

Pflueger, Timothy L., House
Name of Property

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County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

LATE VICTORIAN: Queen Anne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Built in the Italianate style in 1887, Pflueger House in the Dolores Heights neighborhood of San Francisco is two stories over a basement with an attic under a shallow pitched roof. Only the front façade is visible to the public. The building was altered circa 1903 by the addition of some Queen Anne features and extensions at the front and back of the building, in 1915 by modification of the rear extension, and in 1945 by a minor change in the first floor front fenestration. Constructed as a single family dwelling, the west facing house was divided into two flats in the mid-1980s. Despite alterations to the rear of the house and some interior features, the house retains all aspects of historic integrity.

Narrative Description

Setting

Based on the building's architectural consistency with the neighborhood, the local South Mission Historic Resource Survey identified the building as a contributor to the Horner's Addition East Historic District (**Figure 1**). The survey also identified the house as an individual resource,

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eligible for the National Register of Historic Places and California Register of Historical Resources. That survey does not mention Pflueger.¹

Exterior

The front façade faces west along the sidewalk that runs along Guerrero Street. About five inches of the concrete basement wall is visible at the front of the house; it is floated smooth and painted to look like the rest of the first-floor façade. There is a basement window, 3' x 9", under the entryway, not visible from the street. The area under the entryway and down four steps—used to store bins for recycling, trash, and compost—is also not visible from the street. Three barred windows to the basement are visible along the sidewalk (**Photos 1-6**).

On the first floor, on the left side of the façade as one faces the building, are two entry doors, one to the first floor and one to the second floor. They are reached up a short flight of steps that leads to a recessed porch (**Photo 7**). On the right side of the first floor are three side-by-side windows. The first-floor façade is covered by shiplap siding. On the second floor, there is a single window on the left and a Queen Anne style bay on the right, with four windows. The second-floor façade is of cove siding. A false-front parapet runs the length of the façade.

The north façade is not visible from any side. About four feet of the south façade is visible from Guerrero Street (**Photos 3, 6**).

Although the South Mission Historic Resource Survey by the San Francisco Planning Department estimates that the house was built in 1875, evidence from *California Architect and Builder News* identifies construction in 1887 for John Bell, a plumber, who lived there until 1902 when he sold it to August Pflueger, Timothy Pflueger's father. The contractor was George Houston, a prolific builder in that area, who may have also been the architect. The 1899 and 1900 Sanborn maps indicate that the front of 1015 Guerrero Street was originally aligned with that of its neighbor to the south, 1017, and like 1017, had a flat front.

A comparison of the 1899 and 1900 Sanborn maps with those for 1904 and 1914, as well as an examination of the floorboards and basement walls, indicates that by 1904 the front of the building was extended toward the street by about four feet and a bay window was added on the second floor. The three-sided, Queen Anne style bay would have been typical then. The brackets at the entrance, also more typical of Queen Anne style, may also have been added then. The first-floor fenestration was also changed at that time, to increase the amount of light entering the ground floor. Ads in the *San Francisco Examiner* for sale of the house in 1900 (when apparently it did not sell) and 1902 fail to mention any recent remodeling, so it seems likely that the changes—adding space at the front of the building, adding the bay window to the second floor, and adding a large window on the first floor—were undertaken after the building was purchased

¹ San Francisco Planning Department, *South Mission Historic Resources Survey: Historic District Description: Horner's Addition East*, online at https://sfplanninggis.org/docs/CalRegDistricts/Horners_Addition_East_comp.pdf (accessed April 1, 2022). The survey report does not specifically cite National Register criteria. The brief descriptions of the buildings deal only with architecture, so the implication is that district eligibility is based solely on Criterion C.

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by the Pflueger family in 1902 and before publication of the 1904 Sanborn map, to accommodate August Pflueger's tailor shop at street level and the six Pflueger boys in the family's quarters above.²

A comparison of the 1900, 1904, and 1914 Sanborn maps (**Figures 2, 3, 4**) indicate that the building had been extended at the rear between 1900 and 1904. It seems likely that the rear extension was done at the same time as the front extension. The 1914 Sanborn map seems to show a somewhat different configuration for the rear extension.

In 1915, a building permit was issued for a new kitchen and porch on the first floor at the rear of the house and a new bathroom on the second floor. The 1915 kitchen was converted to a bedroom at an unknown date, as identified on the floor plan (**Figure 5, Sketch Map/Photo Key: Interior**). The 1915 permit was issued to T. L. Pflueger and identified the architect as T. L. Pflueger.³

The only photograph located from the time Timothy Pflueger lived in the house dates from circa 1930 (**Figure 6**). Behind the Ruane family, who lived at the corner, "A. Pflueger" is visible on the window awning, enlarged in a detail of that photo (**Figure 7**).

In 1945, twelve years after the death of August Pflueger and the closing of his tailor shop, Timothy Pflueger received a second permit, listing himself as both architect and owner, for the purpose of removing the existing plate glass window in the living room and installing new framing, frames, and sash, creating the existing configuration of three side-by-side windows.⁴ The last city directory to show a member of the Pflueger family in the house is that of 1945-46. A January 25, 1974, photograph from the San Francisco Assessor's Office shows the full front façade, including the first-floor windows installed under the 1945 permit (**Figure 8**). After the window change, removal of the canvas awning appears to be the only other change to the façade before 1974.

Two changes to the front façade are evident since 1974. The front entry was changed from one door to the main floor to two doors—one each to the first floor and second floor—and a corresponding change to extend the porch in front of the second door (**Photo 1**). Grates were placed over the basement windows.

The sides of the building are not visible from the street except for about four feet at the front of the south side. Part of the sides of the building are visible from the back yard and from the neighboring yard to the south. Except for the small portion of the south side at the front, the sides and rear area not visible from any public thoroughfare, either Guerrero or Alvarado, the east-west street to the south.

² *South Mission Historic Resources Survey*, op. cit.; *California Architect and Builder News*, January 1887; *San Francisco Examiner*, classified ads, May 6, 1900; September 21, 1902; Sanborn maps, 1889, v. 3, 80L; 1900, v. 6, 638; 1904, v. 6, 638; 1914, v. 7, 716.

³ Permit, March 6, 1915, San Francisco Department of Building Inspection.

⁴ Permit, July 26, 1945, San Francisco Department of Building Inspection.

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The back of the building was modified by 1904, again in 1915, and again, likely in the mid-1980s, to add a bathroom beyond the rear bedroom (**Figure 5, Sketch Map/Photo Key: Interior**). The 1915 rear extension includes wainscoting and door and window moldings that conform to early twentieth century construction. The wainscoting is typical of that used in kitchens, as per the 1915 permit. The later extension does not have such fabric and was most likely created in the mid-1980s. No permits address that extension, which was in place when ownership changed in 1988.

The permit file does not clearly indicate when the building was converted from a single-family residence to flats, and when the door was added to the second story unit. A 1950 permit described the present and proposed use as “home,” with that crossed out and “flats” written in. The permit was “to replace rotten mud sills and studs along sides and back of house.”⁵ A 1961 permit described the present use as “family,” specified three families, and described the proposed use as “apartment (2)” with two families. The permit described the work: “We want to change our family house to an apartment building. We would like to know if a fire Escape will be required because the Health Inspector said it might not be required.” The entire description was crossed out, and “Revert to two flats” written in.

The 1961 permit specified four conditions:

1. Comply with D.P.H. [Department of Public Health] order
2. Approved for 2 units only
3. Dismantle basement apartment
4. Obtain a plumbing & electrical permit to correct violations⁶

This suggests that unpermitted work had been done at some point to create three residential units in the building, the upper two presumably entered by the front door. The residential unit in the basement—likely entered through a service entrance just barely visible in the 1974 photograph—was in violation of health department rules.

A 1983 permit for unspecified work described the building as one unit.⁷ A 1985 permit identified the building as consisting of two residential units and specified the work as, “Rebuild 4 walls—sheet rock—put in a new door—repair other walls and ceiling and floor.” This seems to indicate when the entry door to the second floor was added, and the staircase closed off inside the first floor. As a result, the door to the basement from the street could be reached only with considerable difficulty since the porch extension in front of the second floor entry door had significantly restricted that space.

A 1989 permit to “bring the building into compliance” specified three existing units and two proposed units. A 1990 permit to remove a kitchen from the basement indicated that the

⁵ Permit, May 5, 1950.

⁶ Permit, September 1, 1961.

⁷ Permit information online at <https://sfplanninggis.org/pim/> (accessed April 1, 2022).

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conditions of the 1961 permit had never been fulfilled. In 1990, the owner received a permit to convert the door to the basement from the street to a window.⁸ Neither the door nor the window is visible from the street.

In 1988, there was an unpermitted deck at the rear of the mid-1980s rear extension on the first floor. That deck was rebuilt in 2002, and an upper deck was added in 2004, both with permits. At some point before 1988, forced-air furnaces were installed in the basement for the first and second floors.

None of the changes at the back of the building are visible from Guerrero Street or any side street. The back of the building is visible only to the residents and the residents of a neighboring building. It is not possible to photograph the full elevation because the back of the building is within about five feet of the lot line and there is a large tree in that area. The cove siding is the same as that on the second-story of the front façade.

Interior

The first floor retains a good deal of original fabric. The entry hall includes a front door that may be original, and the lower part of the walls feature Lincrusta dado panels (**Photos 11, 17**).⁹ The north wall of the entry hall indicates where a wall was added to close off the stairway to the second floor. Much of the flooring except in the kitchen seems to be original, and the extension of the living room by four feet can be seen in the flooring change (**Photo 12**). Most of the first-floor baseboards and the door and window moldings seem to be original (**Photo 13**). Between the living room and dining room are doors that slide into the wall, a typical feature of late nineteenth century houses in this style.

On the north wall of the dining room is an original fireplace (no longer functional) and marble mantle, typical of houses built in the 1880s and 1890s (**Photo 14**). On the east (rear) wall of the dining room is a window with original moldings. The dining room is lined with Lincrusta dado and retains its picture rail molding (**Photo 15**). The kitchen has been remodeled. A nonfunctional brick chimney in the center of the house is visible in the kitchen. The existing first-floor interior four-panel doors appear to be original. Four-panel doors are typical of much late-nineteenth century residential construction in San Francisco; five-panel doors are more typical of early-twentieth century residential construction. The 1904-1915 extension includes wainscoting, window molding, and a four-panel door that all appear to be original (**Photo 16**). The wainscoting is of a type that would have been typical of a kitchen in the early twentieth century.

⁸ Permit, August 17, 1985.

⁹ Lincrusta is a deeply embossed wallcovering, invented by Frederick Walton. The company was launched in 1877.

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Integrity

The property retains all aspects of historic integrity.

Location: The location is unchanged.

Design: The visible parts of the residence from the street are substantially unchanged in design from the period of significance. The only significant changes to the front façade—the addition of a second entry door and extension of the porch—are compatible with and do not detract from the original design. Timothy Pflueger himself designed two changes to the building. That of 1915 is not visible from the street, and that of 1945, substituting three side-by-side windows for a single plate-glass window, is visible and is unchanged.

Setting: The setting is substantially unchanged from the period of significance, supported by the building's inclusion in the San Francisco Planning Department's Horner's Addition East Historic District survey. The only building on the block facing Guerrero Street not included in that historic district is the building immediately to the north of the Pflueger house. The Planning Department's survey of the neighborhood centers on the east side of Guerrero Street between 22nd and 25th Streets, including Pflueger House, and includes portions of blocks to the east (**Figure 1**). That survey concludes that the buildings along Guerrero Street are among the most ornate and best preserved groupings of late nineteenth and early twentieth century buildings in the Mission District. Street trees have grown, and after the streetcar tracks were removed from Guerrero Street, the street was repaved with a central median in the 1940s.

Materials: Nearly all exterior materials visible from the street or the neighboring property date to the period of significance. The mid-1980s extension is not visible from the street.

Workmanship: The workmanship on the visible exterior façades is typical of residential construction in San Francisco during the first few years of the twentieth century and is unchanged from the period of significance.

Feeling: The existing, historic physical features that are visible from the street and the neighboring property convey the property's historic character.

Association: The building's association with architect Timothy L. Pflueger as his childhood home from circa 1902 and his residence the duration of his professional career from 1912 until his death in 1946 is documented by city directories and voter registration files, as well as in his brother Milton's memoir. Additionally, T.L. Pflueger was the architect for modifications in 1915 and 1945. The building's character defining features have been minimally changed from the period of significance.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1912-1946

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Pflueger, Timothy L.

Cultural Affiliation

N/A

Architect/Builder

Houston, John

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Timothy L. Pflueger House is eligible for the National Register of Historic Places at the local level of significance under Criterion B in the area of Architecture as the residence of master architect Timothy Pflueger (1892-1946). He lived there throughout his productive life, having moved there as a child and remained there until his death. The period of significance is from 1912 when Pflueger designed his first building through his death in 1946 at the height of his career. In the absence of any extant architectural studio or office, the house is the best property associated with Pflueger's productive life, reflecting the time when he achieved significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Timothy Pflueger created an extensive and high-quality oeuvre during his quarter century as a licensed architect. Not including private residences, nightclubs, or cocktail lounges, at least twenty-six of Pflueger's major buildings are extant throughout California, seventeen of them in San Francisco. A majority have been repurposed rather than demolished, a testimony to the quality of Pflueger's design. Twenty have been designated historic, several through more than one program, including five National Register listings, five Historic American Buildings Survey (HABS) listings, and sixteen local government designations. Several additional properties appear eligible.

Though he entered the profession in an era still dominated by the Beaux-Arts aesthetic, Pflueger embraced a more daring modernist approach that sometimes incorporated influences from Chinese, Persian, Moorish, Mesoamerican, and other architectural and artistic traditions. He was among those who created what was later called Mayan Deco. He was also a proponent of modern technology and embraced contemporary building materials, including aluminum, Lucite, and sheet metal, using them to make his buildings seem more richly appointed than constrained Depression-era budgets would otherwise allow. Long known as a supporter of the fine arts, Pflueger often collaborated with well-known sculptors, muralists, lighting designers, and other artisans and craftspeople, including Diego Rivera and Ralph Stackpole.

Timothy Ludwig Pflueger was born September 26, 1892, in San Francisco. His German immigrant parents, Otilie and August Pflueger, arrived in San Francisco in 1890 or 1891. August Pflueger was a tailor. From 1902 on, the family lived at 1015 Guerrero Street in the city's Mission District, and August Pflueger carried on his trade at that location. It was a mixed working-class and middle-class neighborhood, composed of immigrants from Ireland, Germany, Scandinavia, Italy, and France. Pflueger's parents were frugal, religious, and cultured. They did not neglect their children's education in the arts, paying for piano and drafting lessons for young Timothy. Pflueger's youngest brother, Milton, recalled about their childhood, "My father's shop was on the first floor of our home on Guerrero Street. Just above was the parlor, with its piano where we all practiced our lessons. If we hit a wrong note, we heard an immediate knock through

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the floor below.” Several of the Pfluegers’ relatives lived nearby, including some tradesmen with whom Timothy Pflueger worked for the rest of his life. Like many boys in his circumstances, Timothy went to work after completing eighth grade, learning skills on the job while attending high school at night.¹⁰

Pflueger showed an early talent for drawing and painting. He began working as a draftsman at the age of 14, when the demand for such workers surged after the 1906 earthquake and fire. He was soon hired by the firm of James Rupert (J.R.) Miller and George T. Colmesnil. Recognizing that their young draftsman was very talented, the partners encouraged him to join the San Francisco Architectural Club, an organization that offered night classes steeped in the methods and pedagogy of the École des Beaux Arts.¹¹

Pflueger steadily improved his skills. In 1912, at the age of 20, he was given his first solo project, Our Lady of the Wayside, a small country church in Portola Valley, California, The Mission Revival style building, of steel-reinforced concrete with stucco finish, incorporates features of several California missions, including a tiled gable roof with exposed rafter ends, round-arched windows, and buttressed side walls. The church is listed on the National Register (#77000338) and in HABS.¹²

When Miller and Colmesnil dissolved in 1913, Pflueger continued to work for J. R. Miller. In 1917, with the U.S. entrance into World War I, Pflueger was drafted and assigned to the Army Corps of Engineers. He spent the war designing training camps, including camps in Washington, DC, and San Juan, Puerto Rico. When Pflueger returned to San Francisco in 1919, Miller promoted him to chief draftsman and began giving him more high profile jobs, including an addition to the Metropolitan Life Insurance Company building. There, Pflueger supervised construction of a wing in 1919-20. The building was repurposed as a hotel and is listed on the National Register. In 1920, after Pflueger received his architect’s license, Miller made him partner.¹³

From 1922 until his death in 1946, Pflueger produced one spectacular building after another. The following chronological list includes Pflueger’s major non-residential works. All are in San Francisco unless otherwise noted. Those with a single asterisk (*) have been designated as

¹⁰ Milton T. Pflueger, *Tim and Time Remembered* (San Francisco: Pflueger Architects, 1985), xv, 1; Therese Poletti, *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008), 1-11; San Francisco city directories online at <https://sfpl.org/locations/main-library/magazines-newspapers-center/bay-area-city-directories-and-phone-books/san-0> (accessed April 1, 2022); 1900 census returns from Ancestry.com (accessed April 1, 2022). The family first appears in the city directories in 1891.

¹¹ Poletti, *Art Deco San Francisco*, 11-15; Milton T. Pflueger, *Tim and Time Remembered*, 1.

¹² Poletti, *Art Deco San Francisco*, 20, 23, 26, 27; HABS documentation for Our Lady of the Wayside Church, Portola Valley, California, HABS CAL,41-PORVA,2-; Our Lady of the Wayside Roman Catholic Church, Portola Valley, National Register #77000338.

¹³ Poletti, *Art Deco San Francisco*, 27-32; Pacific Coast Architecture Database 17756, online at <http://pcad.lib.washington.edu/building/17756/> (accessed April 1, 2022).

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significant resources by one or more governmental agencies. A second asterisk (**) identifies examples discussed at greater length in the pages that follow to illustrate his evolving style.¹⁴

- 1922 Castro Theater**
- 1922 Metropolitan Life Insurance Building addition*
- 1923 Mining Exchange*
- 1925 Pacific Telephone and Telegraph Building**
- 1926 Alhambra Theatre*
- 1926 Shattuck Square, Berkeley*
- 1927 Tulare Theatre, Tulare (demolished 1980)
- 1928 State Theatre, Oroville NR #91001383*
- 1928 Senator Theatre, Chico*
- 1929 Medical-Dental Office Building (referenced as 450 Sutter Street), NR #09001118**
- 1930 San Francisco (later Pacific Coast) Stock Exchange (remodeled, later a fitness center)*
- 1930 San Francisco (later Pacific Coast) Stock Exchange Tower (later City Club of SF)*
- 1930 Roosevelt Junior High School (later Theodore Roosevelt Middle School)**
- 1931-34 Bal Tabarin Night Club (later Bimbo's 365 Club)
- 1931 El Rey Theatre**
- 1931 Paramount Theatre, Oakland, NR #73000395**
- 1932 New Mission Theater (built 1916, remodel designed by Pflueger) NR #01001206*
- 1932 Alameda Theatre, Alameda*
- 1936 George Washington High School**
- 1938 Transbay Terminal (demolished 2010)
- 1939 Golden Gate International Exposition (demolished circa 1941)**
- 1940 Abraham Lincoln High School (in partnership with others)
- 1941 Science Building and Gymnasiums (gyms demolished 2008), San Francisco Junior College (later San Francisco City College)
- 1942 Union Square Garage and Park
- 1943 Mark Hopkins Hotel Annex (scheduled for demolition)
- WWII various projects for the US Army
- 1946 I. Magnin, Santa Barbara (later United States Bankruptcy Court)**
- 1946 I. Magnin, Beverly Hills (later Saks Fifth Avenue)**
- 1948 I. Magnin (scheduled for conversion to condos)**

National Register descriptions consistently identify Pflueger as a master architect. The following summaries provide examples of some of his best known work.

Castro Theater (1921)

The 1920s were an era of palatial movie theaters, and Pflueger's first movie theater, a neighborhood theater on Castro Street, quickly made him famous. He designed the exterior in the Spanish Baroque style, with a high curvilinear gable and large grilled window above the marquee. The approximately twenty-five-foot-high mullioned window dominates the Churrigueresque facade. Inside, on each side of the entry foyer, dramatic staircases ascend to the

¹⁴ List compiled from Poletti, *Art Deco San Francisco*, 224-225.

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mezzanine and balcony. Pflueger wrote of the interior, “the thought that dominated was that this should not be the usual interior, very often oppressive and stuffy, but rather to have this airy refreshing atmosphere of the great outdoors. With this in mind, we set out to create an ‘exterior’ instead of an ‘interior’ [based on] the Roman amphitheatre.” The ceiling simulates the fabric covering of a Roman amphitheater, painted with Buddhas and other figures from Asian cultures. Large wall murals evoked the Italian Renaissance. The blade sign and canopy are later additions.¹⁵ San Francisco Landmark #100 continues in use as a theater.

The Castro Theater earned Miller & Pflueger several other high-profile theater commissions, mainly from the Nasser Brothers, the proprietors of the Castro Theater and a chain of theaters throughout northern California. They hired Miller & Pflueger to design all of their theaters, including the Alhambra (1926), a neighborhood theater in San Francisco; theaters in Tulare, Oroville, and Chico (1926–27); El Rey, a neighborhood theater in San Francisco (1931); the Paramount, a major downtown theater in Oakland (1931); the Alameda Theater in Alameda (1932); and the New Mission Theater, a remodel of an existing 1916 neighborhood theater in San Francisco (1932). With a free hand from the Nassers, Pflueger created buildings with striking facades and whimsical and exotic interiors. All but one of Pflueger’s theaters are extant, and all except one have been landmarked or otherwise recognized as historic resources.¹⁶

Pacific Telephone and Telegraph Building (1925), 140 New Montgomery Street

In 1923, the directors of the Pacific Telephone & Telegraph Company picked Miller & Pflueger to design their new, high-rise office building in San Francisco’s South of Market area. In his planning, Pflueger drew inspiration from the runner-up in the 1922 Chicago Tribune Tower competition. Eliel Saarinen had presented an entry that dispensed with the traditional Beaux-Arts tripartite high-rise arrangement of base, shaft, and capital in favor of a unified, Gothic-inspired approach using vertical lines and sequential setbacks to emphasize height. According to Pflueger’s brother Milton, Pflueger was also inspired by a hike in the Sierra Nevada, “as he looked up at glacier-carved granite walls, the idea came to him—a building that would embody the powerful vertical lines of Saarinen’s tower and the clean uncluttered strength and light-reflecting textures of Sierra granite.”¹⁷

The twenty-six story building was the city’s first setback skyscraper, with two slight setbacks at the eighteenth and twenty-fourth floors. It remained one of the two tallest buildings in the city until 1964. The building’s unusual footprint allows it to appear very different when viewed from different angles. Above the ground floor, the building is clad in grayish terra-cotta intended to resemble granite. An enormous terracotta Bell logo (Pacific Telephone was part of the Bell system) is positioned directly above the main entrance. Smaller bells are arranged around the lower level, and eight giant eagles, thirteen feet high, two on each side, perch at the top of the building, all in the same grayish terracotta (**Figure 9**).¹⁸

¹⁵ Poletti, *Art Deco San Francisco*, 37-45.

¹⁶ Poletti, *Art Deco San Francisco*, 45-57.

¹⁷ Poletti, *Art Deco San Francisco*, 59-65, esp. 64-65; the account of Pflueger’s inspiration in the Sierra is from the forward to Milton Pflueger, *Tim and Time Remembered*, x.

¹⁸ Poletti, *Art Deco San Francisco*, 65-70.

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Like the interiors of his theaters, Pflueger's lobby offers a dramatic and colorful contrast with the building's exterior. An elaborate plaster ceiling is carved with orientalist symbols, notably two Chinese mythological creatures, a *fenghuang* and a *qilin*. The *fenghuang* is a mystical bird, symbolic of the empress and good fortune; it is similar to the phoenix, a symbol of San Francisco since the 1850s. The *qilin*, a hooved magical creature, walks on clouds, an omen of prosperity and success. The references to Chinese mythology and other Chinese and Asian touches in the building were bold and unusual in a city with a long anti-Asian history. Black marble walls and brass and gilded fixtures provide a counterpoint to the oranges, greens, and blues of the ceiling murals.¹⁹

450 Sutter Street (1929)

In 1929, Pflueger made his second major contribution to San Francisco's skyline with the Medical-Dental Office Building at 450 Sutter Street, in the central business district. 450 Sutter is one of the most innovative skyscrapers built in the United States during the 1920s. Where he had coated the Pacific Telephone building with pseudo stone, Pflueger wrapped 450 Sutter in a thin terracotta and glass curtain wall, with delicate spandrels ornamented with Mayan-inspired patterns, part of his rebellion against the Beaux Arts tradition that emphasized European models. The windows wrap around the corners of the building, contributing to its lightweight appearance. The windows and lack of front setbacks anticipated 1950s modernism. As with the Pacific Telephone and Telegraph building, Pflueger designed a spectacular lobby for 450 Sutter, eighteen feet wide and four stories high, with burgundy marble walls and shining aluminum and bronze cast panels embossed with Mesoamerican-like pictographs. The building has a stepped ceiling, like a Mayan building, under which hang massive matching light fixtures (**Figure 10**). The building was among the most innovative of its time, and the lobby is considered one of the great office lobbies in America.²⁰

450 Sutter is an early example of a style that architectural historians have labeled Mayan Deco, a version of Art Deco that features an interpretation of Meso-American forms.²¹ For Pflueger, this embrace of Meso-American designs was a further step in his rejection of the Beaux Arts tradition. In 2009, the San Francisco Board of Supervisors renamed the alley behind 450 Sutter as Timothy Pflueger Place.

Roosevelt Junior High School (1930), later Theodore Roosevelt Middle School

Miller and Pflueger had previously designed two elementary schools in San Francisco, Jefferson in 1921 and Alamo in 1926. Roosevelt, unlike those earlier school designs, broke entirely with existing styles. The building, originally a junior high school, consists of three major components: an academic building, an auditorium wing, and a gymnasium wing. It is a three-story, reinforced-concrete building clad in brick and capped by a combination flat and gambrel roof. Christopher

¹⁹ Poletti, *Art Deco San Francisco*, 70-71; Therese Poletti, "San Francisco Architecture of Timothy Pflueger," *Art Deco New York*, vol. 3, no. 2, Winter 2018, online at <https://www.artdeco.org/san-francisco-architecture-pflueger> (accessed April 1, 2022).

²⁰ Poletti, *Art Deco San Francisco*, 73-80.

²¹ Christopher VerPlanck, Landmark Designation Report, El Rey Theater, October 2016.

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VerPlanck, the architectural historian who drafted the San Francisco Article 10 landmark nomination report for it, describes it as, “one of San Francisco’s most idiosyncratic buildings due to its unique German/Dutch Expressionist styling. It is the only building in San Francisco (and possibly the United States) known to be designed in this avantgarde style.” VerPlanck also provides detailed information about this European architectural style. The building is especially noted for its unusual, corbelled brickwork laid in zig-zag and diaper patterns, pressed copper and ceramic tile spandrel panels, cast stone lintels and column caps, and pre-cast concrete screens and parapets.²²

The primary façade faces west toward Arguello Boulevard, along the eastern side of the Richmond District, a largely residential area built up during the first two decades of the twentieth century. It is twenty-three bays long, arranged in three distinct sections corresponding to each component of the complex. Two towers mark the location of the two entrances on Arguello Boulevard. The north tower is the most visually striking part of Roosevelt’s exterior, projecting several feet beyond the rest of the primary façade and containing the main entrance within an arched vestibule (**Figure 11**). The vestibule is surmounted by a spandrel embellished with decorative brickwork laid in a zig-zag pattern. All four sides of the tower are embellished by diaper patterned brickwork bracketed by plain brick piers that step backward at each corner. The tower terminates with a belfry punctuated on all four sides by cast stone screens in an abstract geometrical pattern.²³

El Rey Theater (1931)

This theater is the only one of Pflueger’s San Francisco theaters designed in an Art Deco style. The two-story, steel-frame, reinforced-concrete, combination retail and theater building is on Ocean Avenue, in the southwest part of San Francisco, a largely residential area built up mostly in the 1920s and 1930s. The T-shaped building is dominated by a 146’-9”-high tower over the main entrance and includes two flanking one-story retail wings. The building’s primary façade, facing Ocean Avenue, has a cement stucco finish, a cast-concrete grille, incised speed lines, zig-zag ornamentation, a raised parapet (on the retail wings only), a gable outlined with red clay tile, and a pylon-capped tower. The pylon-like concrete tower structure had no practical function other than advertising the theater to local residents. Aside from an Art Deco concrete grille at the center of the primary façade and some incised zig-zag and speed-line moldings on the building’s parapets and chimneys, the primary façade has little applied ornamentation, relying instead on its size and massing for visual interest. The name of the theater was originally on the tower.²⁴

Christopher VerPlanck describes El Rey theater as an example of Pflueger’s Mayan Deco style. Pflueger’s remodel of the New Mission Theater (1932) is also an example of Mayan Deco along with 450 Sutter. VerPlanck describes those three buildings, and others in the Bay Area by other

²² Christopher VerPlanck, Landmark Nomination Report: Theodore Roosevelt Middle School, March 23, 2017; San Francisco Planning Department, Landmark Designation Case Report, Oct. 18, 2017, Case No. 2017-000965DS; see also Poletti, *Art Deco San Francisco*, 138-143.

²³ VerPlanck, Draft Landmark Nomination Report: Theodore Roosevelt Middle School.

²⁴ Christopher VerPlanck, Landmark Designation Report, El Rey Theater, October 2016; Poletti, *Art Deco San Francisco*, 128-131.

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architects, as exhibiting a symbolic interpretation of Meso-American forms, including stepped massing, corbelled entrances, tapered pylon-like tower elements, and ornamentation utilizing either literal or abstract pre-Columbian decorative motifs.²⁵ After several decades as a church, El Rey is being redeveloped to include some housing and a restoration of the original facade.

Paramount Theatre (1931)

Carolyn Pitts, in the National Register nomination for the Paramount Theatre, describes the building as “one of the two great Art Deco movie palaces left in America (with Radio City Music Hall),” and she describes the building’s unique façade, only 50 feet wide, as, “in effect, a 110-ft-high billboard that shows the name of the theater and a tile mosaic of two monumental figures, a male and female puppeteer, who manipulate a series of marionette groups from the magic world of the movie screen.” In between the two giant puppeteers and at the same height is a blade sign with the name of the theater in neon (**Figure 12**). The Paramount is on Broadway, in Oakland’s central business district. The entrance opens into a long narrow lobby. As with Pflueger’s other theater lobbies, that of the Paramount is spectacular, with Art Deco style motifs throughout including a line of dancing women on the faux windowsills, lit from behind through frosted glass, and a lighting fixture made of leaves of frosted glass, which Pflueger called a “Fountain of Light.” As he had done elsewhere, Pflueger and his artists, including prominent sculptors Ralph Stackpole (1885-1973) and Robert Boardman Howard (1896-1983), created a mixture of references in the artwork: Egyptian lotus flowers, a Greek god and goddess, a row of dancing women, a nude warrior on horseback, a dancing couple in 1930s evening dress, suggestions of tropical rain forests, and more. Stackpole was a leading artist and a faculty member of the California School of Fine Arts. He had studied at the École des Beaux Arts in Paris in 1906-1908 and exhibited at the Salon in 1910. Howard had also studied in Paris and exhibited at the Salon in 1920. The auditorium was designed for sound, including consultation with a prominent acoustician.²⁶

B.J.S. Cahill, in reviewing the Paramount for *Architect and Engineer*, described it as unique, “unquestionably an architectural creation of positive genius,” and doubted whether any other movie theater anywhere in the world could be “at once so efficient, so well-equipped, so beautiful, and so original.”²⁷ Owned by the City of Oakland, the theater is home to the Oakland East Bay Symphony and the Oakland Ballet, and the venue for a range of other musical and theatrical performances.

Other Projects in the Early 1930s

Other than his work on movie theaters and private residences, Pflueger also designed a near total remodel of the former Sub-Treasury Building into the Pacific Coast Stock Exchange Trading Floor building and designed the Pacific Coast Stock Exchange Tower, both in 1930. Located in San Francisco’s Financial District, they are particularly notable for the incorporation of sculptures by Ralph Stackpole into the exteriors and for the inclusion of a mural by Diego Rivera

²⁵ VerPlanck, Landmark Designation Report, El Rey Theater.

²⁶ Carolyn Pitts, National Register Nomination Form for the Paramount Theatre, Feb. 17, 1977; Poletti, *Art Deco San Francisco*, 106-124.

²⁷ Cahill quoted in Poletti, *Art Deco San Francisco*, 124.

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in the interior of the Tower. Diego Rivera (1886-1957), a Mexican national, was then arguably the most famous muralist in the world, having attracted international acclaim for his bold murals in Mexico. He and Stackpole met in Paris when both were students, and they remained friends through succeeding decades.

While he was designing Roosevelt School, El Rey, and the Paramount, Pflueger was also chairing the committee of architects who were given some oversight of the San Francisco-Oakland Bay Bridge, then under construction. Pflueger found it a frustrating task to deal with the civil engineers in his attempts to bring a more artistic theme to the bridge. He persuaded Stackpole to design a heroic figure for the central anchorage, and it was quickly rejected. Pflueger very likely designed the tunnel entrance and exit portals where a tunnel through Yerba Buena Island connects the two spans of the bridge. Most importantly, Pflueger was able to have the bridge painted with a silvery aluminum-based paint instead of the engineers' choice, black.²⁸

George Washington High School (1936) provides one of the best examples of the growing abstraction of Pflueger's later work as he moved toward a more austere aesthetic closer to contemporary European modernism. Located in the western part of San Francisco's Richmond District, a residential area built up in the 1920s and 1930s, the school is a three-story, reinforced-concrete building, clad in painted concrete, terracotta, and cast stone, and capped by a flat roof punctuated by pyramidal skylights. It is designed in the Streamline Moderne style according to a master plan that could be incrementally realized as funding became available. The entire complex was built over a period of seventeen years in multiple phases. The academic building was completed in 1935, followed less than a year later by the shop building. The auditorium and gymnasium were completed in 1940, and the music room addition was built in 1952. The colonnaded north façade, resembling the portico of George Washington's plantation, Mount Vernon, is perhaps the most recognizable part of the school's exterior.²⁹

George Washington High School also provides another important example of how Pflueger incorporated art into many of his building designs. After working with Ralph Stackpole on the Pacific Stock Exchange Tower and Pacific Stock Exchange Trading Floor building, Pflueger maintained a close working relationship with Stackpole. He also maintained a close relationship with the San Francisco Art Association, which had responsibility for the California School of Fine Arts (later the San Francisco Art Institute) and the San Francisco Art Museum (later SFMOMA). Pflueger served on the Art Association's board of directors from 1930 to his death and was president from 1932 to 1937.

At George Washington High School, Pflueger used Works Progress Administration (WPA) funds to employ prominent muralists and sculptors. Victor Arnautoff (1896-1979) completed ten wall murals and three ceiling murals in the west entrance lobby, depicting the life and times of George Washington. Stackpole and Lucien Labaudt (1880-1943) executed murals in the library, the former depicting school activities and the latter presenting the importance of printing for the

²⁸ Poletti, *Art Deco San Francisco*, 155-169.

²⁹ Christopher VerPlanck, Landmark Designation Report, George Washington High School, June 12, 2017; see also Poletti, *Art Deco San Francisco*, 142-150.

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study of literature, science, and history. Arnautoff and Labaudt, like Stackpole, taught at the California School of Fine Arts, and both executed other significant New Deal project murals. Robert Boardman Howard, who had also worked on the Paramount Theater, created bas relief sculptures over the west entrance and along on the north façade of the academic building. Sargent Johnson (1888-1967) fashioned an enormous and spectacular bas relief sculpture at the head of the athletic field. Johnson, one of the few Bay area artists who identified as Black, had studied with Stackpole at the California School of Fine Arts.³⁰

The San Francisco City and County Historic Preservation Commission unanimously approved George Washington High School for landmarking under Article 10 of the San Francisco charter on October 18, 2017. Due to an on-going political controversy over some of the artwork in the building, the Board of Supervisors have not acted on the nomination.³¹ The building has been entered into HABS.

Other projects in the Late 1930s In the late 1930s, as part of his work on the Bay Bridge, Pflueger designed the Transbay Terminal, the transit center in San Francisco initially for the interurban train lines that then ran on the lower deck of the bridge and later for buses. In the Art Moderne style and officially known as the San Francisco-Oakland Bay Bridge Electric Railway Terminal Building, it was dedicated in early 1939 and demolished in 2010 to make way for a larger structure. Pflueger's work on transportation related projects included designing the underground Union Square Parking Garage, the nation's first such effort to provide underground parking for downtown shopping areas.³²

After the repeal of Prohibition in 1933, hotels vied to create the most attractive cocktail lounge, and Pflueger designed those at three of San Francisco's leading hotels: the Cirque Lounge at the Fairmont Hotel, the Top of the Mark at the Mark Hopkins Hotel, and the cocktail lounge at the St. Francis Hotel. He also designed the Bal Tabarin nightclub (later Bimbo's 365 Club), which received the state's first post-prohibition liquor license. Like his work elsewhere, some of his cocktail lounges included artwork by leading local artists.³³

In the late 1930s, Pflueger was part of the team of architects who designed the new Abraham Lincoln High School (1940). He was also designing the campus for what was then San Francisco Junior College (SFJC), later San Francisco City College. Lincoln High School is in the Streamline Modern style, like George Washington High School. At SFJC, Pflueger designed the Science Building, still the most prominent building on that campus, and the Gymnasiums, which were demolished in 2008.³⁴ Abraham Lincoln High School and the City College Science Building may be eligible as Article 10 landmarks and for the National Register.

³⁰ In addition to VerPlanck and Poletti, *ibid.*, see, esp., Annette Melville et al., George Washington High School, HABS No. CA-2939.

³¹ San Francisco Planning Department, Historic Preservation Commission Resolution No. 910, October 18, 2017.

³² Poletti, *Art Deco San Francisco*, 168-173, 208-211, 213.

³³ Poletti, *Art Deco San Francisco*, 176, 178-184.

³⁴ Poletti, *Art Deco San Francisco*, 150-153.

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The Golden Gate International Exposition of 1939-40 demonstrates both the evolution of Pflueger's architecture and his commitment to include art in the buildings he was designing. He was a member of the board of architects responsible for designing the Golden Gate International Exposition (GGIE), held on Treasure Island, an artificial island created in the middle of San Francisco Bay. Pflueger designed the Federal Building, the California State Building and California Auditorium, and the Court of the Pacific. His work at the GGIE represented his continuing evolution toward a simplified modernist approach, even though many of the other architects for the fair were still pursuing Beaux Arts or 1920s versions of modernism.³⁵

In 1940, Pflueger combined his work for San Francisco Junior College with his work at the GGIE. Though the GGIE had initially been projected for one season, in 1939, that season had coincided with the New York World's Fair, the beginning of war in Europe, and the continuation of war in Asia. Attendance had been disappointing. The GGIE planners decided to open for a second season in 1940. The major art works that were loaned in 1939 had to be returned, leaving the Art Building mostly bare. Pflueger proposed a solution, Art in Action, a program in which local artists created works of art in front of GGIE attendees, with the thought that viewers were likely to attend again and again (and buy tickets again and again) to see the progress on the art works. Most of the artists were paid by WPA. In one more example of Pflueger's commitment to incorporate art into his buildings, he planned that most of the art thus created would be moved to the SFJC campus after the exposition closed. To draw the maximum attendance, Pflueger persuaded Diego Rivera to return to San Francisco and create an enormous mural, which Pflueger intended to be installed in the library he was planning for the college. Rivera's mural, usually called *Pan-American Unity*, has been described as the most important work of art created in San Francisco.³⁶ It is on display at the San Francisco Museum of Modern Art, on loan from San Francisco City College until a new performing arts building is completed that will house the mural.

During World War II, Pflueger worked for the U.S. government, designing the U.S. Army General Depot in Ogden, Utah; various Army transmitter buildings and broadcasting studios; and several housing projects for defense workers.

The I. Magnin Buildings In 1938, Pflueger began a connection with the I. Magnin Company, a high-end clothing retailer. He and Grover Magnin traveled to Paris, Venice, and Milan seeking appropriate items for the interior of the I. Magnin's store under construction on Wilshire Boulevard in Los Angeles. For the interior of the Los Angeles store, Pflueger used shades of pink on the ground floor, including marble from the south of France as flooring. The main floor featured an enormous crystal chandelier, an imitation of a Lalique design they had seen in Paris. Pflueger's design for the interior of that store led to three more projects for the chain: a flagship store in San Francisco and stores in Beverly Hills and Santa Barbara. Pflueger's Magnin stores in Beverly Hills and Santa Barbara opened in 1947, the year after his death. The exteriors were quite simple. The Beverly Hills store, faced with white Vermont marble, and later a Saks Fifth

³⁵ Poletti, *Art Deco San Francisco*, 187-192.

³⁶ Poletti, *Art Deco San Francisco*, 195-199; on Rivera's murals, see the discussion the SFMOMA website, <https://www.sfmoma.org/exhibition/pan-american-unity/> (accessed April 1, 2022).

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Avenue men's store, is the only Pflueger-designed Magnin store with its interior mostly intact. The Santa Barbara Magnin store is a brick-faced modern Colonial with a row of square columns across the front, similar to those at George Washington High School.³⁷ It houses a United States Bankruptcy Court. The Los Angeles store's interior has been greatly modified, and retains its original chandelier, marble floors, some bas reliefs and moldings, and elevator doors. It is a Los Angeles city landmark. The Beverly Hills store is a City Historic Resource, and the Santa Barbara store is a City Structure of Merit.

Pflueger's fourth project for the I. Magnin Company was the flagship store at the southwest corner of Geary and Stockton Streets, on Union Square, then center of San Francisco's downtown shopping district. It is an ultra-modern building, for which Pflueger designed a new façade for an existing steel frame. He faced the façade with white Vermont marble, creating a smooth, clean line. The simple marble facade, with no window reveals, Pflueger wrote, made the building "pigeon-proof"—there were no ledges for the birds to roost on.³⁸ In late 1994, when it was announced that the store was to close, Herb Caen penned a paean:

Thanks to the genius of the late architect, Timothy Pflueger, the building was, and still is, the most beautiful in town. 'Shucks, it was nothing,' said Tim, who actually talked like that. Due to World War II, there was still a steel shortage, so I. Magnin went up around the steel skeleton of the old Butler building. 'A piece of cake,' grinned Pflueger. 'The dimensions were already there—I just filled in the blanks with the best damn marble I ever saw.' The interior was dazzling... especially the great main hall, two stories high, with its Lalique light fixtures, the gold ceilings, the glass murals, the expensively made cases.³⁹

The San Francisco Magnin store was under construction when Timothy Pflueger died of heart failure on November 7, 1946, following his daily swim at the Olympic Club. The firm was led by Timothy's younger brother, Milton, who completed the work on the Magnin buildings. The San Francisco store opened in 1948. The flagship store in San Francisco was later incorporated into the Macy's store next to it, with little change in the exterior. If the building is developed into condos as planned, the ladies' lounge designed by Pflueger is to be saved, as the last vestige of the original store. As a Category V structure in the San Francisco Article 11 Planning Code, the building is unrated.

Pflueger left a spectacular body of work, justifying his status as a master architect. From his early Beaux Arts training and his early buildings in Mission Revival and Beaux Arts styles, his work rapidly evolved in new and still striking directions. His 450 Sutter seems adequate, in itself, to justify his standing as one of the most significant architects ever to have practiced in San

³⁷ Poletti, *Art Deco San Francisco*, 213-217.

³⁸ Poletti, *Art Deco San Francisco*, 217-218.

³⁹ Herb Caen, *San Francisco Chronicle*, Dec. 5, 1994, C1. See also Bill Van Niekerken, "When San Francisco department stores were royalty, I. Magnin was king," February 13, 2019, online at https://www.sfchronicle.com/chronicle_vault/article/When-San-Francisco-department-stores-were-13606199.php (accessed April 1, 2022).

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Francisco. His Paramount Theater justifies extending that evaluation to the Bay Area. His landmarked or otherwise designated structures in Oroville, Berkeley, Alameda, Santa Barbara, and Beverly Hills make clear his statewide significance. His merger of architecture with sculpture and painting, beginning in 1930 and continuing throughout his work in that decade, also marks him as unusual if not unique among the area's architects. Pflueger's work continues to be cited in discussions of Art Deco—his Paramount Theatre (Oakland) was cited as among the most famous Art Deco movie theaters.⁴⁰

Significance of 1015 Guerrero Street in Pflueger's Career

Pflueger socialized with San Francisco's civic and cultural elite, served on the board of the San Francisco Art Association with some of them, and designed residences for some of them. His brothers—all very successful—moved into more upscale neighborhoods. Timothy Pflueger, the acclaimed master architect, continued to live in the same house in the neighborhood where he grew up, with his parents, until the death of his father in 1933, and then with his widowed mother who outlived him. City directories confirm that Pflueger listed 1015 Guerrero as his residence from his first appearance in a directory until the time of his death; he was also registered to vote at that address.⁴¹

The firms of Miller and Colmesnil, Miller and Pflueger, and Pflueger Architects all had downtown locations. City directories locate Miller and Colmesnil at 70 Divisadero in 1907, in the immediate aftermath of the earthquake and fire, and then downtown, at 35 Montgomery Street. Directories list the firm at 35 Montgomery until 1927 when it was listed at 580 Market Street, sixth floor. Pflueger remained at 580 Market until his death. His brother, Milton, then became the principal and was followed by his son, John. Pflueger Architects remained at 580 Market until 1980.⁴² The building address 35 Montgomery no longer exists, and the building at that location dates to 1926, likely the reason for the move to 580 Market Street.⁴³ The multi-story office building at 580 Market has retail on the ground floor, with no evident connection to Pflueger. The house at 1015 Guerrero retains much the same front façade and first-story floorplan as when the Pflueger family lived there.

⁴⁰ Bill Ferris, "Art Deco—the Opulent Look," *Decor Outdoor*, October 31, 2021, online at <https://decoroutdoor.com/blog/art-deco-look-opulent-style/> (accessed April 1, 2022).

⁴¹ City directories, op. cit.; voter registrations from www.ancestry.com (accessed April 1, 2022).

⁴² City directories, op. cit. Both Pflueger and the firm itself are missing from the 1926 city directory. For the subsequent history of the firm, see https://www.johnpfluegerarchitect.com/pflueger_history.html (accessed April 2, 2022).

⁴³ Michael R. Corbett, *Splendid Survivors: San Francisco's Downtown Architecture and Heritage* (San Francisco: California Living Books, 1979), 219.

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_____. Landmark Designation Report, Theodore Roosevelt Middle School, March 23, 2017.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: San Francisco Planning Department

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates
Datum if other than WGS84: _____

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(enter coordinates to 6 decimal places)

1. Latitude: 37.754630 Longitude: -122.422860

Verbal Boundary Description (Describe the boundaries of the property.)

San Francisco Assessor's block 3633, parcel 017. The property is 22.5 feet by 75 feet.

Boundary Justification (Explain why the boundaries were selected.)

Boundaries correspond to the parcel historically associated with the nominated property.

11. Form Prepared By

name/title: Robert W. Cherny, professor *emeritus* of History, San Francisco State University
organization: _____
street & number: 1462 9th Avenue
city or town: San Francisco state: California zip code: 94122
e-mail: robt.cherny@gmail.com
telephone: (415) 215-0507
date: January 2022; Revised March 2022, April 2022

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Photo Log

Name of Property: Pflueger, Timothy L., House
City or Vicinity: San Francisco
County: San Francisco
State: California
Photographer: 1-3: Clara Lavadores; 4-17: Robert Cherny
Date Photographed: 1-3: November 28, 2021
4-8, 11-17: February 25, 2022
9-10: April 5, 2022.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 17 Front façade, camera facing east
- 2 of 17 Front façade, camera facing northeast
- 3 of 17 Front façade, camera facing southeast
- 4 of 17 Front façade with neighbors, camera facing east
- 5 of 17 Front façade with neighbors, camera facing northeast
- 6 of 17 Front façade with neighbors, camera facing southeast
- 7 of 17 Front entry, camera facing east
- 8 of 17 Portion of south (side) façade, and east (rear) façade, camera facing west
- 9 of 17 Portion of east (rear) façade, first floor, with door to deck, camera facing west
- 10 of 17 Portion of east (rear) façade, second floor, camera facing up and west
- 11 of 17 First-floor entry hall, with door, door molding, baseboard, Lincrusta dado, camera facing west
- 12 of 17 Living room floor, with line where the building was extended between 1902 and 1904, camera facing down
- 13 of 17 Doorway between entry hall and living room, with door molding, baseboard, camera facing north
- 14 of 17 Dining room, with fireplace and marble mantle, camera facing north

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- 15 of 17 Dining room, east wall with window molding, picture rail, and Lincrusta dado, camera facing east
- 16 of 17 Earliest extension, wainscoting on east wall, camera facing east
- 17 of 17 Example of Lincrusta dado, entry hall, camera facing north

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Location Map

Latitude: 37.754630

Longitude: -122.422860



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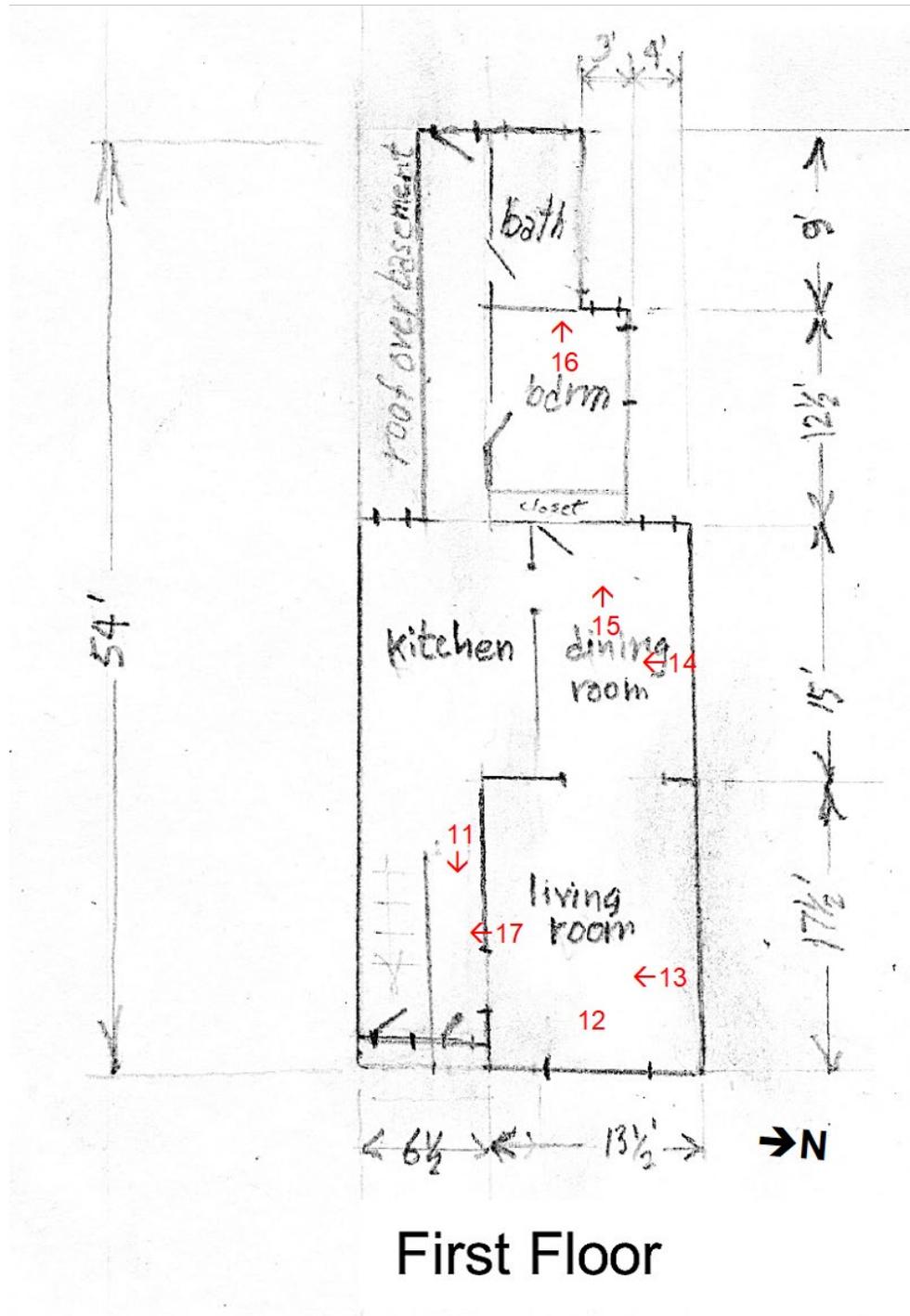
Sketch Map/Photo Key: Exterior



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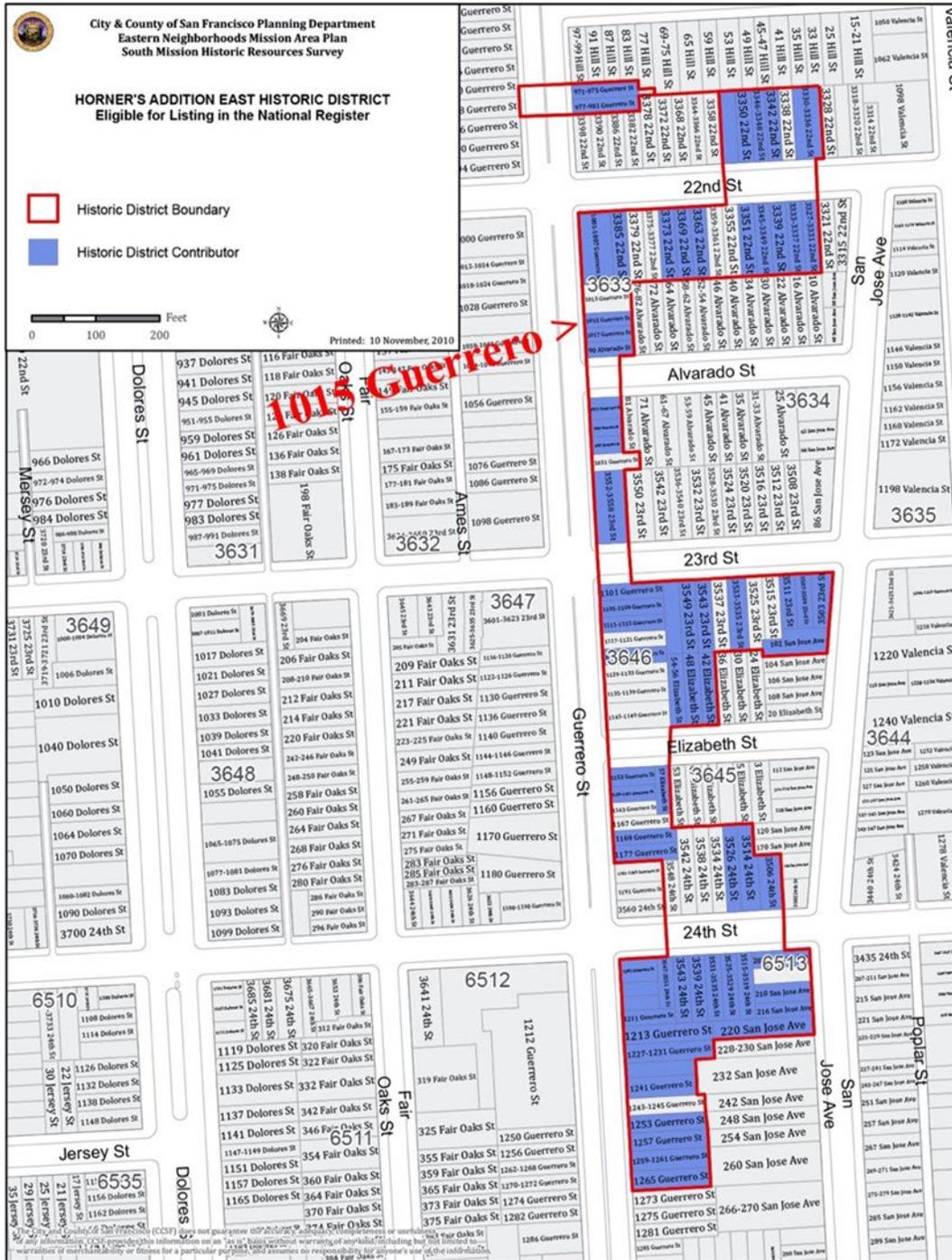
Sketch Map/Photo Key: Interior



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Figure 1 Horner's Addition East Historic District, San Francisco Planning Department



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Figure 2 Sanborn Map detail, 1900

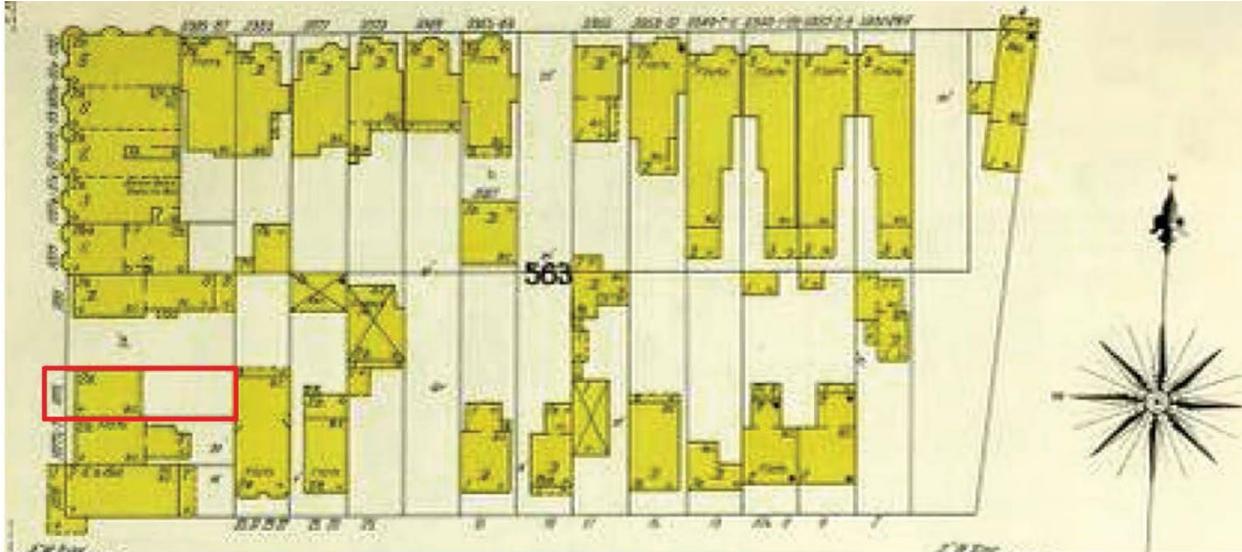
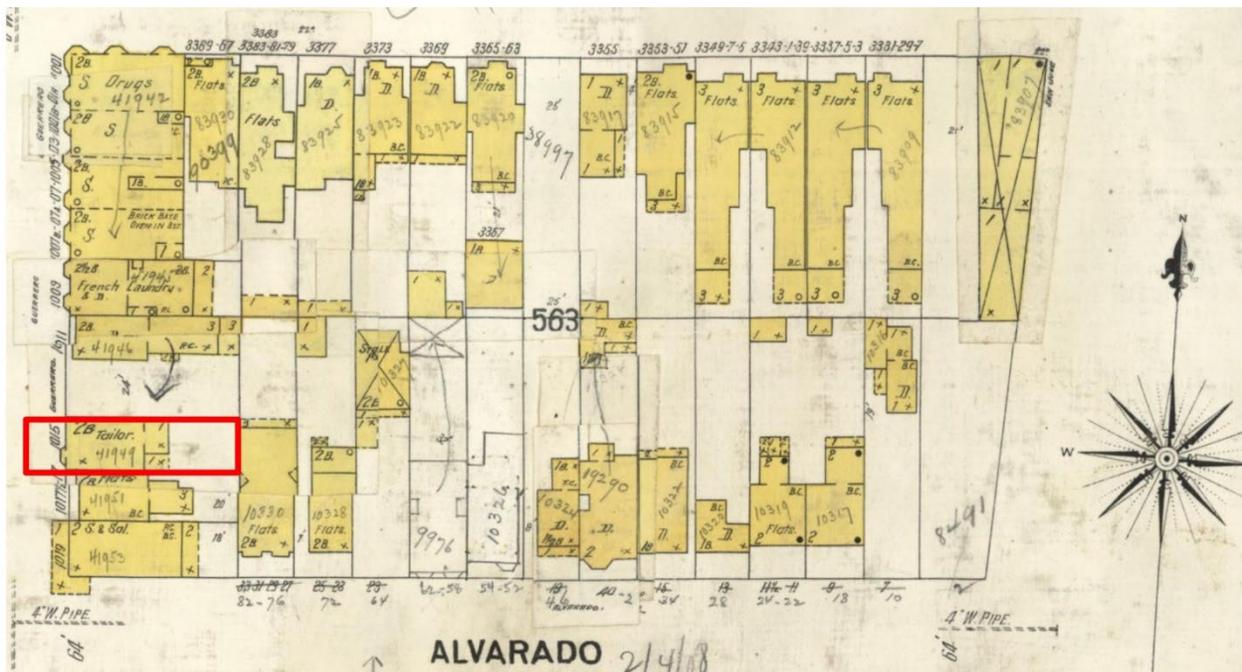


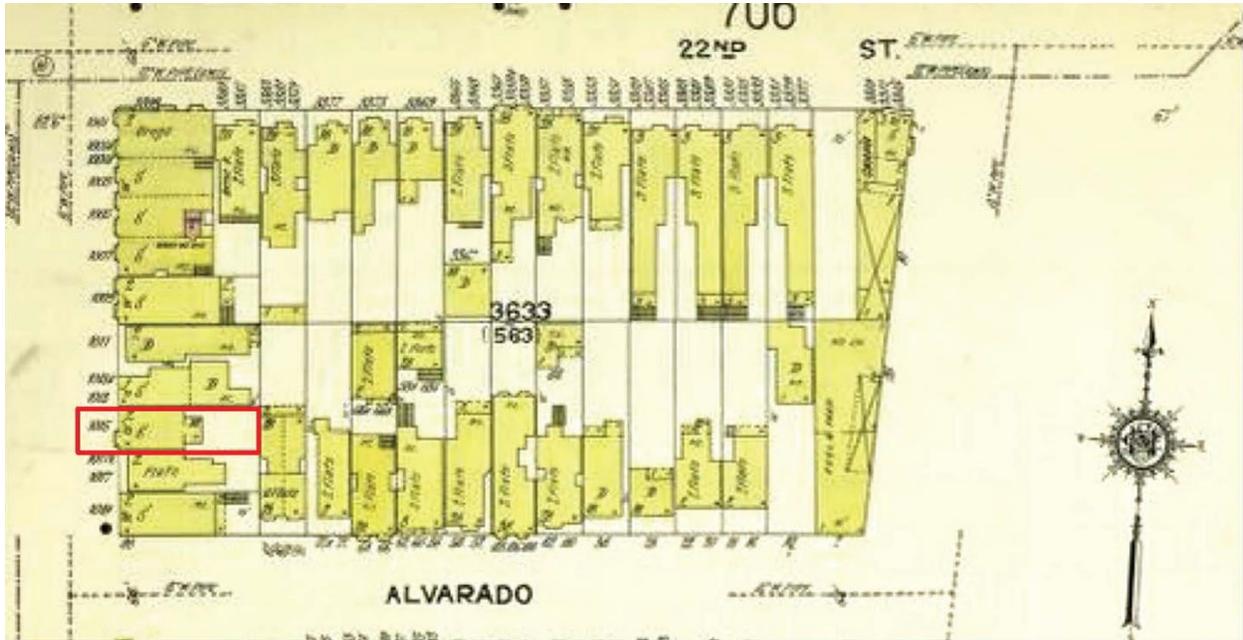
Figure 3 Sanborn Map detail, 1904



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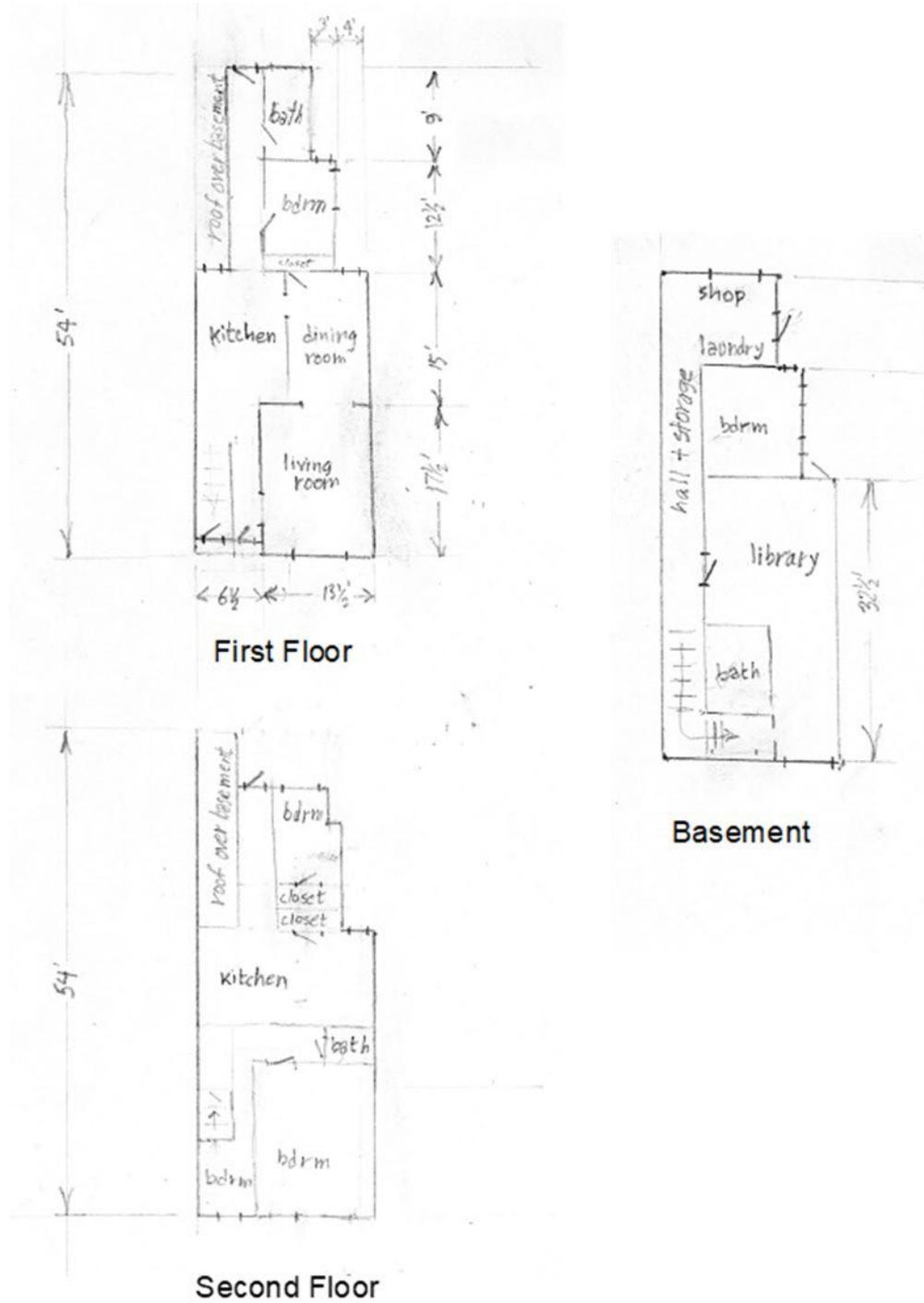
Figure 4 Sanborn Map detail, 1914



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Figure 5 Floor plans, drawn by owner Joseph Illick, January 2022



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Figure 6 Neighboring Ruane family in front of 1015 Guerrero Street, circa 1930; Courtesy Bernadette Hooper, published in Therese Poletti's *Art Deco San Francisco: The Architecture of Timothy Pflueger* (New York: Princeton Architectural Press, 2008)



Figure 7 Detail of Figure 6, "A. Pflueger" visible on awning



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Figure 8 From the San Francisco Assessor's Office files, 1974, photographer unknown; San Francisco History Center, San Francisco Public Library



Figure 9 Terracotta eagles and simulated granite facing, top of Pacific Telephone Building, n.d. Photo by Jonathan Haerber, CC BY-SA 3.0, <https://creativecommons.org/licenses/by-sa/3.0> via Wikimedia Commons



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Figure 10 Lobby ceiling, 450 Sutter Street, n.d. Photo by Ilana Tova Gauss, CC BY-SA 4.0, <https://creativecommons.org/licenses/by-sa/4.0> via Wikimedia Commons

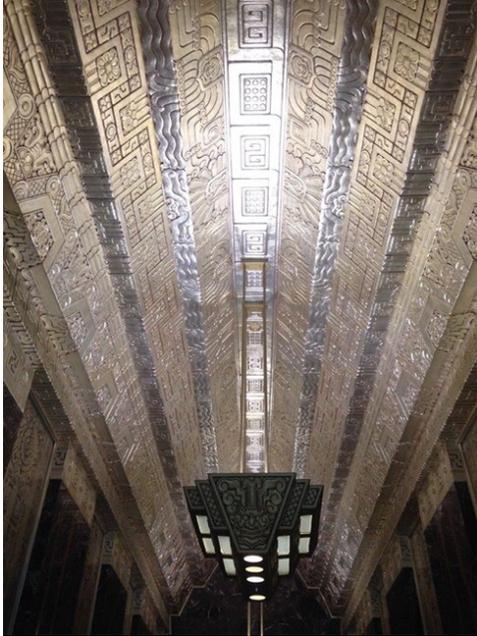


Figure 11 North tower, Theodore Roosevelt Middle School, n.d. Photo by Christopher VerPlanck, with permission



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Figure 12 Paramount Theater, Oakland, n.d. Photo by Jack E. Boucher, public domain via
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Photo 1 Front façade, camera facing east



Photo 2 Front façade, camera facing northeast



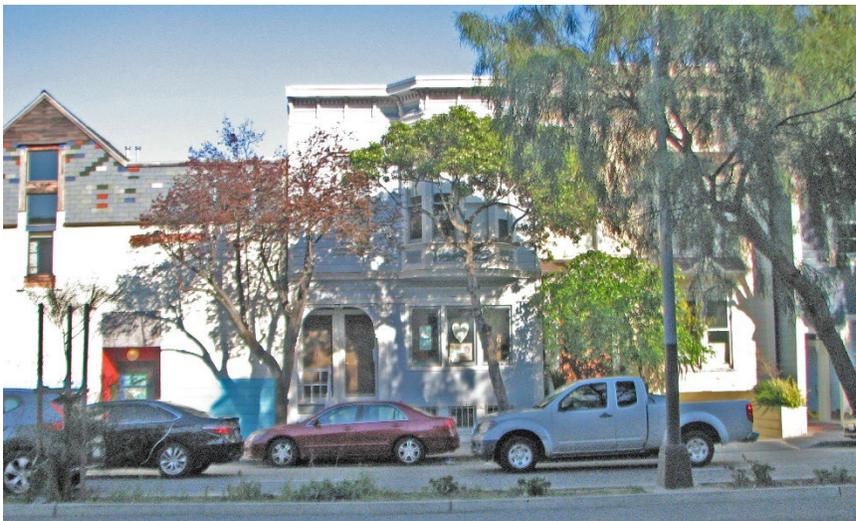
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Photo 3 Front façade, camera facing southeast



Photo 4 Front façade with neighbors, camera facing east



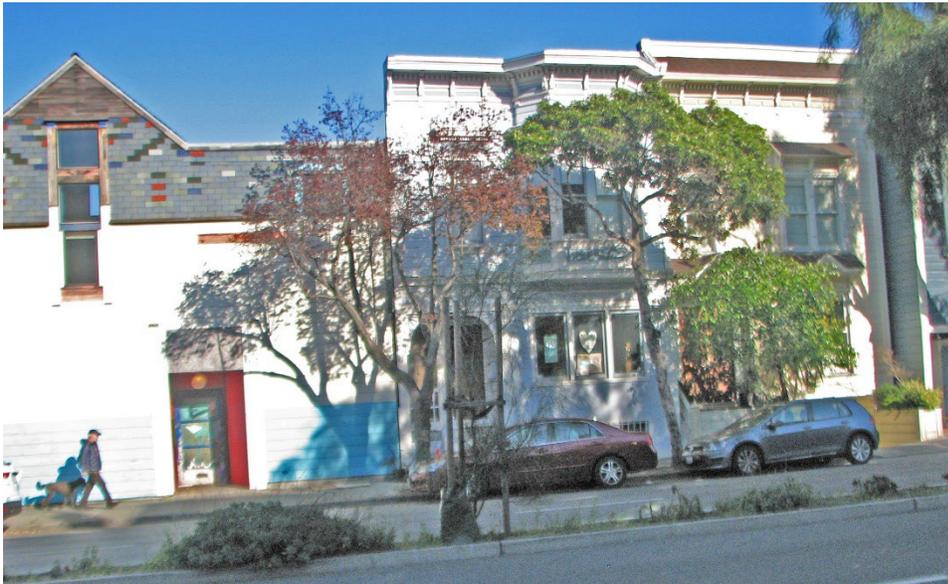
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Photo 5 Front façade with neighbors, camera facing northeast



Photo 6 Front façade with neighbors, camera facing southeast



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Photo 7 Front entry, camera facing east



Photo 8 Portion of south (side) façade, and east (rear) façade, camera facing west



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Photo 9 Portion of east (rear) façade, first floor, with door to deck, camera facing west



Photo 10 Portion of east (rear) façade, second floor, camera facing up and west



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Photo 11 First-floor entry hall, with door, door molding, baseboard, Lincrusta dado, camera facing west

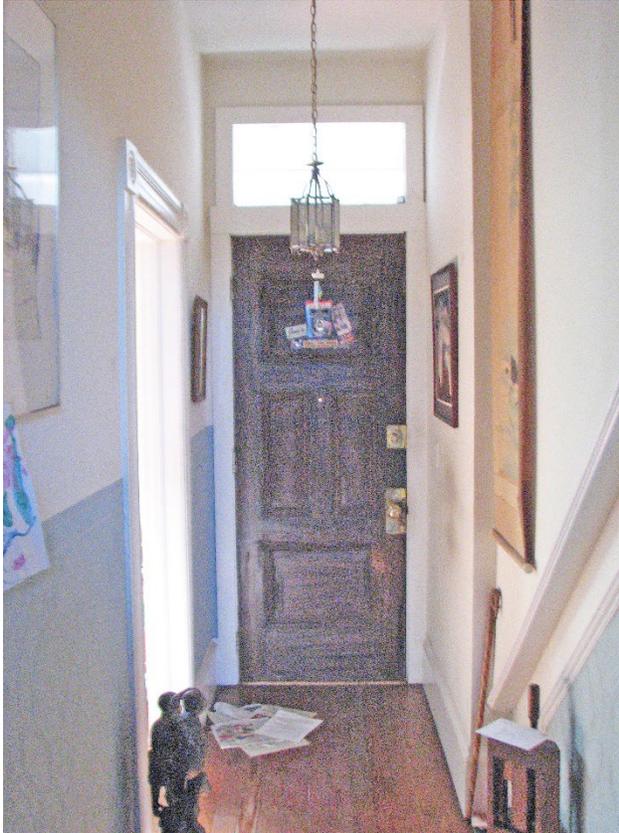
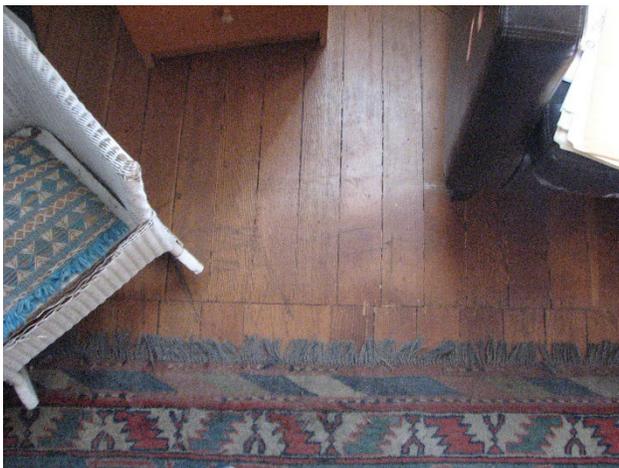


Photo 12 Living room floor, with line where the building was extended between 1902 and 1904, camera facing down



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Photo 13 Doorway between entry hall and living room, with door molding, baseboard, camera facing north

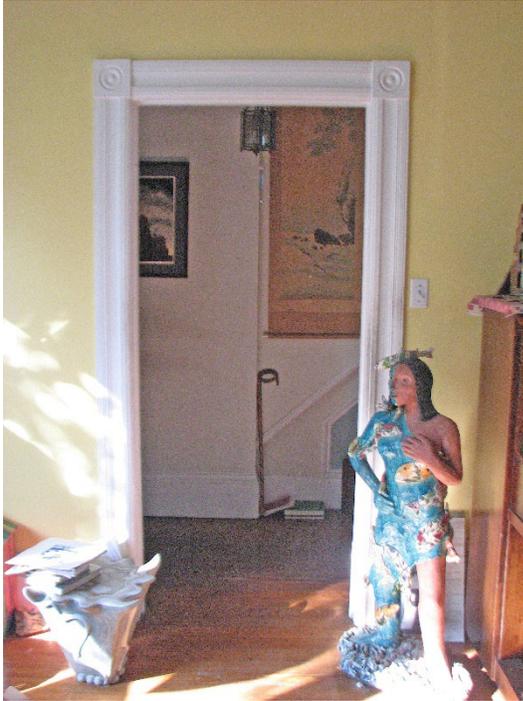


Photo 14 Dining room, with fireplace and marble mantle, camera facing north



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Photo 15 Dining room, east wall with window molding, picture rail, and Lincrusta dado, camera facing east



Photo 16 Earliest extension, wainscoting on east wall, camera facing east



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Photo 17 Example of Lincrusta dado, entry hall, camera facing north

