***NRHP Status Code:** 3CS (CHRSC)

***Resource Name or #:** Mission Miracle Mile at 17th Street Historic District

D1. Historic Name: Mission Miracle Mile **D2. Common Name:** Mission Street

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The historic district is located within the retail commercial corridor of Mission Street in the Inner Mission North neighborhood. Contributors to the historic district are buildings that were originally constructed between 1906 and 1924, during the period of reconstruction that followed the earthquake and fires of April 1906. Contributors also include buildings that were expanded, remodeled, and/or improved during the period of commercial modernization from the mid-1920s to approximately 1960. Contributors are mostly three stories in height, and vary from two to four stories. All buildings contain storefronts that occupy the ground floors. Upper stories contain residential or commercial uses. Contributors vary in building footprints, construction types, and stylistic details. They include Edwardian-era wood-frame structures that were erected during the first post-fire decade, larger and more substantial commercial and apartment buildings that were constructed during the second post-fire decade, and structures that display designs and materials that were applied during the mid-century era of modernization. *(Continued on Page 3.)*

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The boundary of the historic district encompasses a linear area containing properties located on both sides of Mission Street, north of 17th Street and south of 17th Street to approximately mid-block locations. *(See map on Page 18.)*

***D5. Boundary Justification:**

The boundary of the historic district contains a coherent grouping of thematic contributors, while excluding non-contributors (non-significant altered properties and non-thematic properties) to the extent feasible. On Mission Street to the north and south of the historic district, fewer than half of the properties are considered both thematic and intact, and several major intrusions exist. The thematic area does not extend to the east or west beyond Mission Street.

***D6. Significance:** **Theme:** Post-Fire Reconstruction; 20th Century Commercial Development and Architecture
Area: Inner Mission North, San Francisco
Period of Significance: 1906-1924; circa 1925-1960 **Applicable Criteria:** California Register of Historical Resources Criteria 1 & 3
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Criterion 1: The historic district is eligible for listing in the California Register of Historical Resources under Criterion 1 at the local level, because it is associated with events that have made a significant contribution to the broad patterns of local or regional history. The historic district is associated with the reconstruction, growth, and development of the American retail economy on Mission Street, which became the largest and most important shopping destination in San Francisco during the first half of the 20th century, outside of downtown's Union Square. Events include the post-fire physical rebuilding of structures and recovery of commerce that occurred in the Inner Mission North after the 1906 earthquake and fires. Events also include the development of the mid-century "Mission Miracle Mile" shopping district, during which time the stores of Mission Street competed directly with downtown San Francisco for retailing business.

Criterion 3: The historic district is eligible for listing in the California Register of Historical Resources under Criterion 3 at the local level, because it embodies the distinctive characteristics of type, period, region, and methods of construction, and it possesses high artistic values. The historic district contains commercial and mixed use building types that exhibit designs and styles that are representative of the early and mid-20th century. In particular, the historic district reflects the transition from Edwardian-era wood-frame mixed-use buildings to larger, more substantial 20th century commercial emporiums and apartment buildings with Classical and Art Deco influences. The historic district also demonstrates innovative uses of "Visual Front" modern materials and designs that were applied to existing commercial buildings during the early and mid-20th century. *(Continued on Page 19.)*

***D7. References** (Give full citations including the names and addresses of any informants, where possible.): *(Continued on Page 31.)*

***D8. Evaluator:** Matt Weintraub, Preservation Planner **Date:** April 2011
Affiliation and Address: San Francisco Planning Dept., 1650 Mission St, Ste. 400, San Francisco, CA 94103-2479

***Recorded by:** Matt Weintraub, San Francisco Planning Dept. ***Date:** April 2011 ☒ Continuation ☐ Update

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***D3. Detailed Description** (Continued):

Mission Street in 1940. View south towards 17th Street. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4694).*

Mission Street in 2011. View south towards 17th Street, from near the same location as in the photograph to the left. *San Francisco Planning Department.*

Character-Defining Visual Characteristics

The visual characteristics of the historic district include but may not be limited to the following:

- The urban development pattern of a densely developed retail and transportation corridor, containing medium-scale structures with horizontal, unbroken rooflines that are packed tightly together, abutting each other at the fronts of lots, along both sides of Mission Street.

- The pedestrian-level development pattern of continuous strips of storefronts and commercial spaces, with most ground floors containing small, narrow, and regularly spaced storefronts, including larger buildings that were historically partitioned into multiple storefronts, but also with a few exceptionally large structures with ground floors that were historically dominated by single commercial spaces and storefronts.

- The west side of Mission Street, which is characterized by similarly designed Edwardian-era, narrow, wood-frame structures that include storefronts at the ground floors and dwellings at upper stories, which were mostly built between 1906 and the early 1910s.

- The east side of Mission Street, which is characterized by wider and more massive buildings, including brick and concrete structures designed for large commercial uses, that were mostly erected during the late 1910s and 1920s.

The visual characteristics of individual contributing properties include but may not be limited to the following:

- Architectural styles and/or types that include: Classical/Roman Revival (columns/pilasters; pediments/porticos; boxed eaves with cornices, dentils, modillions, frieze bands); Beaux Arts (paired columns/pilasters; exuberant façade ornament; roofline balustrades); Mission Revival (wood and/or smooth stucco facing; overhanging eaves at doors/windows; Spanish tile accents; curved parapets); Spanish Colonial Revival (smooth stucco facing; low-pitched roofs covered in Spanish tile; eaves with minimal or no overhang; arched openings); Art Deco (plain smooth façade surfaces; geometric relief; vertical linear elements); 20th Century Commercial (large floor-plates; flat façades without bay windows; prominent marquee entrances; plate-glass display windows at ground floors; regular bands of large windows at upper floors; horizontal roofline detail).

- Height, form and massing that varies among individual structures, including: building heights that range from two to four stories; building footprints that range from standard size to giant size; façades with or without bay windows; structures that may be either vertically or horizontally emphasized by width, fenestration, and/or façade detailing; and rooflines that terminate horizontally with various kinds of entablatures and linear raised features (including a Mission Revival-style building with parapet and cornice).

- On buildings constructed during the decade after the fires of 1906, typical materials and features consistent with Edwardian-era mixed-use designs include: wood cladding (including cove/shiplap siding, flush siding, and/or shingles); stucco as a primary or secondary facing material; bay windows (typically angled; may also be square and/or rounded); wood windows (typically double-hung; may also be casements); wood trim; and cast plaster ornament.

- On buildings constructed during the late 1910s and 1920s, typical materials and features consistent with early 20th century commercial and apartment building designs include: concrete, brick, and/or stucco facing; large horizontal windows with multi-light metal or wood sash; details/ornament in formed concrete, brick, cast plaster, or stucco.

- Storefront designs and materials including: plate-glass windows with wood or metal frames, or "cornerless" (without frames), and which may project out over the supporting bulkheads; bulkheads with decorative grills on air vents, and clad with square ceramic tiles that may be decoratively detailed, or clad in structural glass/ceramic panels that may be non-original; angled, recessed vestibules and/or open outdoor lobbies with marble tile and/or terrazzo floor paving; metal-framed signs/marquees that may or may not be illuminated by individual bulbs or by neon tubes.

Mission Street, view north from 17th Street. The west side (left in the photograph) and the east side (right in the photograph) are distinguished by differing lot layouts and development patterns. *San Francisco Planning Department.*

Mission Street, view north towards 17th Street. The west side (left in the photograph) and the east side (right in the photograph) are distinguished by differing lot layouts and development patterns. *San Francisco Planning Department.*

Features and Elements

Within the historic district, the west side and the east side of Mission Street are distinguished from each other by differences in lot sizes, building sizes, construction practices, and phase of post-fire reconstruction. The west side of Mission Street is characterized primarily by very narrow lots and by wood-frame, medium-scale buildings that were constructed during the first post-fire decade, 1906 to the mid-1910s. In comparison, the east side of Mission Street is generally characterized by larger lots and a greater variety of building types, including massive, brick and/or concrete buildings that were constructed during the second post-fire decade, from the mid-1910s to the mid-1920s. These two distinctive components, the east and west sides of Mission Street, comprise an early 20th century commercial corridor. An overlay to this streetscape are the modernizations to some storefronts, façades, signs, and sidewalks that occurred between the 1920s and approximately 1960. These historic patterns primarily contributed to the physical development of the premier urban retail shopping corridor that became known citywide as the "Mission Miracle Mile".

The following sections further describe the features and elements that comprise the historic district, including areas, sites, groupings of structures, individual buildings, and their characteristics.

Mixed-Use Flats, Shops, and Hotels

After the 1906 disaster, most property owners on Mission Street pursued immediate reconstruction by rebuilding with available materials at greater scales and higher densities, as occurred everywhere in the Inner Mission North. The post-fire reconstruction of Mission Street also involved intensification of commercial uses, as well as increased scale and density of structures. Every lot fronting Mission Street was rebuilt with a commercial component, thereby changing the character from a mixed-use streetcar corridor, as existed before the 1906 disaster, to a continuous shopping strip. On lots where single-story commercial buildings were erected during the early post-fire period, these were expanded or replaced by multiple-story mixed-use buildings within a few years of the 1906 disaster.

The west side of Mission Street, north of 17th Street. View northwest from near 17th Street. The building located at 2114 Mission Street, shown at far left within the frame, is individually notable for its architecture. *San Francisco Planning Department.*

The west side of Mission Street, north of 17th Street. View southwest from mid-block. Typical Edwardian-era multiple-family residential architecture. *San Francisco Planning Department.*

Consequently, within a decade of the 1906 disaster, the west side of Mission Street within the historic district was consistently rebuilt with multiple-story, wood-frame mixed-use structures that typified the post-fire rebuilding pattern. These buildings were constructed wall-to-wall with each other on narrow lots that were typically just over 23 feet wide. The ground floors uniformly contained small storefronts and long, narrow commercial spaces. In the few buildings that occupied larger lots with wider street frontages, ground floors were divided into multiple storefronts with symmetrical, matching layouts. The architecture of the wood-frame reconstruction that dominated the west side of Mission Street was entirely consistent with post-fire residential building stock: high density multiple-family building types, including several residential hotels; predominantly three stories in height, with some variation to two and four stories; street façades featuring bilateral arrangements of bay windows and fenestration; and Edwardian-era ornamentation spanning a range of Beaux Arts-influenced styles. This tightly packed arrangement of evenly spaced, similarly designed buildings resulted in exceptionally rhythmic patterns of storefronts, residential entrances, bay windows, and cornice lines, with few breaks overall.

Architecturally, one of the most notable buildings was constructed at 2090 Mission Street. It was designed by architect M. Mattanovich with parapet elements of the Mission Revival architectural style, unusual Art Nouveau-influenced details at the bay windows, and a Classical balustrade. Claus Hadeler, who owned the property before the 1906 fires and whose family owned the property for decades afterward, commissioned its construction in 1914. Another building located at 2114-2118 Mission Street stands out as an example of the Mission Revival style, with signature bell-shaped parapet and Spanish tile clad eaves, as well as stylistically consistent features at the storefront such as arched openings and tile cladding/paving with Mediterranean decorative floral patterns. The remainder of the wood-frame structures within the historic district exhibit features that are consistent with the Classical Revival architectural style, including: cornices dressed with modillions, dentils, and egg-and-dart; spandrel panels on bay windows; and flat, clean rooflines.

Two buildings with Classical detailing located on the west side of Mission Street, near 16th Street. View west. The building at left originated as a single-story commercial building that was erected in 1906 and expanded vertically with two residential floors in 1912. *San Francisco Planning Department.*

Buildings located on the west side of Mission Street, south of 17th Street. View northwest. The building located at the right exhibits Mission Revival architectural style. The buildings located at the center and at the left were constructed of concrete. *San Francisco Planning Department.*

Commercial storefront architecture within the historic district is mostly consistent with early 20th century development patterns. During this period, the importance of visual displays and easy access to goods was becoming a primary consideration for retailers competing in a marketplace of increasingly mass-produced, brand-named goods. Thus, storefronts of the early 20th century included: large panes of plate-glass set above low wood or tile bulkheads; display stands located behind the windows; slightly recessed entrances with marble tile floor paving; and wide transom bands above the storefronts that provide natural illumination to the interiors. Although many storefronts within the historic district were altered materially in varying degrees over time, such as changes to cladding materials, framing systems, windows and doors, most storefronts retain historic forms. These include recessed, angled entrances, display windows, low bulkheads, and clerestory bands (many of which are intact behind applied signage, canopies, or other obscuring additions). Several storefronts retain individual historic materials and features such as bulkhead tiles, decorative grills at bulkhead vents, marble tile floor paving, and wood sash doors.

Typical storefront, located at 2128 Mission Street (built 1913). Includes: plate-glass windows in custom metal frames with fretted inlays that match the façade; decorative grills at bulkhead vents; an angled vestibule and wood sash door; and a decorative multi-light clerestory, which runs the width of the building above the first story. *San Francisco Planning Department.*

Customized storefront for a "bazaar", located at 2118 Mission Street (built 1912). Includes: an arched entrance and arched plate-glass windows; bulkheads clad in decorative floral tile (painted over at street face); and a deep arcade entrance with decorative floral floor tile. Consistent with the building's overall Mission Revival styling. *San Francisco Planning Department.*

*Recorded by: Matt Weintraub, San Francisco Planning Dept. *Date: April 2011 ☒ Continuation ☐ Update

The small-scale storefronts that lined the west side of Mission Street conveyed a great variety goods and services to the shoppers, commuters, and residents who traveled the commercial thoroughfare. In 1920, the merchants and businesses that operated on the west side of Mission Street within the historic district, a stretch of less than two blocks, included several of each of the following: clothing, shoes, groceries, candies, jewelry, and men's furnishings; as well as a dry goods, a delicatessen, and a razor grinder. In addition, a "bazaar" was located within the elaborately detailed customized storefront and commercial space at 2118 Mission Street.

As the post-fire reconstruction of Mission Street progressed during the 1910s and 1920s, building techniques transitioned from expedient wood-frame construction to more substantial concrete and brick construction. Within the historic district, the earliest reinforced concrete building was constructed in 1912 at 2040-2042 Mission Street, on the west side of the street. This concrete building was designed to match the general scale, style, and form of the wood-frame Edwardian-era structures that it was set amongst. In contrast, the reinforced concrete building that was also erected the following year on the west side of Mission Street in 1913, located at 2126-2132 Mission Street, indicated a trend towards larger scale construction. The building occupied a double-wide lot, it featured a tall ground floor divided into three matching storefronts, and its primary façade was a flat wall devoid of bay windows but dressed in handsome Classical accents. This large mixed-use building heralded the arrival of larger apartment buildings to the area.

Apartments and Emporiums

While the small, narrow lots on the west side of Mission Street were consistently upbuilt with multiple-family, mixed-use structures during the decade following the 1906 fires, the much larger lots that existed on the east side of Mission Street remained underutilized until the mid-1910s. In the aftermath of the 1906 disaster, the east side of the street was mostly repopulated with low-scale, single-story wood-frame commercial buildings that provided immediate utility for merchants and customers. Whereas many post-fire single-story structures located on Mission Street were replaced or expanded within a few months or years of initial construction (including several on the west side of Mission Street), those that were built on the east side of the street within the historic district remained for a full decade, until urban development pressures and changes in building practices made it feasible and desirable to build out the large lots.

The east side of Mission Street. View southeast towards 17th Street. The concrete apartment building located at the left was constructed in 1914. *San Francisco Planning Department.*

The northeast corner of Mission and 17th Streets. View northeast. The corner commercial building was constructed or expanded in 1922. *San Francisco Planning Department.*

From the mid-1910s to the mid-1920s, these underused lots on the east side of Mission Street provided prime opportunities for development. During that time, multiple-story buildings with large footprints were constructed to replace earlier small-scale post-fire development. These substantial buildings, including several constructed of brick and concrete, represented the final phase of reconstruction on Mission Street following the 1906 disaster, during which time construction of mixed-use housing gave way to construction of dedicated commercial buildings. The first two large structures that were built on the east side of Mission Street included residential components. In 1914, a three-story concrete apartment building with divided storefronts, located at 2059-2065 Mission Street, was constructed on a lot that measured 75 feet wide by 105 feet deep. The building featured a decorative Classical treatment that matched that of a

similar, smaller concrete apartment that was constructed the previous year on the west side of the street at 2126-2132 Mission Street. Also, in 1915, a large hotel building with a ground-floor department store was erected at 2135-2137 Mission Street, on a lot that measured 50 feet wide by 122-½ feet deep.

Following that, the construction of dedicated commercial buildings dominated the east side of Mission Street. The designs of these early 20th century buildings reflected developments in commercial architecture that occurred as the American retail economy expanded in scale and scope. The buildings utilized large rectangular floor plates and long street frontages (hence requiring large lots) in order to maximize merchandising space and to allow for displays of many different kinds of goods, during an era of increasing competition among brand-name products and retail businesses. These commercial buildings included multiple stories and internal mezzanines that allowed for additional display areas, storage, manufacturing, and/or offices. They also included exterior design features such as prominent entrances and sign marquees, long rows of large windows, flat exterior wall surfaces, and long clean horizontal rooflines. The dedicated commercial buildings that were constructed on Mission Street during the early 20th century resembled the downtown retail emporiums and department stories with which they competed economically. The emphasis on visual merchandising and availability of mass quantities of products to wide audiences differed from earlier modes of retailing, in which small merchants and businesses typically offered only a few kinds of goods and services in limited quantities and varieties to stable customer bases.

The Redlick/Redlick-Newman Co. furniture store building, located at the southeast corner of Mission and 17th Streets. View southeast. The building was originally constructed in 1916 and expanded in phases: 1924; 1936; 1941. *San Francisco Planning Department.*

The east side of Mission Street, south of 17th Street. View northeast. From left to right: The Redlick-Newman Co. furniture store building; the Albert Hotel with department/furniture store at ground floor (obscured by trees), built 1915; and the Klopstock Bros. furniture store building, built 1923. *San Francisco Planning Department.*

The economic subsector that supported construction and expansion of these emporium-style buildings on Mission Street was furniture sales. During the post-fire period, the acquiring of home furnishings became a years-long or decades-long process for the many thousands of refugees who had lost virtually all their worldly possessions in the 1906 disaster. To supply this ongoing demand for domestic fittings, furniture makers and sellers gravitated to the east side of Mission Street, between 16th and 18th Streets, where access to transportation and pedestrian activity guaranteed high visibility of goods. In 1920, this two-block stretch alone on the east side of Mission Street contained approximately nine different furniture stores, as well as upholstery, furniture repair, and sewing machine repair establishments. A related development was the construction in 1922 of a two-story corner commercial building at 2081 Mission Street, on a large square lot at the northeast corner of Mission and 17th Streets, and its occupation by the Cline Piano Co. Construction of this building with elements of Spanish Colonial Revival architectural style, such as the wide overhanging eaves with Spanish barrel tile accents, may have involved vertical expansion of a previously existing one-story structure.

The major furniture and home appliance establishments included very large emporiums, such as: Redlicks/Redlick-Newman Co., which constructed its giant store and warehouse in 1916 at 2101-2129 Mission Street, on the southeast corner lot at Mission and 17th Streets *(see also: Redlick-Newman Co. Building section on Pages 9-11)*; the Klopstock Bros., which built a similar furniture store and large warehouse complex in 1923-1924 at 2141-2153 Mission Street and 238 Capp Street *(see also: Klopstock Bros. Co. Complex section on Pages 11-12)*; and the Lachmann Bros. store and

warehouse complex (no longer extant) that was located just south of 16th Street on Mission Street. Smaller furniture stores and related businesses filled out most of the rest of the east side of Mission Street between 16th and 18th Streets, including the commercial space that was located between Redlick-Newman and Klopstock Bros., which sold furniture and hardware before becoming a department store.

Redlick-Newman Co. Building

At the heart of the historic district, figuratively and geographically, is found the Redlick-Newman Co. building, which is located at 2101-2129 Mission Street. Constructed in 1916, and designed by architect Smith O'Brien who was trained by Clinton Day, this building was one of the first and most impressive of the commercial emporium-type buildings to be constructed on Mission Street. It was constructed for Redlicks, which became the Redlick-Newman Co., and then again Redlicks, a furniture and appliances business that was founded in the aftermath of the 1906 earthquake and fires. At first, Redlicks was located at the intersection of Mission and 18th Streets, amongst the numerous other furniture businesses and related establishments that gravitated to the strip. Redlicks grew considerably in its first decade of business, and by the mid-1910s the company was ready to relocate to its own massive dedicated structure at the southeast corner of Mission and 17th Streets. The architectural plans for the new building included notes such as "Newmans vestibule", which indicated an early connection between Redlicks and Newmans at that time.

The Redlick-Newman Co. building, located at 2101-2129 Mission Street, in 2011. View southeast. The original structure extended from the corner rooftop pediment to the southern rooftop pediment (located at right), and from the corner east to the break in the larger windows (located at left). Additions to the original building include the southernmost section (located at far right) and the easternmost section (located at far left). *San Francisco Planning Department.*

At this prominent corner site, the massive three-story, brick-faced structure supported by concrete columns was erected on a giant lot with 160 feet of frontage on Mission Street and 213-½ feet of frontage on 17th Street. Architect O'Brien, who was commissioned by Mssrs. J.J. and B.C. Brown, designed such practical considerations for Redlicks as: vast stacked floor-plates separated into functional sections at every level; prominent entrance and signage; an internal plan oriented towards product displays; bands of large windows; and clean form and lines on the exterior. The stylistic treatment of the building was influenced primarily by the Beaux Arts movement, as were the designs of many commercial buildings that were constructed in the early 20th century. O'Brien's façade design incorporated restrained Classical features and ornament such as titanic pilasters separating the windows bays, and an entablature with patterned frieze bands,

medallions, a denticulated cornice, and subtle pediments at the north and south corners of the original primary façade. Previously, O'Brien had partnered with Frederick Herman Meyer, with whom he had studied Chicago office building architecture. In 1908, after working with the elder O'Brien for six years, Meyer started his own office and went on to become one of the most prominent City Beautiful architects in San Francisco, and a designer of the Civic Center.

The Redlick-Newman Co. building was perfectly designed and situated as a furniture store, warehouse, and shop. It was designed as a large block with two interconnected functional sections. Section 1, so labeled on the architectural plans, included the larger western section with corner frontage, the customer entrance on Mission Street, a vast interior gallery at the ground floor, three huge square floors stocked with furniture, appliances, and other merchandise that were available for customers to inspect, admire, and purchase, and offices at the back. Section 2, the eastern section behind the store, included a three-story warehouse that integrated with each of the display floors, an area for polishing and setting up of furniture on the second story, and a loading shed with access to 17th Street.

The Redlick-Newman Co. continued to grow at its permanent home. The warehouse section was expanded eastward on the lot to its current extent in 1924 by architect Mel I. Schwartz, who also designed the nearby Klopstock Bros. building that was completed the previous year. Likewise, the store section was expanded westward, which resulted in an L-shaped building plan. In 1936, local contractor Antone Petersen cut openings between the original store and the addition and altered the storefronts to match, so that they were virtually indistinguishable from each other except for the location of the original cornice pediments. Petersen also added an internal mezzanine in 1936, and constructed a two-story office addition, presumably at the rear, in 1941. Eventually, the loading operations were moved off 17th Street to the interior of the block, where three brick panels on the south-facing façade of the warehouse addition were replaced by steel roll-up doors and an aluminum awning in 1959.

The Redlick-Newman Co. building in 1935. View northeast. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAC-7335).*

Bands of large divided metal-sash windows with brick water tables, located at the Mission Street façade of the Redlick-Newman Co. building. View northeast. *San Francisco Planning Department.*

Façade, cornice, and parapet details of the Redlick-Newman Co. building. View east. The boundary between the original structure (left) and the southern addition (right) is visible as a vertical line that runs through the wider pilaster that is located right of center. *San Francisco Planning Department.*

In the 1930s, a change in the store's management and reversion to its original name of Redlicks prompted a new advertising scheme. The double-faced vertical blade sign that advertised the Redlick-Newman Co., which was located at the center of the Mission Street façade, was altered to "Redlicks" in 1941, although the customized terrazzo floor paving at the main entrance with "Redlick-Newman" signature was retained. In addition, a huge square freestanding sign was erected on the rooftop, where it overlooked the intersection. The rooftop sign was originally installed in the 1930s by Occidental Stoves, a brand that Redlick-Newman sold, but Redlicks soon replaced the company's advertising with its own unique slogan that played off the store's location at Mission and 17th Streets. Within the square metal frame, Redlicks installed individual metal letters and numbers, illuminated with bulbs and

neon, that exclaimed: "17 Reasons Why!" According to Charles Redlick, who ran the store from 1945 until it closed in 1975, as quoted in the *San Francisco Examiner*:

> "We were looking for some message to bridge over the fact we were changing the name… My father [Abraham Redlick] developed this slogan after much study, asking everybody and their cousin. He'd gotten the idea from Heinz 57 years back. They had 57 brands of food or pickles, whatever… People would ask what the 17 reasons were, and we would guff it off. There were no 17 reasons."

In recent years, the "17 Reasons Why!" rooftop sign was removed and replaced with contemporary general advertising. (It is believed that the individual metal letters/numbers are still in existence and currently in the possession of private parties.) However, the tremendous visibility of the historic sign over several decades spawned a popularity that resulted in production of commercial graphics that were based on the design of the sign, the naming of artwork and organizations (ranging from nonprofits to rock bands) in ways that evoked the sign's slogan, and even a full-scale recreation of the sign that was used in a national cable television program.

Bands of large divided metal-sash windows with brick water tables, located on the 17th Street façade. View south. *San Francisco Planning Department.*

Entrance to the warehouse/office section, with pressed metal canopy, located on the 17th Street façade. View south. *San Francisco Planning Department.*

The south-facing side of the building at the interior of the block. View northeast from Capp Street. The building's three sections include: the store with Mission Street frontage at left; the original warehouse at center; and the rear addition at right. *San Francisco Planning Department.*

Klopstock Bros. Co. Complex

A building complex that was similar to the Redlick-Newman Co. property in function, plan, and architectural presence was constructed in the early 1920s, on a Mission Street site located just to the south of the Redlick-Newman Co. property. In 1923, a three-story reinforced concrete building with brick walls was constructed on a lot that measured 75 feet wide by 122-½ feet deep, at 2141-2153 Mission Street. This large commercial structure was designed by architect Mel I. Schwartz, who also designed an addition to the back of the Redlick-Newman Co. building the following year, and it was built by John Spargo.

Although the career of architect/engineer Schwartz was not as distinguished as that of his former partner Samuel Heiman, with whom he worked between 1914 and 1919, Schwartz appears to have been responsible for at least two notable works: the three-story addition and remodeling of the former two-story commercial building that is located at 77 New Montgomery Street in 1920; and the Klopstock Bros. building. The building on Mission Street appears to have been a very early, prototypical example of Art Deco architectural style, with characteristic façade elements such as vertical fins, bands of geometric circles and diamonds, and subtle roofline projections evoking Gothic influences for which Schwartz was also known. The building followed the established emporium/department store-type plan: a large footprint

with a long street frontage for visibility; a façade dominated by bands of large windows and a major pedestrian entrance; and multiple stories and large floor-plates contained within a cleanly defined block.

The Klopstock Bros. furniture store building, constructed in 1923 on Mission Street, south of 17th Street. View east. *San Francisco Planning Department.*

Art Deco façade elements of the Klopstock Bros. building. View east. *San Francisco Planning Department.*

The building was constructed for and occupied by the Klopstock Bros. furniture company. Like the Redlicks company, the Klopstock Bros. emerged as major suppliers of home furnishings in the Mission District during the post-fire period. During the 1910s, the Klopstock Bros. operated a plant out of several buildings located on nearby Capp Street and 18th Streets, where they manufactured and sold mattresses. By 1923, the Klopstock Bros. decided to consolidate and relocate to the heavily traveled transportation and commercial corridor of Mission Street, where they commissioned the construction of their own furniture emporium building by Schwartz and Spargo. The following year, the Klopstock Bros. completed construction of the second, utilitarian phase: a long ell-shaped, two-story concrete warehouse located behind and abutting the store, on a flag lot with frontage on Capp Street.

The back of the Klopstock Bros. furniture store. View west from Capp Street. The ell-shaped warehouse abuts to the left. *San Francisco Planning Department.*

The Klopstock Bros. furniture warehouse located at 238 Capp Street, constructed 1924. View southwest. *San Francisco Planning Department.*

Mid-Century Modernizations

Along the entire length of Mission Street within the Mission District, a significant pattern of development occurred after the post-fire reconstruction of buildings was completed in the mid-1920s. This development related to the ever-increasing competition among retailers to sell to consumers who could sift through markets flooded with nationwide brand names and a plethora of goods during postwar periods of general economic prosperity. From approximately the mid-1920s to the 1960s, retailers redefined the visual appearances of their stores and buildings on a fairly regular basis, in order to better display their products and their shopping environments to discriminating shoppers. Many commercial spaces were remodeled several times during the period by one or more occupants in succession.

The box marquee and ground-floor plate-glass display windows of the Redlick-Newman Co. building. View south. *San Francisco Planning Department.*

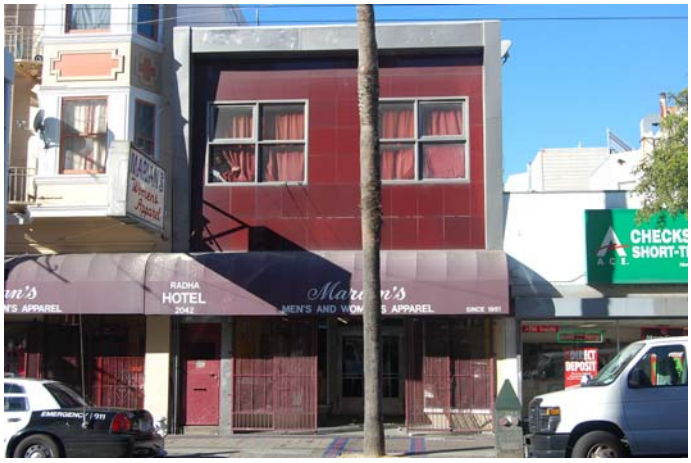
The customized terrazzo floor paving at the main entrance of the Redlick-Newman Co. building. View northeast. *San Francisco Planning Department.*

The modernizations were influenced by designers who were open to using modern materials and to departing from previous design modes. Typical "Visual Front" storefront alterations included: installation of plate-glass windows; widening/deepening of entry vestibules; re-facing of surfaces in modern materials such as ceramic tile, structural glass (e.g., Vitrolite, Carrara Glass), and/or metal panels; installation of tile and/or terrazzo floor paving; and installation of projecting signage. More dramatic "Visual Front" renovations involved the transformation of entire structures into display objects by removal of all façade extrusions such as bay windows, cornices, and/or applied ornament, and replacement with plain wall surfaces, modern cladding materials such as ceramic, structural glass, metal, and/or smooth stucco, and rectangular metal windows.

The triangular marquee and ground-floor plate-glass display windows of the Klopstock Bros. building. View southeast. *San Francisco Planning Department.*

The customized terrazzo floor paving and wide angled vestibule at the main entrance of the Klopstock Bros. building. View east. *San Francisco Planning Department.*

Within the historic district, several buildings display alterations, modifications, and improvements that related to the period of modern visual merchandising and the "Mission Miracle Mile" shopping district. For instance, the Redlick-Newman Co. and the Klopstock Bros. updated their storefronts with larger plate-glass windows, larger entrances with customized terrazzo floor paving, and modernized marquees and signage during the 1920s and 1930s. The hotel/department store that was located between them followed suit in the mid-1940s with a simplified ground-floor remodel that included bands of plate-glass, re-facing in structural glass and ceramic tile, and speedlining. On the east side of Mission Street, a two-story structure located at 2040-2042 Mission Street, originally erected in 1907, underwent a series of storefront and façade renovations from the 1920s to the 1950s. The final result was a thoroughly modern "Visual Front" that exemplified the design ideals of commercial retailing during the mid-century period of the Mission Miracle Mile. It featured a tiled storefront with a wide angled outdoor lobby, projecting window displays, and steel doors and frames, and an upper façade clad in structural glass with metal windows and details.



The building with a "Visual Front" located at 2040-2042 Mission Street. Views west. Materials and features include: structural glass facing; steel trim, rectangular metal windows; deep angled vestibule; plate-glass in metal frames; overhanging window displays; metal sash doors. *San Francisco Planning Department.*

Contributors

Contributors to the historic district qualify for assignment of California Historical Resource Status Code (CHRSC) of "3CD" ("Appears eligible for CR [California Register of Historical Resources] as a contributor to a CR eligible historic district through survey evaluation"), according to the California State Office of Historic Preservation Technical Assistance Bulletin #8. In addition, several contributors appear to be individually significant historic and/or architectural properties, and therefore qualify for assignment of CHRSC of "3CB" ("Appears eligible for CR both individually and as a contributor to a CR eligible historic district through survey evaluation").

The following list includes information for the **20 contributing properties** located within the historic district:

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Mission Street	2026-2030	3569/004	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1907	3CD
Mission Street	2032-2034	3569/005	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1906	3CD
Mission Street	2040-2042	3569/007	Commercial, 2-story	Commercial Modern	1907 / c. 1940-1960	3CB
Mission Street	2044-2046	3569/008	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1912	3CD
Mission Street	2056-2058	3569/011	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1915	3CD
Mission Street	2059-2065	3570/023	Mixed-use, residential/commercial	Classical Revival	1914	3CD
Mission Street	2060-2062	3569/012	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1915	3CD
Mission Street	2069-2071	3570/022	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1906	3CD
Mission Street	2072-2074	3569/014	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1915	3CD
Mission Street	2080-2086	3569/015	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1906	3CD
Mission Street	2081	3570/020	Commercial, 2-story	Mediterranean Revival	1922	3CD
Mission Street	2090	3569/016	Mixed-use, residential/commercial	Edwardian (Mission Revival)	1914	3CB
Mission Street	2094	3569/016 A	Mixed-use, residential/commercial	Edwardian (altered)	1906	6L
Mission Street	2101-2129	3575/091	Commercial, 3-story (Redlick / Redlick-Newman Co.)	Classical Revival	1916 / 1924 / 1936-1941	3CB
Mission Street	2114	3576/002	Mixed-use, residential/commercial	Edwardian (Mission Revival)	1912	3CB
Mission Street	2122	3576/003	Mixed-use, residential/commercial	Edwardian	1923	3CD
Mission Street	2126-2132	3576/004	Mixed-use, residential/commercial	Classical Revival	1913	3CB
Mission Street	2135-2137	3575/038	Mixed-use, hotel/commercial	Edwardian (Mediterranean Revival)	1915	3CD
Mission	2141-2153	3575/037	Commercial, 3-story	Art Deco	1923	3CB

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Street			(Klopstock Bros.)			
Capp Street	238	3575/048	Industrial, 2-story (Klopstock Bros.)	Vernacular	1924	3CD

Non-contributors

The historic district contains non-contributors that were constructed during the historic district's period of significance, but that have undergone physical alterations (often cumulative) that negatively affect the ability of the properties to convey historical and/or architectural significance. These properties are assigned CHRSC of "6L" ("Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning") , according to the California State Office of Historic Preservation Technical Assistance Bulletin #8. The historic district also contains non-contributors that were constructed after the historic district's period of significance, and that are not known to be associated with any historical events, persons, or architecture that may be considered significant, and are therefore: (1) assigned CHRSC of "6Z" ("Found ineligible for NR [National Register of Historic Places], CR or Local designation through survey evaluation") if constructed 50 or more years ago; or (2) CHRSC of "7R" ("Identified in Reconnaissance Level Survey: Not evaluated") if constructed less than 50 years ago. Generally, non-contributors are found to be compatible with the scale, massing, and uses that characterize the historic district, which retains overall integrity.

The following list includes information for **6 non-contributing, non-historic properties** located within the historic district:

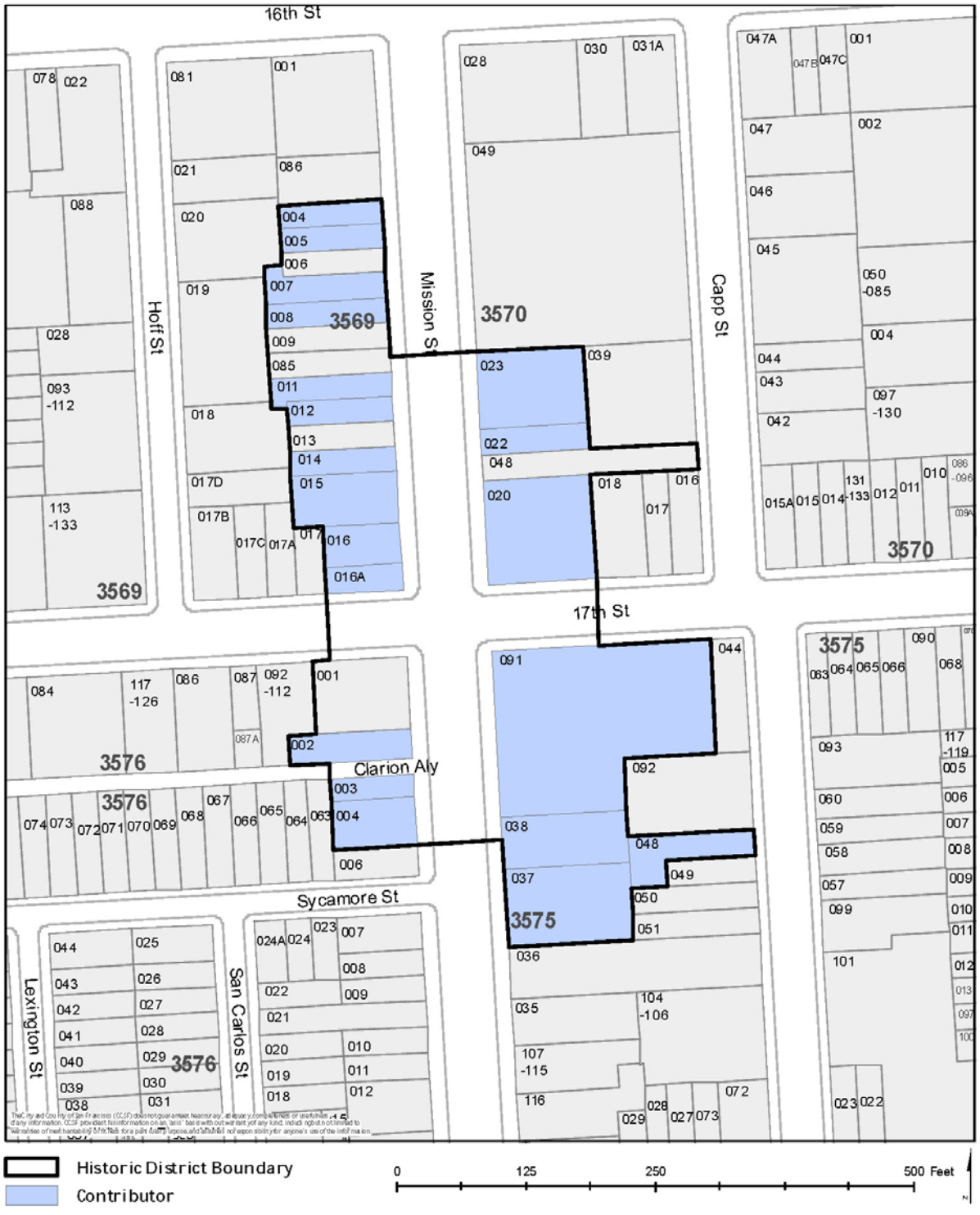
Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Mission Street	2038	3569/006	Commercial, 1-story	None (altered)	1910	6Z
Mission Street	2048-2050	3569/009	Commercial, 1-story	None (altered)	1906	6Z
Mission Street	2052-2054	3569/085	Commercial, 2-story	None (altered)	1912	6Z
Mission Street	2068-2070	3569/013	Commercial, 2-story	None	1985	n/a
Mission Street	2073-2075	3570/048	Commercial, 2-story	Commercial Modern	1918, 1924 / c. 1960	6L
Mission Street	2100	3576/001	Commercial, 1-story	None	1963	6Z

***Recorded by:** Matt Weintraub, San Francisco Planning Dept. ***Date:** April 2011 ☒ Continuation ☐ Update

***D4. Boundary Description** (Continued):

Boundary Map

Properties are labeled with Assessor block numbers and lot numbers for identification purposes.



***D6. Significance** (Continued):

The historic district, a significant and distinguishable entity, qualifies for assignment of California Historical Resource Status Code (CHRSC) of "3CS" ("Appears eligible for CR [California Register of Historical Resources] as an individual property through survey evaluation") according to the California State Office of Historic Preservation Technical Assistance Bulletin #8.

Historical Context

After the Inner Mission North was destroyed by the earthquake and fires of April 1906, the reconstruction of the neighborhood involved three phases. The initial "relief" phase, which ended in 1908, was characterized by small ad hoc cottages and shacks that provided immediate, temporary shelter for the desperate refugee population, and by hastily erected shops and stands that were critical in providing for the flows of common goods and services, as well as cash, that helped to sustain the area's refugee population. The second phase of "rebuilding" involved the construction of permanent replacement structures, which in some instances began immediately after the 1906 fires, and in other instances continued well into the 1910s. During the final phase of post-fire "recovery" that extended into the 1920s, the permanent resettlement of uprooted populations in rebuilt neighborhoods such as the Inner Mission North was finally achieved, and the commercial corridors of 16th Street and Valencia Street witnessed growth, improvement, and prosperity.

Within the historic district, which is part of the most urbanized area of the Inner Mission North, only a very few small, plain commercial buildings remain intact from the early "relief" era. Most of the extant commercial, residential, and mixed-use buildings represent the permanent "rebuilding" period, during which substantial multiple-story structures were erected to replace either destroyed buildings and/or the earliest temporary structures. Also represented are buildings that were constructed after the initial wave of rebuilding, during the extended post-fire "recovery" period, which included physical development related to the ongoing reestablishment and expansion of commerce continued within the retail corridors.

The historical context of the 1906 earthquake and the post-fire period of rebuilding and recovery in the Inner Mission North is further established in the following sections, which is largely excerpted from the San Francisco Planning Department's National Register of Historic Places Multiple Property Documentation Form (NPS Form 10-900-b), *Historic Neighborhoods of the Mission District, San Francisco, California*, which was adopted by San Francisco Historic Preservation Commission Motion No. 93 on November 17, 2010.

1906 Earthquake and Fire

The great earthquake of April 18th, 1906, and the citywide fires that followed, were defining for the Mission District, as for all of San Francisco. While the earthquake itself destroyed mostly brick structures and buildings that stood on filled land, it also started dozens of major fires, most of them in the densely crowded South-of-Market area of tenements and industry. Firefighting was hampered by broken water mains, and the fires spread and merged uncontrolled, feeding on the primarily wood building stock. The ensuing conflagration, whose severity was compounded by numerous tactical errors on the part of city officials and army commanders, utterly consumed four-fifths of San Francisco, including approximately 28,000 buildings, over the next three days. Thousands of lives were lost. "The flames ravaged the financial district, the downtown commercial center, much of the industrial sector, and the city's most densely populated residential neighborhoods north and south of Market. The economic and social core of the west's greatest metropolis was in ruins."

After three days of citywide destruction, the fire's advance was finally halted in the Mission District, though not before approximately 30 blocks in the Mission were leveled (out of a total citywide of more than 500 blocks). Just as the citywide firestorm had wiped out the core of San Francisco, leaving a broken ring of surviving outlying neighborhoods, the Mission District fires had carved out the oldest and most crowded area of the Mission, the Inner Mission North, while leaving untouched neighborhoods to the south, east, and west.

Valencia Street lay in ruins one day after the 1906 earthquake. View north towards 18th Street. When this photograph was taken, the firestorm was visibly approaching from the north, and apparently it had already reached the next block. All of the buildings shown in this photograph burned within hours, as seen in the photograph to the right. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAC-3549).*

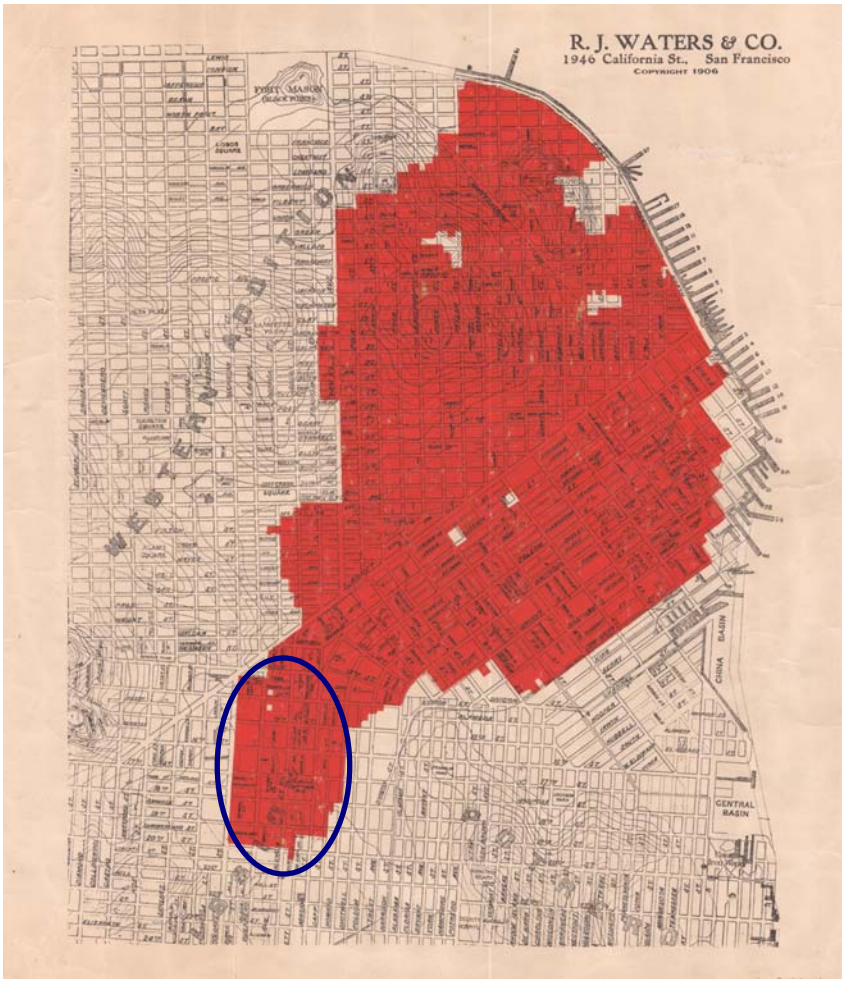
Valencia Street in the aftermath of the 1906 earthquake and fires. View north from approximately the same location as in the photograph to the left. There was total destruction of structures, roads, transit lines, and utility lines. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAC-3252).*

Rebuilding and Up-building

The rebuilding of San Francisco in the aftermath of the 1906 earthquake and fires was unprecedented in scope and effort. Rebuilding required clearing of approximately four square miles of absolutely devastated urban landscape (involving temporary installation of debris-carrying rail-cars through city neighborhoods), repair of broken utilities, transit lines, and roads, and total replacement of burned structures and neighborhoods. All of this was accomplished and more, without central plan or control, by private citizens, businesses, and city government. In *The Earth Shook, the Sky Burned*, Bronson celebrated the physical reconstruction of the city as a victory for character, efficiency, and technology:

> "And the job was not only done, but it was done faster and better than anyone thought possible. In three years, almost all of the burned area was rebuilt… In 1909, more than half of America's steel and concrete buildings stood in San Francisco. In three years, the assessed valuation of the City was half again as much as it had been before the fire. Twenty thousand buildings – bigger, stronger, more modern than the 28,000 which went up in smoke – had been finished in that space and time." (Pages 178-179)

In the burned area of the Inner Mission North, at least 600 buildings were constructed from the summer of 1906 through 1908, which was the peak of rebuilding activity citywide. From 1909 until the beginning of World War I, as building activity gradually tapered off, another 400 or so buildings were erected in the neighborhood. Complete reconstruction of the Inner Mission North took longer than for that of downtown and its nearby residential neighborhoods, due in part to politics and business, which dictated that restoration of the downtown core was highest priority. Also, working-class and/or immigrant citizens experienced difficulties and delays in obtaining insurance claims. In many cases, insurance pay-outs ultimately could not cover costs of rebuilding and owners were forced to sell their properties to speculators and commercial builders. A decade after the fire swept through the neighborhood, there remained more undeveloped and underutilized land in the Inner Mission North than there had been before the fire.



Map of San Francisco by R.J. Waters & Co. (1906), showing the vast area (shaded) that was destroyed by the firestorm of 1906, and that was reconstructed in phases during the years and decades that followed. The outlined area indicates the northern portion of the Mission District that was destroyed by fires and that was rebuilt. Residential reconstruction in the Inner Mission North was mostly completed during the 1910s, while reconstruction of the Mission District's commercial corridors continued through the 1920s.

The physical rebuilding of San Francisco and the Inner Mission North involved "upbuilding," a process of constructing larger structures with more units to replace those that had been destroyed. The upbuilding of the Mission was related to a lucrative rental market for permanent housing following the disaster, which prompted rebuilding at higher density. Post-fire residential buildings were taller, bulkier, and covered more of their lots so that front and side yards were reduced or eliminated. In the Inner Mission North, where single-family dwellings and two-family flats had dominated the formerly suburban neighborhood before the fires, the post-fire upbuilding resulted in a mostly three to six-unit housing stock, built cheek-to-jowl and forming solid blocks of urban streetscape. Overall, the upbuilding and the greater population density of the Inner Mission North changed the neighborhood character from suburban to urban, as indicated by Godfrey in *Neighborhoods in Transition*: "The housing shortage in the city encouraged the development of increased densities in the Mission…[V]acant lots were developed, often with higher-density flats and apartment buildings, to house refugees from ravaged areas…This lowered the social standing of the district, making it a more strictly working-class area." (Page 146)

In the first year or so after the disaster, while building materials, labor, and capital were scarce, many owner-builders endeavored to construct small, plain single-family cottages just large enough to provide basic shelter. These small vernacular dwellings were usually intended as temporary housing solutions; many were replaced with larger residential buildings within a few years, while others were retained at the backs of lots and multiple-family housing was constructed in front. More rarely, some property owners in the Inner Mission North bucked the trend of upbuilding and rebuilt permanent, full-size single-family houses, some of them architect-designed, rather than convert their land to rental housing.

While post-fire buildings were essentially larger, more crowded versions of the wood boxes that had been built for decades, their façades revealed clear shifts in architectural tastes that occurred around the turn of the century. Post-fire row-house construction uniformly incorporated Beaux-Arts-influenced architecture that emphasized formal classicism over the riotous decoration and textures of the late Victorian era. Post-Victorian-era architecture was described by Alexander and Heig in *San Francisco: Building the Dream City*:

> "Generally referred to today as 'Edwardian,' these buildings loosely followed the Roman Revival Style popular in the city just before 1906. Completely of frame construction, their first floors are generally given a veneer of yellow or Roman brick. The finer examples have a columned entrance, sometimes

> with marble steps and paneling, and perhaps leaded, beveled glass in the front door and side panels. Above the first floor are rows of curved bay windows whose large glass panes are also curvilinear, especially at corners. The heavy roof lines are turned out with modillions and cornices, and any stray door or window handsomely ornamented with pilasters and consoles, in the approved Roman Revival style." (Page 362)

In addition to these more fully developed examples of Edwardian-era architecture, plainer and less expensive versions were built in the Mission. Workingman's Edwardians featured slanted bay windows rather than curved; cast stone bases rather than brick; simple cornice details such as "block" modillions; and fewer façade details. Waldhorn and Woodbridge's *Victoria's Legacy* provided this alternate description of similar building stock:

> "Edwardian buildings are two to three stories high with flat roofs and shallow cornices made up of small, flat brackets with rows of molding underneath, usually dentils and egg and dart. The bay windows are the three-sided slanted variety, although buildings on corner lots often have a rounded corner bay. Some Edwardians have exterior stairs forming a series of balconies in the center of the front of the building; apartments in this type of Edwardian were called "Romeo" or "Romeo and Juliet" apartments because of the balconies…" (Page 205)

Guerrero Street in 1928. View north towards 14th Street. All of the buildings that appear in the photograph were constructed to replace properties destroyed in the 1906 fires. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-3941).*

Valencia Street in 1927. View south towards 16th Street. All of the buildings that appear in the photograph were constructed to replace properties destroyed in the 1906 fires. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-5930).*

Within the fire zone, the massive reconstruction effort over a short period of time generated swaths of remarkably consistent, early 20th-century architecture. Stylistic variations occurred, though standard façade layouts and building plans dominated. In addition to Roman Revival-derived architectural styles, other popular styles included: Mission Revival, which substituted classical features for Spanish tile accents and bell-shaped parapets; Craftsman with clinker-brick bases, boxy window bays, and bracketed eaves; and later Queen Anne, which was classically-influenced and featured ornament that was toned down from late 19th-century versions. Some builders expanded the Edwardian-era lexicon by artfully combining features of different styles such as Craftsman and Mission Revival, or Classical Revival with Moorish influence.

Rush to Economic Recovery

When the Inner Mission North was cleared of fire debris in the weeks and months that followed the disaster, businesses and merchants flooded back to the established commercial corridors of Mission and Valencia Streets (north of 20th Street) and 16th Street. As transit lines were restored through the Mission District and residential populations grew, commerce responded. According to Scott in *The San Francisco Bay Area: A Metropolis in Perspective*: "The

intersection of Mission and Twenty-second streets, a transfer point for the Twin Peaks and Potrero districts, became the hub of a new retail center. Shopping areas also sprang up at Valencia and Sixteenth streets and at Twenty-ninth and Church streets." (Pages 111-112) By the mid-1910s, the Mission's miles-long, uninterrupted network of retailing and services, spanning the entire valley north-south and east-west, was not only restored, but expanded and intensified above pre-fire levels.

In particular, the primary commercial strip of Mission Street, which attracted a citywide crowd as well as neighborhood residents, was reconstructed as a continuous corridor of storefronts between 16th and 25th Streets, which involved the raising of existing dwellings and storefront additions in the southern Mission District. Mission Street feature a multitude of businesses ranging from billiards and bowling to a "Japanese store," as well as department stores such as Lippman Bros. (established while the downtown flagship store was rebuilt) and theaters such as the New Mission, the Majestic, the Peoples, the Wigwam, and the Grand, all located within two blocks of the important 22nd Street juncture. Furniture stores also proliferated on Mission Street, with nine located on the block between 18th and 19th Streets.

Mission Street at 16th Street in 1935. View southwest. The commercial corridors were reconstructed during the early 20th century, following the 1906 fires. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4590).*

Valencia Street at 16th Street in 1949. View northeast towards 16th Street. The commercial corridors were reconstructed during the early 20th century, following the 1906 fires. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-5926).*

Valencia Street, a commercial corridor running parallel to Mission Street to the west, was designated in 1907 as part of the Victory Highway, an early automobile route that predated the Lincoln Highway. While Valencia Street contained some entertainment and neighborhood commerce, the street also served as a service corridor with connection to the San Jose Road. Valencia contained a Levi Strauss clothing factory, auto service garages, dairies, sheet metal works, a macaroni factory, and undertakers. The east-west neighborhood commercial thoroughfares of 16th Street in the Inner Mission North (rebuilt after the fire) and 24th Street in the southern Mission (upbuilt after the fire) intersected with Mission and Valencia Streets and completed the district-wide commercial network. Small retail strips branched off of Mission and Valencia Streets on other east-west numbered streets as well, such as 22nd Street. North of 16th Street, in the area located closest to the South-of-Market, the Mission District received the overflow of post-fire industrial and commercial development; uses such as wood planing, cement works, marble works, and lithography intermixed with enclaves of multiple-family flats and residential hotels.

As with residential construction, post-fire commercial construction progressed from small, utilitarian wood structures, usually minimally adorned, to larger and more substantial buildings as capital, labor, and materials became increasingly available. Over time, many of the earliest and smallest post-fire commercial buildings were replaced, while others were retained. The influence of Classical architectural style was apparent in commercial façades decorated with pilasters, entablatures, and applied ornament. By the 1910s, construction in brick was more common, as were commercial buildings with larger footprints (often partitioned into multiple units) and two or three stories tall. Large mixed-use buildings proliferated, with multiple residential units located above storefronts; though more expensive to construct, they

provided diverse streams of rental income. As in the 19th-century, mixed-use buildings conformed closely to patterns and styles of residential construction except for the insertion of storefronts at the ground floor. Residential hotels were also found in the commercial corridors of the Inner Mission North, including on 16th Street and the nearby blocks of Valencia and Mission Streets.

The post-fire rebuilding period coincided with nascent innovations in storefront design during the first decades of the 20th century. Development of structural plate-glass facilitated window displays and storefronts consisting of wide panes of glass set above low bulkheads paneled in wood or clad in tile. Another innovation involved recessing storefront entrances, in part to meet codes for sidewalk access, but also to create niches in flat storefronts. In the unpublished draft of *Ordinary Storefronts of the Twentieth Century: Articulating the Lines between Shoppers and Retailers*, Groth explained the retailer's reasoning behind the design:

> "The only indentations were doors – small diagonal-sided 'vestibules' – so labeled in architectural plans…These vestibules extended the shop's display space. They also let customers get out of the flow of foot traffic, and spend more time looking. Then, ideally, they overcome what retailers call 'threshold resistance' and get potential shoppers inside the store. As one commentator put it in 1903, 'The easily tempted customers…find themselves, literally, in the shop before they are aware.'" (Page 3)

Commerce in Good Times, Bad Times

In the 1920s, the U.S. economy boomed as the nation rebounded from its wartime footing and production turned from military goods to consumer goods. The economy was also vivified by wartime advances in manufacturing and transportation, and by migrations of labor forces to industrial cities. The revived economy flooded the nation's markets with goods, and retailers increasingly vied for the attentions of consumers, who had more purchasing choices than ever before. During this time, Mission Street, one of the City's oldest and longest retail strips, as well as the other streetcar-oriented commercial corridors of the Mission District, competed directly with San Francisco's downtown for consumer dollars, as well as with other neighborhood shopping districts.

Mission District merchants found themselves in an era of increasing competition and proliferating brand names, "the greatest onslaught of consumerism ever." During the interwar period, the Mission Merchants Association promoted shopping on Mission Street, between 16th and Army (Cesar Chavez) Streets, with stamp books that included coupons for participating merchants, advertisements, and classified business directories. In addition to joining promotional associations, individual merchants kept pace with competition and with consumer expectations by installing modern, innovative storefronts that became outdoor shopping "rooms." Previously, retailers of the early 20th century had installed elaborate, moveable displays behind plate-glass windows as a visual merchandizing technique. However, the consideration of storefronts themselves as mechanisms for visual merchandizing, and the resulting experimentation of forms, materials, and technology originated with "a marketing concept proffered during the 1920s commercial boom: that dramatic display was essential in capturing hearts, minds, and pocketbooks", according to Heller in *Shop America: Midcentury Storefront Design 1938-1950*.

Correspondingly, commercial architects of the interwar period redesigned traditional storefronts of the Mission District with consumer marketing in mind. Designers lengthened the small, rectangular entry vestibules into mini-corridors, or "arcades," by pushing the entry doors inward toward the shop's interior, while also lengthening the adjacent window displays. These storefront arcades lured pedestrians from their pass-bys, into brightly lit spaces where they could continue admiring wares out of the crowds, eventually finding themselves closer to a shop's interior (and its cash register) than the street. Deep arcades also proved suitable for installation in the narrow, subdivided retail slots within commercial buildings that characterized the period.

Commercial designers also experimented with the shapes of the entry arcades. During the 1920s, Art Deco architectural style inspired wedge-shaped and zigzag-shaped entrances with "corner-less" plate-glass windows (no mullions). In the 1930s, curvilinear ("waterfall") arcades were popular, inspired by the Streamline Moderne architectural style. These variegated geometries created pockets along the sides of the arcades that allowed consumers to gather and "window-shop," out of the way of the path of travel but visible to passers-by. By the 1940s, storefront entrances had widened into boxy "lobbies" that essentially served as large, outdoor display rooms, where

pedestrians could move about at leisure. Storefront details often included: geometric terrazzo paving that extended from public sidewalks to shop interiors, often customized with merchant signatures; windows displays that projected into space over bulkheads; and materials such as structural glass, ceramic tile, and metal trim uses as both interior and exterior cladding. In *Shop America: Midcentury Storefront Design 1938-1950*, Heller explains how these storefront design innovations fundamentally changed commercial streetscapes:

> "The quintessential storefront was not designed merely as a showroom where merchandise was mechanically arranged and formulaically displayed. Instead, this brightly lit transformative space was conceived as a majestic platform, like a proscenium stage, where products would enthrall through all manner of arresting performances. Product displays veritably beckoned the audience to come onstage or backstage, and instead of ovations, the audience was encouraged to consume. As the storefront evolved over time, from simple window dressing to grand fourth wall, elaborate tableau framed by lush architectural details heightened the viewers' anticipation – and desire." (Page 8)

Mission Street at 22nd Street, 1924. View northwest. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4630).*

Mission Street, north of 22nd Street, 1936. View north. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4667).*

Beyond storefronts, commercial architects of the interwar period in the Mission District were influenced by a variety of popular architectural styles. For instance, smaller wood-frame commercial and mixed-use buildings drew from the "entrepreneurial vernacular" designs of Period Revival and Modernism that were also used in residential construction. Meanwhile, larger and more substantial brick and reinforced concrete commercial buildings, including large apartment buildings with ground-floor storefronts, tended to utilize Classical styles in the 1920s. Commercial tastes trended towards Modernism as well, with Art Deco architectural style popular in the 1920s and Streamline Moderne in the 1930s. Among the most impressive examples of Modernist architecture were the Streamline Moderne remodel of the older commercial building at 2205 Mission Street with iron enamel panels, rounded corners, and a marquee/tower sign, and the Moderne renovation/expansion of the mixed-use Mission Masonic Temple with ceramic veneer, speed lines, and iconic decoration. These fully rendered Modernist examples presaged the kind of commercial development that dominated in the post-World War II period.

Unlike housing construction during the interwar period, which was mostly "in-fill" to existing residential building stock, interwar-era commercial development resulted in significant changes and additions to the Victoria/Edwardian-era shopping corridors of the Mission District. Commercial modernization resulted in the renovation, expansion, and/or complete replacement of many structures on Mission Street, as well as on Valencia, 16th and 24th Streets, according to the popular fashions and marketing strategies. These included theaters, most of which had been converted from live shows to motion pictures, and that provided important recreation to Mission District residents even during the bad times. According to Hooper's *San Francisco's Mission District*: "Life continued [during the Depression] with simple pleasures. Neighborhood movie houses were a big draw on Saturdays. At the El Capitan on Mission Street, there was

an orchestra and one could spend the afternoon seeing a 'chapter' (part of a serial), a vaudeville act, an a feature film – all for 10¢." (Page 8)

During the 1920s, storefront modernization was privately fueled by the booming retail economy. However, when the economy crashed during the early 1930s, the newly-created Federal Housing Administration (FHA) promoted a "Modernize Main Street" campaign and established a "Modernization Credit Plan" that provided low-interest private loans for renovations of existing storefronts. The federal government and the building trades industry, which backed the program and participated in it, intended to stimulate construction as well as retail activity. The program was active from 1934 to 1943, during which time many San Francisco merchants obtained government-insured loans and modernized their commercial storefronts.

Mission Miracle Mile

The U.S. experienced an economic boom in the period after World War II that was even more intense than the economic expansion that occurred after the First World War. Following the long Depression of the 1930s and several years of wartime rationing and production, a torrent of pent-up consumerism swept through the economic landscape. The postwar consumer economy was fueled by unprecedented growth and prosperity for the American middle classes. In *Ordinary Storefronts of the Twentieth Century: Articulating the Lines between Shoppers and Retailers*, Groth explained: "Retail spending surged from 1945 to 1955, spurred by higher populations, saved-up war wages, salaries that had effectively doubled, and the formation of millions of new households and their suburban homes… [T]he generation that came of age in the U.S. after World War II was, arguably, the richest age cohort of humans in the history of the earth." (Page 6)

However, the changing geographies of postwar communities challenged the vitality of older urban shopping districts, such as the Mission District's commercial corridors. As established residents increasingly left the area for outlying suburbs, the historic customer base for local businesses diminished. The dominance of automobiles, the need for parking, and the development of exurban options for shopping and services worked against the success of urban retail districts. In efforts to counter the trend of suburbanization, Mission District merchants ramped up their promotions. The Mission Merchants Association promoted Mission Street, from 16th to Army (Cesar Chavez) Streets, as the "Mission Miracle Mile," similar to other "miracle mile" shopping district in U.S. cities (including Southern California, where they originated) but the only one in San Francisco. The Merchants Association also organized the installation of seasonal holiday decorations (typically "Mission bells") as well as district-wide promotional sales, called "Dollar Days", which attracted citywide and regional crowds. While the Mission Miracle Mile in strict definition was limited to Mission Street, which received the greatest share of consumer activity, the parallel corridor of Valencia Street, and the intersecting retail strips of 16th and 24th Streets, also benefitted from the promotions and activity, as did side-spurs of retail strips on other east-west numbered streets.

As they did in the interwar years, merchants also turned to innovative storefront architecture as a way to attract customers and generate business. Postwar renovations, often involving wholesale alterations to storefronts and façades of older commercial buildings, represented a last-ditch attempt by business owners to maintain the urban shopping districts as vital and thriving. Even though Americans were slower to accept truly "modern" storefront innovations than were Europeans, who set the pace, the postwar period finally saw widespread acceptance of commercial Modernism and a reduction of interest in architectural historicism. In the Mission District, this trend was noticeable by the late 1930s when large, fully rendered Moderne designs were constructed on Mission Street; these early examples proved influential to the postwar generation of commercial designers. As Heller conveys in *Shop America: Midcentury Storefront Design 1938-1950*: "Store designs had to evoke otherworldliness to transform the ordinary into an unparalleled experience…When the post-World War II building boom began, the need for more stylish stores increased, and these contemporary retail portals came to define standardized marketing aesthetics." (Pages 11-12)

Mid-century retail designs (which were pioneered decades earlier in Paris, New York and Los Angeles) departed radically from earlier commercial traditions by treating entire building façades as display objects. Elements and materials that originated as interior or storefront features, such as structural glass, extruded metal trim, and spotlight illumination, were applied to the exteriors of façades. Solid, horizontal or tilted awnings were installed over storefronts,

often supporting freestanding metal sign letters. Above that, historic building materials and features were covered by modern metal screens, ceramic tile panels, or plain stucco walls with projecting geometric signage. Upper stories (where present) often contained ribbon windows with flat trim. For individual storefront designs, the degree of distinction and the level of detail depended on its source, as related by Heller in *Shop America:* "While individual architects created their own iterations of the dominant style, which included store names made of large Gothic letters, glass-block surfaces, and cantilevered marquees, various American glass manufacturers and construction companies serving retail entrepreneurs offered subtle alterations on a typical layout." (Page 11) When making storefront upgrades, Mission District merchants typically chose from among the various designs that were commercially available; less frequently they employed architects for custom renovations.

Mission Street at 22nd Street, 1944. View northeast. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4691).*

Mission Street near 23rd Street, 1954. View northeast. *San Francisco History Center, San Francisco Public LIbrary (Historical Photograph Collection Photo Id# AAB-4707).*

While storefront designers of the earlier interwar period experimented with various entry shapes, such as vestibules, arcades, and lobbies, which blurred the thresholds between street spaces and shop spaces – in fact, they created entirely new, nebulous spaces between streets and shops – mid-century commercial architects attempted to eliminate the thresholds altogether. They accomplished this through "visual front" or "open-front" designs that provided maximum exposure of goods for small shops that competed for street presence in dense retail environments, which Heller described in *Shop America*: "Modern storefronts were dedicated to certain principles of visibility. One typical catalog's sales pitch noted, 'Vision begins at the bulkhead and continues up to the ceiling,' to give the customer a sense of monumentality even in a store that has 'narrow frontage or a middle-of-the-block location.'" (Page 12) Open-front storefronts were first used by large mixed-merchandise stores, such as department stores and grocery stores, and soon became the modern standard. In his lecture *Ordinary Storefronts of the Twentieth Century: Articulating the Lines between Shoppers and Retailers*, Groth identified the significance of the open-front design:

> "In general, the completely transparent front, adopted in the post-World War II decades, was the most important shift in ordinary storefronts in the entire twentieth century. This form became known as the "open-front," or "see-through" shop window. With an "open-front shop," the whole store becomes a window display. The lines between street, sidewalk, and store are merged. The store is no longer a

> visually semi-private realm, but a place where shoppers as well as goods are on full, public view." (Page 11)

Open-front storefronts were constructed with tall plate-glass windows as the predominant element, often set at angles tilted out over the street; bulkheads were minimized or eliminated altogether. The window-walls, without intervening product displays, provided unobstructed views into shop interiors, where the full scope of affordable treasures within could be grasped. Earlier open-front window-walls were setback at diagonals from the sidewalk, and were intended as "scoops" to draw pedestrians inward towards entrances. Eventually, as visibility became the premium and needs for merchandise space trumped attempts to physically direct pedestrians, window-walls were brought forward parallel to the sidewalk, such that only invisible glass separated pedestrians from goods.

Mission Street, the "Miracle Mile," became a hotbed for mid-century design renovations. In particular, storefront modernization was focused on the Mission Street blocks located between approximately 21st and 23rd Streets, where a concentration of theaters, department stores, jewelers, appliance stores, and the Masonic Temple comprised the heart of the "mile." Postwar commercial renovations were less common, but nonetheless occurred, on other commercial strips, such as Valencia, 16th, and 24th Streets, which relied to a greater degree on stable clientele of local residents specialized customers. Still, individual merchants and commercial building owners throughout the Mission District, including "pop" establishments such as record stores, salons, and fast-food restaurants were compelled to design or redesign according to postwar fashions. Also, the rise of International architectural style influenced construction of nearly all kinds of properties during the postwar period, including residences, apartments, office buildings, and churches.

*Recorded by: Matt Weintraub, San Francisco Planning Dept. *Date: April 2011 ☒ Continuation ☐ Update

Integrity

The historic district and its contributing properties retain integrity of historic physical condition such that they convey relationships to the historic period of significance. Few alterations have occurred to contributing properties within the historic district. Contributors retain most or all of the aspects of integrity, as discussed further in the following analysis.

Location

Location is the place where the historic property was constructed or the place where the historic event occurred. Contributors are located on the sites of properties that were destroyed by the earthquake and fires of 1906, and on the sites upon which the contributors were originally constructed. Therefore, integrity of location is retained.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property. Contributors exhibit architectural designs that are closely associated with Edwardian-era and early 20th century development patterns and the period of post-fire reconstruction. Contributors includes characteristics such as styles, spatial arrangements, proportion, scale, ornamentation and materials that relate to each other in ways that reflect historic functions and technologies as well as aesthetics. Some contributors have experienced alterations to design that have achieved significance in their own right. For the historic district as a whole, design includes the way in which buildings, sites, and structures are related, including the spatial relationships between buildings, the visual rhythms in streetscapes, and the layout of the street corridor. Therefore, integrity of design is retained.

Setting

Setting is the physical environment of a historic property, and it refers to the character of the place in which the property played its historical role. Contributors exist in the same basic physical conditions under which they were built and functioned, including: topography; block and lot layout; street design; neighborhood composition of commercial retail corridors and residential enclaves; relationships between buildings; and relationship of the historic district to nearby areas. Therefore, integrity of setting is retained.

Materials

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. Contributors retain the majority of exterior, visible materials that were used to in the historic construction, ornamentation, and/or improvement of buildings during the period of significance. Some contributors have experienced alterations to materials that have achieved significance in their own right. Therefore, integrity of materials is retained.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. Contributors display evidence of artisans' labor and skill in constructing and/or altering buildings, as expressed in vernacular methods of construction and plain finishes, as well as in highly sophisticated configurations and ornamental detailing. The workmanship of contributors furnishes evidence of the technology of crafts, illustrates the aesthetic principles of the historic period, and reveals individual, local, regional, and national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. Therefore, integrity of workmanship is retained.

Feeling

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time, which results from the presence of physical features that, taken together, convey the property's historic character. Contributors retain

historic design, materials, workmanship, and setting that cumulatively relate the feeling of the early 20th century. Therefore, integrity of feeling is retained.

Association

Association is the direct link between an important historic event or person and a historic property. Contributors retains association by virtue of being located in the place where the significant historic events and activities of post-fire reconstruction occurred, and by virtue of being sufficiently intact to convey that relationship to an observer. Therefore, integrity of association is retained.

***D7. References:** *(Continued from Page 1)*

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