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AND BE IT FURTHER RESOLVED, That the Commission hereby directs its Secretary to transmit the proposal for designation, with a copy of this Resolution, to the Board of Supervisors for appropriate action.

I hereby certify that the foregoing Resolution was adopted by the City Planning Commission at its regular meeting of July 13, 1972.

Lynn E. Pio
Secretary

AYES: Commissioners Fleishhacker, Mellon, Newman, Porter, Ritchie, Rueda

NOES: None

ABSENT: Commissioner Crowley

PASSED: July 13, 1972

LANDMARKS PRESERVATION ADVISORY BOARD
Revised Case Report - May 17, 1972

SHERMAN HOUSE

OWNER: Barbara Herbert

LOCATION: 2160 Green Street, north side of Green Street between Webster Street and Fillmore Street. Lot has 62.5 feet of frontage on Green Street; being Lot 30 in Assessor's Block 540.

HISTORY: Built in 1876-77, this spacious Victorian residence was designed for Leander S. Sherman, founder of one of the nation's oldest and largest musical establishments, Sherman Clay & Co.

Leander S. Sherman was born in Boston in 1847, the son of cabinet maker Jacob Sherman who specialized in ecclesiastical furnishings. When Leander was fourteen, his father brought the family to California via steamer through the Isthmus, arriving in San Francisco in 1861. Finding employment was so necessary that Leander Sherman took the first position offered him, that of apprentice in a clock and jewelry store on Sutter Street where he swept floors, ran errands and wound the many clocks. He was later advanced to clock repair and acquired expert knowledge of delicate mechanisms which qualified him for his later position at the small music shop of A. A. Rosenberg where he repaired broken music boxes, intricate forerunners of the phonograph, as well as swept, unpacked goods and acted as salesman. Three years later, in September, 1870, at the age of 23, Leander S. Sherman purchased the business from his employer. The following year, needing additional capital, Sherman took Frederick A. Hyde in as a partner thus giving the firm the name Sherman and Hyde. During this same period additional property on Sutter Street, just around the corner from the Kearny Street shop, was acquired. Approximately 1877, Major Clement C. Clay became associated with the firm and subsequently bought F. A. Hyde's share of the business. At this same time, the firm name was changed to Sherman Clay & Co. and the Italian Harp was adopted as its trademark.

During this same year, Sherman moved his family into the graceful rambling Victorian Baroque mansion at Green & Fillmore which had been specially designed for music, the entire west wing being a sky-lighted three-story music and reception room containing a platform for musicians as well as a balcony, high in one corner of the room, from which many of the world's leading songstresses performed. In 1870, when Leander Sherman began his firm some 21 musical artists visited San Francisco; in that decade the number rose to 214 and many of these were entertained in this house for Leander Sherman entertained most of the visiting musical artists at his home or at the Bohemian Club. Frequently he would take his visitors for a carriage drive through Golden Gate Park out to the beach before taking them home for dinner. Among those who visited and performed here were the celebrated violinist Ole Bull, Lotta Crabtree (who supposedly lived next door to the west), Madame Schumann-Heink, and Ignace Jan Paderewski, the great Polish genius who was not only a composer and pianist of the first rank, but was also first President of the Polish Republic after World War One. Paderewski first came to San Francisco in 1896 and thus began a life-long friendship with Sherman about whom he said, "My good friend Leander Sherman always makes San Francisco a most delightful place to visit." Sherman's daughters Claire and Elsie, one a violinist and one a pianist, often joined their father's guests in providing the evening's entertainment here.

HISTORY:
(continued)

In addition to establishing one of the nation's finest, largest and most varied music houses (exclusive Steinway franchise, music publishing and later manufacturers), Leander Sherman made Sherman Clay the center of all musical activity in San Francisco. Beginning in the mid-1870's, Sherman Clay began selling tickets to musical events without remuneration, a practice which continues to this day. Then, in 1896-97, the firm initiated Sherman & Clay Hall, later Steinway Hall, on the second floor where the White House now stands, to provide a central location for musical events. The firm was also partially responsible for the establishment of both the San Francisco Symphony and the San Francisco Opera; in the case of the former, the firm paid one of its employees for 16 years to establish and manage the operations; in the case of the latter, they gave the \$1,000 necessary to sponsor Meralda's trip to New York and Europe to sign sufficient stars to initiate a full season. In addition to all of these undertakings and many more, Leander Sherman found time to be a director of both the San Francisco Savings and Loan Society and the Market Street Railway Company as well as a member of the Pacific Union Club, the Commonwealth Club, the Commercial Club and the Bohemian Club.

ARCHITECTURE:

Chiefly Italianate in style, although it has been called Baroque, its design was influenced by the then (1875) prevalent Second Empire style of French architecture, as shown by its mansarded third floor. One of the best-preserved and most handsome examples of its style and period, it has been cited as a fine example of the transition in architectural styling from the Italianate to more modern eclectic and period design.

The form of this three-story frame residence is asymmetrical: a projection from the westerly end of the central portion of the structure is reminiscent of a square bay tier although in this case, it can be only partial due to its placement; there is a large west wing immediately (music room) adjacent, the two seemingly united by the projecting entrance porch, the side walls of which are yellow stained glass; a slanted bay tier provides a smaller, more deeply recessed easterly wing for the residence above the side entrance.

Fenestration here is varied: on the second floor, windows are slightly rounded, paired within the tower-like projection, and contained within simple frames surmounted by pierced work and then flat pediments; windows on the mansarded third floor are extremely ornate, being more rounded and framed by projecting triangular pediments supported by handsomely carved pilasters with intricate capitols; fenestration in both wings echoes that of the second story although it is less ornate.

The mansarded third floor is covered with scalloped shingles; here, too, a projecting cornice highlighted by small dentils accentuates the mansard style and provides a finishing touch.

A more prominent projecting cornice appears between the second and third floor. Here, heavy ornately carved brackets combine with a dentil molding and pierced-work modillions, creating a feeling of strength.

ARCHITECTURE: Balustrades are used here as a unifying force: surmounting the west wing, under a single second story window and again as stair rails leading to entrance doors.
(continued)

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LAND USE: Residential uses are found to the east, west and south. To the north is the bustling commercial district of Union Street. Except for the C-2 zone along Union Street, zoning of this house and surrounding is R-4.