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OUTSIDE ON DRIVEWAY

William Haas was a prosperous San Franciscan in the wholesale grocery business. Born in Bavaria in 1849, he immigrated to America in the 1860's, married Bertha Greenebaum in 1880 and had three children, Florine, Charles and Alice.

In 1886, he built this house which combines elements from two architectural styles popular in the late 1800's. The rectangular bay window is typical of the San Francisco Stick style and the Queen Anne style is seen in the gables, varied shingles (fish scales), art glass, the great round tower and witches cap, the carved floral decoration, and the round bay window on the second floor. Notice the illusion of height created by the tall windows on the first floor, shorter on the second and even smaller on the third. The ceiling of the first floor is almost 14' and the second floor is a foot shorter.

Built at a cost of \$18,500. plus \$13,000. for the land, the house boasts 24 main rooms, 7½ baths, with approx. 11,500 sq. ft. excluding the wing. The tower is 67' high. Architect was Peter R. Schmidt.

The floor plan is similar to the typical Victorian Row House and reflects

the periods formal social attitudes.

In 1898, a major remodel extended the second parlor, adding the only wood burning fireplace. At that time Mr. Haas purchased the lot adjacent to the house for \$14,000. The house, which was a twin to the one left of the driveway, probably built around 1891, was removed. Notice the contrast in styles.

The garage and living quarters above, were added when Charles Haas, William's son, died in 1927, leaving his two small children. They moved in with the family and lived in this wing with their Nanny. The wing is connected to the main house by a hall at the corner of the house. The family spent time in Europe during the construction of this wing.

ATTIC and TURRET

2

The attic contained three large bedrooms for the cook and maids, and a spacious redwood-panelled playroom. There was also storage space.

The attic now houses offices of the Foundation for San Francisco's Architectural Heritage.

The turret has two sash windows ten feet up from the floor. This was just an elaborate ornament to be seen from the street.

FRONT PORCH

3

Until 1906, Van Ness Ave. was a wide fashionable street where one would stroll or drive on a Sunday afternoon. Men wore suits, stiff collars, high silk hats and carried a walking stick. The women wore high neck dresses or blouses w/long skirts, bustles, hats and a parasol or umbrella.

The Gray Marble stairs originally had no handrail, it was added later.

Mosaic Tiles on the porch have a Greek Key design and were laid by Italian workman. Both Gas and Electricity were installed when the house was built, however, the Ornate Iron & Glass lights on either side of the doorway are electric and were added later.

Storm doors slide to close, indicating the family is not receiving guests.

The vestibule woodwork is redwood painted to resemble woodgrain (woodgraining) creating a transition to the interior of the house.

The front doors are simulated oak w/beveled crystal.

Only friends and family or other important guests would use this entrance.

Servants and tradesmen with deliveries would use the side gate around to the kitchen door.

ENTRY HALL

4

In the 1880's when you paid a call, the Parlor doors would be closed. One would leave a card indicating your purpose by turning down a corner.

The Entry Hall and Staircase Hall are divided by an Archway & both halls are encircled by 5 foot high Golden Oak. The Wallcovering is simulated leather.

A simple Classical Column w/Ionic Capital rises from the first Newell Post.

Originally there was a Fireplace on the north wall and probably removed in the 1898 remodel.....Architect - Fran Van Trees.

The Jacobean style Oak Table & Armchair are American made, 1880's

The tall case Clock is German made, 1880's and rather whimsical in style.

The Portrait in the corner of an Old Woman was painted in Munich, 1893 by Joe Greenebaum (Bertha Haas' brother) He also painted the California Seascape above the Deacons Bench & the Grove of Oaks above the Gothic style oak chest

The corner sofa is late Victorian or Edwardian.

Brass Electrolier is original to the house, 1880's is gas & electric

The Carpet is an Afghanistan Balouche

Wicker & Riveted copper wastebasket by Dutch coppersmith - Dirk Van Erp, 1880

Vase on table is Japanese bronze

Dirk Van Erp (1860-1933) a native of Holland who settled in San Francisco in 1886 and worked as a coppersmith in the Mare Island Shipyards. He later worked full time as an artisan in his own shop.

FRONT PARLOR

5

A formal room used for entertaining guests, the parlor was remodeled in 1898. The architect Frank Van Trees updates original architecture by adding the refined classical cornice of Egg & Dart molding, dentils, and Greek garland of laurel leaves entwined with a ribbon, a favorite touch of Queen Anne and later Classical Revival houses.

Wood used in this room is mahogany, notice solid wood doors to match room. Fireplace w/Sienna marble, acanthus decoration, modified Ionic columns. The landscape painting of cattle by William Keith hangs above mantel and is flanked by a pair of Chinese porcelain famille noire vases of the Ch'ing Dynasty. Brass lemon drop andirons are dated between 1790 and 1820.

Principal pieces of furniture are American-made copies of European designs: between 1880-1900. The exception, a Louis 15 style platte library table made in Paris, 1890's. Marquetry is holly, boxwood and rosewood w/gilded bronze. Needlepoint on the Chippendale-style chairs was done by Bertha Haas, The Spanish Papelera on a puente stand is painted walnut from the 17th century and was a gift from Florine&Edward Bransten to Alice&Samuel Lilienthal on their 25th wedding anniversary in 1934.

In 1886, wall to wall carpet was popular but floor detail suggests that an area rug was intended. This Heriz Persian carpet, 1900's is a donated replacement for original.

Aeolian electrical reproducing Grand Piano in the corner reproduces the dynamics and accent of the original recording unlike the player piano that plays only the notes.

Above the piano hangs a portrait of Samuel Lilienthal's grandfather, Dr. Samuel Lilienthal, a N.Y.State Homeopathic physician. Canvas is signed W.J. McCloskey, 1886.

Oval pie-crust table is mahogany.

Metal floor lamp is Art Nouveau.

William Haas' funeral rites were held here in 1916.

Madeleine Haas Russell was married here March 8, 1946. (Charles' daughter)

William Keith was a prominent turn-of-the-century artist in San Francisco. He was trained in Munich and most of his works were California landscapes with a European flavor.

Used by the family, this room is less formal, warmer and has the only wood-burning fireplace in the house. It is faced w/Numidian red marble mined near Alexandria, Egypt. The brass penny feet andirons, firescreen, woodbox and tool set were late-Victorian pieces.

Red slipper chairs, rolled back armchair & sofa are a matched Edwardian set, note the matching oak feet.

Empire-style mahogany circular library table holds photo of William Haas II, who died at age 27 in 1943. (Charles son)

The flip top card table is a Louis 16 style w/marquetry on the surface. The family remembers the table tops in this room and throughout the house draped in rich brocades w/large arrangements of flowers.

This Rococo Revival laminated rosewood chair made in the 1850's in the style of John Henry Belter of New York City. Belter died in 1863.

Woodwork is California redwood probably added during the 1898 remodel. An article from 1887 reports the back parlor was tinted in terra cotta and finished in black walnut. The wallpaper is grasscloth and came later.

Brass lamp w/green&beige paper cutout floral pattern Victorian shade by sofa.

Nest of mahogany Hepplewhite style tables next to sofa.

The brass light fixture overhead matches the four wall sconces date 1900.

Small Centennial Shield Back Hepplewhite style side chair dates 1870's.

The red Persian Mahal carpet was woven about 1900.

Landscape in gilt frame above flip top table is by GUISEPPE CADENASSO (1858-1918) who came to California at age 9. He began sketching on the walls of Coppas Restaurant in San Francisco while waiting tables. From 1902 until his death, he was professor of art at Mills College in Oakland.

Florine married Edward Bransten in this room 9/24/1903

Alice married Samuel Lilienthal here 11/3/1909

As we move into the dining room, notice the rise in the floor between rooms.

This would prevent drafts when doors were closed.

In the early days, the sliding doors would be closed until it was time for dinner. Family dinners were the central event of the family's life.

The Golden Oak dining room set, sideboard & server w/lion masks is a revival of a furniture style in England in 1720 to 1735. Table has 9 leaves and extends the length of the room. The needlepoint on the chairs was done in 1976 by family members & friends. The design was inspired by the Mahal carpet in the second parlor. The backs of the chairs retain original brown leather. Wallpaper imitates embossed Spanish gilded leather and Woodwork has been grained to imitate oak. It was typical during all Victorian period building to simulate costly materials with clever imitations.

Fireplace is faced w/Italian green serpentine marble flanked by brass griffen andirons. The mantel is solid oak. The French bronze gilt revival-style clock & candelabra set was made about 1880. It used to sit on mantel in the front parlor.

The oak beamed coffered ceiling was added shortly after the house was built. In the Bay Window stands an oak gateleg table. On the table is a Russian Samovar madenear Moscow in 1870. Used for making and serving tea.

Carpet, purchased in 1979, is an Oushak from Turkey and is about 50 yrs. old. Built in cabinet contains:

4 painted Bohemian glass cups w/beaded cut-glass saucers

A Greek key design gold-rimmed white limoges plate

Meissen-style barber basin and dish made by Gumps for Alice Lilienthal

4 blue bordered Anglo-China (England) plates & 4 tripod glass cups w/gold

2 pierced creamware plates, a brown & white "millenium" platter

A painted Bohemian blue glass ice cream bowl, painted glass cup

On Sideboard is a silver Reed & Barton coffee service and an 1883 F.B.Rogers coffee server.

12 gold Venetian goblets w/faceted crystal stems and gold painted Bohemian glass goblets and cups are on shelves.

The cooper and brass electrolier w/etched glass shades & 4 wall sconces

Originally this room was a library or study but with changing lifestyles it was eventually used as a room where young children and servants took meals. Wainscot is walnut. The furniture, also walnut, is late 19th century Eastlake style. Dual purpose furniture was popular in Victorian times. In fact, this room became Mr. Haas' temporary office when the 1906 earthquake destroyed Haas Brothers' offices downtown. The family relocated to the Berkeley hills for a year during this time.

The electrolier, w/Art Nouveau vaseline glass shades, is not original but is from the same period. Note the rosette on the ceiling.

An interesting feature of this room is this window which is actually a jib door that opens to the back porch & garden. Found abundantly in the south, this door is very rare to San Francisco.

A house of this size required a staff of servants; a cook, waitress, maid, laundry man, governess and a part-time gardener and chauffeur. Instructions for servants are posted on the wall.

Framed list of names are volunteers who worked on dining room chairs. It took a year to complete the project.

Glass enclosed shelves on wall were probably intended for books but now display

a pink & white Bohemian Tea Set w/ Schlaggenwald mark (one of the oldest porcelain manufactories in Austria)

Light fixture donated by Mr. Gabriel Sheridan. He also donated the shades in the other fixtures of the house.

Frances (Alice & Samuel's youngest child) does not remember glass shades on fixtures.

It was mainly used for servicing the dining area w/cabinets for linens, dishes

The sink area for clean up has original chicken wire tile floor.

Bread Warmer

On the shelf in the corner is a Pastuer Jug. After the earthquake, the quality and availability of safe water was a concern. This jug was filled with purified water. Exactly how this was achieved is not certain.

KITCHEN

10

The Magic Chef stove dates from the 1920's and replaces the original:

The marble top table was used for pastry making, the Bentwood chairs are Vienna Cafe style.

There is soapstone around the original sink.

The doors on the west wall lead to the back garden and to the food pantry and coldroom. With no refrigerator, groceries were delivered to the back door every day.

Displayed in the kitchen cupboard are spice & condiment jars made in Germany.

Pre-war liquor bottles w/family owned company labels, Trupak, Cyrus Noble and Crown Distilleries. Samuel Lilienthal joined the Haas family business.

5lb MJB coffee can initials stand for Max Joseph Brandenstein (later changed to Bransten) was the brother of Edward Bransten who married Florine Haas. Edward was a World-renowned Tea Taster.

On the wall is the call system or enunciator.

The laundry chute is behind small door, now housing fire extinguisher.

Wainscot is tongue and groove.

The brown wallcovering is called Lincrusta-Walton and is made of cork and wood pulp. It came in rolls and was soaked in water for several hours before installation. Unfinished looks like embossed cardboard but was usually varnished. It was used on stairway walls because it is highly wear resistant.

An elevator was installed in this hallway in 1921. It is in working order but not used at this time.

Jacobean style Oak Deacons Bench or Box Settle

Oak-encased Pump Organ w/ivory keys by Story & Clark of Chicago

Eastlake style Honduran Mahogany Platform Rocker

Dinner Bell on west wall

Kurdistan (Persian) runner w/natural dyes is 100 yrs old

Axminster carpet on stairs replaced worn out carpet in 1978

Evidence of the damage caused by the 1906 Earthquake is seen in the wallpaper on the north wall above the stairs.

Portrait at the top of the stairs is of Rosalie Greenebaum (Bertha Haas' mother) painted by Joe Greenebaum.

Etched glass-paned door at the end of the hall separated the adults quarters from the childrens.

Hall is trimmed with redwood painted to simulate oak.

The painted cowhide trunk is called a baul trunk, and came from China as part of the Mexican ranch trade of hides for foreign goods.

Two Sheraton "Grecian" chairs w/sabor legs flank trunk.

The engraving of Roman ruins near Tivoli is by Francesco Piranesi who died in Paris in 1810.

This room was used by Bertha Haas' maid and connected to the master bedroom. In later years, it was used as a sewing room.

Dollhouse belongs to Elizabeth Lilienthal Gerstley.

Other furniture is on loan.

This room was the master bedroom for Bertha and William Haas until his death in 1916 and then Bertha converted it into a sitting room.

The portrait over the Mexican Onyx mantel is of William Haas. It was painted after his death by Clark Hobart. Photographs on mantel are Bertha Haas and Charles Haas. The Opium Box is from Hong Kong, the family traveled alot.

Art Glass panels are set above windows in the rounded bay.

Beside settee is a Japanese bronze vase converted into a lamp. The amber glass shade is signed by Tiffany Studios.

18th century Chinese Coromandel Screen depicts a Mongol war scene on one side and a palace garden scene on the other. It was donated by heirs of the Sloss family, cousins of the Lilienthals.

The door next to the screen led to Mr. Haas' cedar-lined closet. Mrs. Haas' closet was at the end wall in the bathroom.

Alice Lilienthal wove the yellow fabric used to upholster the rolled-back armchairs and the 1860s Victorian rocker. The Greenebaum family were in the weaving business in Germany.

When leaving this room, notice the brass hardware, doorknobs, hinges, etc.

Tub and tiles are original.

The gas burner in the alcove was used for heating curling irons or for warming food or broth.

The bidet is a European feature rarely seen in this country.

Shower head looks rather medieval.

Originally used as the sitting room for the master suite, this room also has Art Glass over the windows.

Fireplace is faced w/green ceramic tiles.

9 piece oak bedroom set was designed by the Paine Company of Boston in 1903. The simpler Arts and Crafts style is very different from the furniture favored by the Victorians. This furniture belonged to Alice and Samuel Lilienthal and was in another bedroom until the death of Bertha Haas and then moved into this room and used by the Lilienthal girls. Wallpaper was added during this change.

Framed marriage license is that of William and Bertha Haas.

Framed swatch of silk is part of the dress in the wedding trousseau of Isabella Sloss Lilienthal, Samuels' mother, who married Earnest Lilienthal in 1876.

Twin beds did not exist much before 1900.

The main room of the basement was used as a ballroom and for large family dinners and parties.

Raised area in corner was a musicians alcove and for performing children. Fireplace mantel is redwood w/classical details.

Rear basement held laundry room and room where Chinese laundryman lived. There are several other storage rooms etc.