, Dutton, 47.

Bruce, Curt (photos) and Thomas Aidala (text). The Great Houses of San Francisco, New York, 1976, Knopf, dust jacket and 95.

City of San Francisco, 10, 29 (27 January 1976), cover.

Lewis, Taylor B. (photos) and Peg. B. Sinclair (text). Victorious Victorians: A Guide to the Major Architectural Styles, New York, 1985, Holt Rinehart Winston, 28.

Madden, Diane. All About Old Buildings: The Whole Preservation Catalogue, Washington, D. C., 1985, The Preservation Press, 291.

Moss, Roger W., and Gail Caskey Winkler. Victorian Exterior Decoration, New York, 1987, Henry Holt, 12.

Naverson, Kenneth. West Coast Victorians, Wilsonville, OR, 1987, 86-87.

Olmsted, Roger, and T. H. Watkins. Here Today: San Francisco's Architectural Heritage, San Francisco, 1968, Chronicle Books, 123.

Olwell, Carol, and Judith Lynch Waldhorn. A Gift to the Street, San Francisco, 1976, Antelope Island Press, 72.

Perry, Charles. The Haight-Ashbury: A History, New York, 1984, Random House/Rolling Stone Press, after 116.

Pomada, Elizabeth, and Michael Larson, photos by Douglas Keister. Daughters of Painted Ladies, New York, 1987, Dutton, 137.

Robbins, Millie. "On the Road to Recovery," San Francisco Chronicle, 12 June 1967, 24.

Rooney, William F. Practical Guide to Home Restoration, New York etc., 1980, Van Nostrand Reinhold, 81.

Smith Novelty Co. San Francisco: America's Favorite City, Emeryville, CA, 1981, Mike Roberts Color Productions, 42.

---. San Francisco, Australia, c. 1987, Colorscan, 38

Snyder, Don (photo). "The Hippies," Horizon, X/2, 6-7.

Sunset Magazine, 1 October 1985, 66.

See continuation page 9.2.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 9.2

MAJOR BIBLIOGRAPHICAL REFERENCES: Publications with Illustrations (cont.)

Vail, Wesley. San Francisco Victorians, Sebastopol, 1978, Wabash Press, 75.

Woodbridge, Sally B., and John M. Woodbridge. Architecture San Francisco: The Guide, San Francisco, 1982, 101 Productions/American Institute of Architects San Francisco Chapter, 104.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number Photos Page P.1

Westerfeld House, San Francisco, CA

PHOTOGRAPHS

Westerfeld House
San Francisco, California
Photographs 1-13 by Jeffrey Leiphart, PhD
June 1988
negatives 1-13 with Anne Bloomfield

Photo 1. (174-18A)
Fulton Street elevation and surroundings, looking north from Alamo Square Park.

Photo 2. (174-17A)
View, looking north along Scott Street

Photo 3. (174-21A)
West and north elevations, looking southwest from Scott Street.

Photo 4. (174-22A)
Facade details.

Photo 5. (174-0A)
Main hall, looking north from front door.

Photo 6. (174-1A)
Staircase, looking northeast from front door.

Photo 7. (174-2A)
Front parlor mantelpiece, looking west from hall.

Photo 8. (174-8A)
Front parlor, bay window detail.

Photo 9. (174-6A)
Front and rear parlors, looking north from bay window.

Photo 10. (174-4A)
Rear parlor, built-in cabinet, looking east.

Photo 11. (174-7A)
Dining room with built-in sideboard, looking south.

Photo 12. (174-11A)
Rear staircase.

Photo 13. (174-23A)
Tower details, looking south from main roof.

See continuation sheet P.2.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Photos _____ Page P.2

Westerfeld House, San Francisco, CA

PHOTOGRAPHS (cont.)

Photo 14. (commercial postcard)

Photo copyright by Smith Novelty Co.

Date, mid-1980s

Negative with Smith Novelty Company, 460 Ninth Street, San Francisco, CA 94103;
printed in Australia by Colorscans.

Westerfeld House on left, looking north from Alamo Square Park.

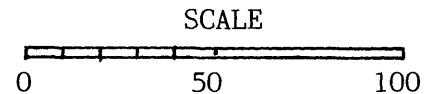
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

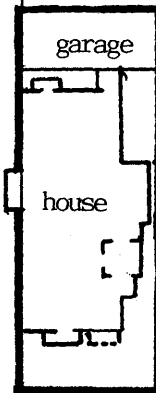
Section number _____ Page ___ Sketch Map

Westerfeld House, San Francisco, CA
1198 Fulton St.

San Francisco County



SCOTT
STREET



1198

FULTON STREET

ALAMO SQUARE PARK