



SAN FRANCISCO PLANNING DEPARTMENT

Landmark No. 276 Community-Sponsored Article 10 Landmark Designation Application

INITIATED BY THE HISTORIC PRESERVATION COMMISSION: MARCH 15, 2017

APPROVED BY THE BOARD OF SUPERVISORS: DECEMBER 5, 2017

SIGNED BY MAYOR LONDON BREED: DECEMBER 15, 2017

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<i>Historic Name:</i>	Gaughran House
<i>Address:</i>	2731-2735 Folsom Street
<i>Block/Lot:</i>	3640/031
<i>Zoning:</i>	RH-2
<i>Year Built:</i>	1900
<i>Architect:</i>	James Francis Dunn
<i>Applicant:</i>	Sean Lundy & Carol Wai, Property Owners
<i>Prior Historic Studies:</i>	The building was documented in South Mission Historic Resources Survey and given a survey rating of "3CS" or appears eligible for the California Register as an individual property through survey evaluation. The 1976 Survey gave the building a survey rating of 4 out of 5 for its architecture.

<p><i>Prior HPC Actions:</i></p>	<p>None</p>
<p><i>Significance Criteria</i></p>	<p><u>Events:</u> Associated with events that have made a significant contribution to the broad patterns of our history <u>Architecture:</u> Embodies the distinctive characteristics of a type, period, or method of construction, and represents the work of a master.</p>
<p><i>Statement of Significance:</i></p>	<p>2731-2735 Folsom Street is significant for its association with the development of the Mission District as a streetcar suburb, as a notable work of local master architect James Francis Dunn (1874-1921), and as a fine example of residential Beaux-Arts architecture.</p> <p>The following is excerpted from the Community-Sponsored Article 10 Landmark Designation Application:</p> <p><u>Events</u> The construction, architectural design, and location of the subject building are directly associated with transit developments that occurred in the latter half of the nineteenth century. The period of 1864-1906, often termed the “Gilded Age,” was one of the most significant periods of population growth and development in the Mission District. Installation of mass transit lines (and the expansion of city utilities) enabled the Mission District to become San Francisco’s first southerly “streetcar suburb.” Streetcar lines initially began as horse-car routes that ran from downtown down Valencia, Mission, Howard and Folsom streets. From 1865 to 1883, extensive and reliable streetcar service of the Mission District was established on major north-south routes, including Folsom Street. The improved mass transit system transported neighborhood residents to and from downtown work places and shopping areas.</p> <p>Naturally, the lots in close proximity to the streetcar routes were developed to take advantage of the convenience of transit. 2731-35 Folsom Street is a reflection of the mixed, primarily middle-class socioeconomic identity of the Mission District prior to the 1906 earthquake and fires. The building was constructed as a multi-unit flat, rather than a single-family residence. The building’s location provided direct proximity to the Folsom Street streetcar line, which began as a horse-car route and transitioned to electrified streetcars in the 1890s, not long before the building at 2731-35 Folsom Street was constructed in 1900.</p> <p><u>Architecture</u> James Dunn (1874-1921) was a self-taught architect, having studied building and design journals. He is known to have travelled the U.S., and it is likely that he visited France as well. By 1897, he partnered with Albert Schroepfer and had a San Francisco office at 3rd and Market streets. Dunn actively designed residential and some commercial buildings from 1897 to 1921 – first as part of his partnership with Albert Schroepfer, then independently, and finally with Daniel Kearns. Dunn was a member of the San Francisco Chapter of the AIA and belonged to the Union League Club. The Architect and Engineer journal</p>

ran several pieces by or about Dunn, including his lead piece, “Apartment Houses” in a special September 1919 apartment house issue, and his April 1919 article, “Poor Designing One Reason for Apathy in Apartment House Building.”

James Dunn is considered a master architect in San Francisco due to the number of commissions completed and their respective degrees of architectural excellence. Dunn is best known as a designer of multi-unit residential buildings in the Beaux-Arts style. His designs often featured curved balconies and bay windows, delicate ironwork, and exuberant ornamentation, including animal and human faces. Decorative details like cartouches and shields are common. Dunn used eagles or phoenixes to support balconies and cornices. Many of his buildings have a broad, heavily ornamented cornice and a rusticated first story topped with a belt course, defining the ground level from the upper, full-living levels.

Although Dunn often designed his buildings with Beaux-Arts influences, he also experimented with Art Nouveau, Mission Revival, Moorish, Classical Revival, French Renaissance, and Baroque styles. The Alhambra Apartments at 860 Geary Street (1913) have been illustrated and reproduced in architectural journals. Located at the edge of the Tenderloin, the building features a dome, scalloped Moorish windows, and multicolored tile columns. The Chambord Apartments (1922) sit atop Nob Hill at 1298 Sacramento Street. “Few San Francisco apartment houses would have been as at home in Paris as the Chambord,” architectural historian Michael Corbett wrote about Dunn’s most famous apartment house. Dunn died before this final building was completed. His former partner, Schroepfer, finished the 11-story Chambord. In the early 1980s, the building was restored using Dunn’s original scheme, emulating details from other Dunn buildings. The Chambord Apartments building is San Francisco Landmark #106.

The building is clearly identifiable as a James Dunn building, especially with its intricately molded balcony topped by an elaborate wrought iron railing – a feature that Dunn frequently used in his apartment building designs. His other signature design preferences are also present, including: a rusticated ground floor, a tripartite composition, molded surrounds, exuberant surface ornamentation, and arched openings. He combines formal compositional elements with playful decorative detailing, such as his use of women’s faces.

Beaux-Arts is a style that became popular in San Francisco around the turn of the twentieth century. In San Francisco, as in other cities in the United States, the classical design and planning principles of the Ecole des Beaux-Arts were translated into architecture and city planning through the City Beautiful Movement.

The World’s Columbia Exposition, held in Chicago in 1893, popularized

	<p>Beaux-Arts Classicism across the United States. Also known as the “White City,” the Exposition was an early example of Beaux-Arts planning and architecture in the United States that impacted the course of planning and design during the decade before and after the turn-of-the-twentieth-century.</p> <p>The influence of the Beaux-Arts planning and design principles exhibited in Chicago began to manifest itself in the architecture of San Francisco that same decade. According to <i>Splendid Survivors</i>, “During the rest of the 1890s, although little building actually occurred in downtown San Francisco, the City of Paris, the Ferry Building, the Emporium, and the Call Building all... promoted the image of the City Beautiful.” After the 1906 earthquake and fires, the City of San Francisco was poised for reconstruction. By this time, many Beaux-Arts-trained architects were already practicing in the city. It was the designs created by these architects that helped shape the new character of San Francisco (moving away from the Victorian-era architectural styles). Increasingly, architects incorporated Beaux-Arts features such as paired columns, surface ornamentation, elaborate decorative detailing, and rusticated ground levels into their designs.</p> <p>In 1915, San Francisco held its own exposition – the Panama-Pacific International Exposition (PPIE) – modeled on Chicago’s exposition held 22 years earlier. The PPIE showcased visionary Beaux-Arts buildings designed by local and nationally-known architects that were constructed out of temporary, lightweight materials. At the same time, the San Francisco Civic Center was planned as a monumental City Beautiful core, classically detailed and symmetrically ordered. By the outbreak of the First World War, San Francisco had a Beaux-Arts Civic Center planned in accordance with the precepts of the City Beautiful Movement. After the PPIE, construction in San Francisco slowed down due to WWII, and by the early 1920s, Beaux-Arts Classicism had begun to transition into the Moderne.</p> <p>The elements that lend 2731-2735 Folsom Street its Beaux-Arts character include decorative shields, cartouches, Corinthian engaged columns, and a rusticated first story. The engaged column capitals creatively feature women’s faces. The molded surrounds of the third story windows are intricately designed (the northern vertically oriented quatrefoil window includes a human form). The heavy entablature consists of multiple layers of detailed ornamentation, including a dentil course. The cornice’s modillions are pressed with an organic floral pattern. The primary façade also features arched openings and clearly defined levels – both characteristics in keeping with the Beaux-Arts style. Although the first story is not masonry, rusticated stone is mimicked by using stucco to heavily exaggerate the joints. The first story, with its stucco rustication and molded belt course, is clearly distinguished from the second and third stories.</p>
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<p><i>Character-Defining Features</i></p>	<p>Character defining features include the form, massing, structure, architectural ornament and materials identified as:</p> <ul style="list-style-type: none"> • Three-story building with slightly pitched hip roof • Asymmetrical primary façade • Wood shiplap cladding • Rusticated ground level cladding • Location, size, and shape of fenestration openings • Original wood-sash and wood-frame single-hung windows with ogee lugs • Ground level openings with dentil and rope moldings and keystone cartouches • Molded belt course with acanthus leaves and geometric details • Wood stair to first story entries • Partially glazed doors with transom windows; leaded stained glass window within entry vestibule • Double-height engaged Corinthian columns; capitals with female masks • Egg and dart molding above turret transom windows • Molded balcony with iron railing • Elongated quatrefoil windows • Entablature with projecting cornice, acanthus modillions, dentil course, ribbon of textured plaster with x-motifs pinned with florettes, and a thin rope molding • Double-height rounded bay • Domed turret above double-height rounded bay • Form, massing and simple-drop style horizontal siding at secondary (north, south and east) elevations
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Additional Photos



Detail of primary (west) façade



Detail of entry to upper floors



Detail of rounded bay



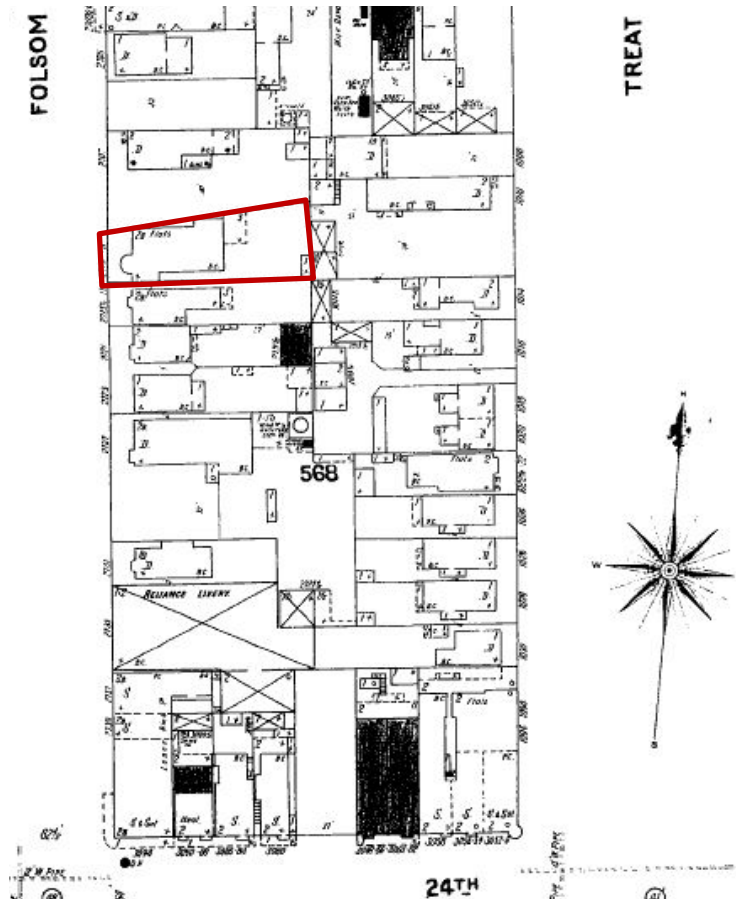
Detail of rusticated base



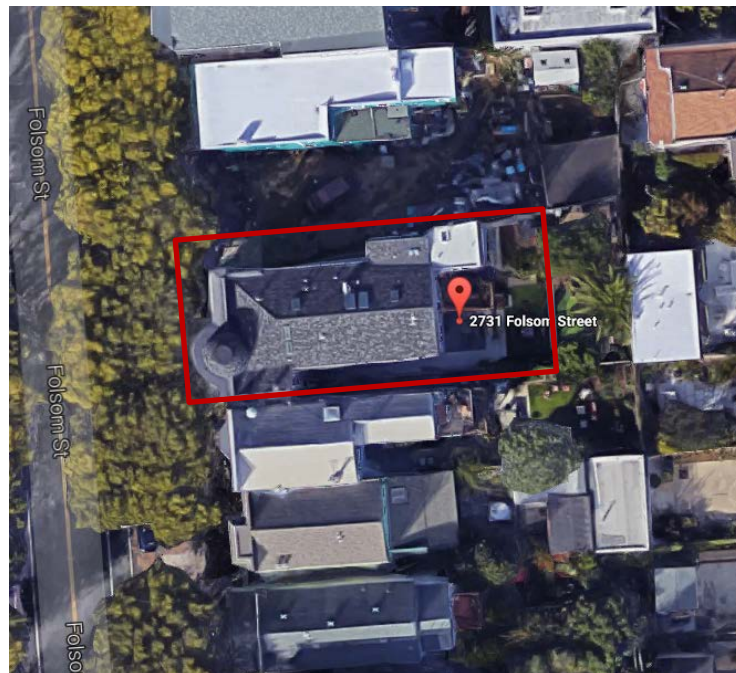
North elevation



East (rear) elevation



Sanborn Fire Insurance Co. map from 1900. The subject parcel is outlined.



Aerial view with subject property outlined. Source: Google

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INTRODUCTION

This Historic Landmark Designation Continuation Report has been prepared at the request of Sean Lundy and Carol Wai for 2731-35 Folsom Street (APN 3640/031) in San Francisco’s Mission neighborhood. The multi-family residence was designed in 1899 and completed in 1900 by master architect James Dunn for James Gaughran, the original owner.

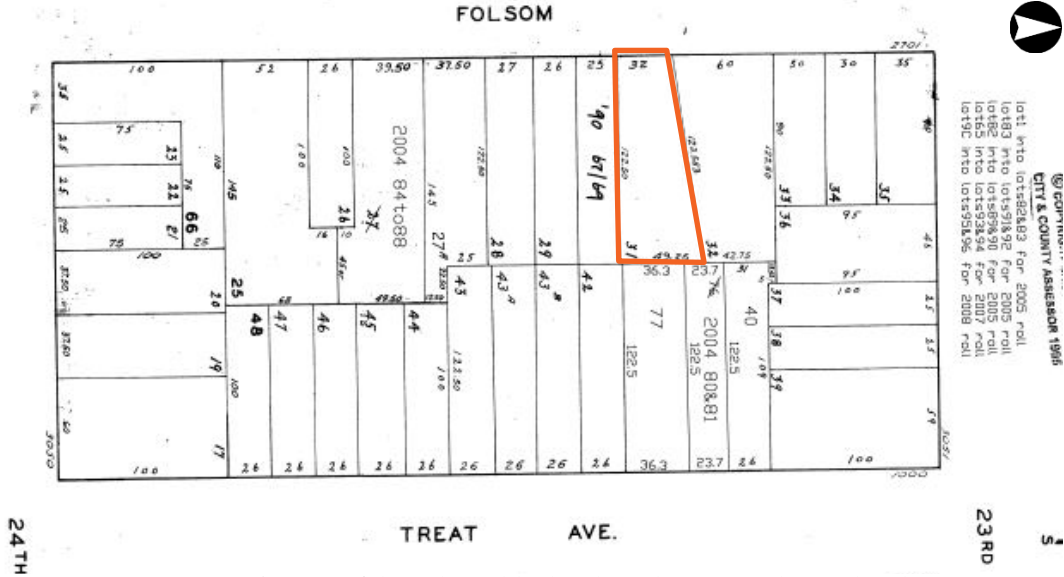


Figure 1: Assessor’s map of the subject block. The subject parcel is outlined in orange.
Source: San Francisco Assessor’s Office. Edited by Page & Turnbull.

This report follows the outline provided by the San Francisco Planning Department for Historic Landmark Designation. Page & Turnbull prepared this report using research collected at various local repositories, including the San Francisco Department of Building Inspection, the San Francisco Assessor’s Office, and the San Francisco Public Library History Center. All photographs in this report were taken by Page & Turnbull in July 2016 unless otherwise noted.

The subject property is not currently listed on the National Register of Historic Places or the California Register of Historical Resources, nor is it listed in the California Historical Resources Information System (CHRIS) database. 2731-35 Folsom Street is included in the 1976 Department of City Planning Architectural Quality Survey (1976 DCP Survey) with a rating of “4”. The survey looked at the entire City and County of San Francisco to identify and rate architecturally significant buildings and structures on a scale of “-2” (detrimental) to “+5” (extraordinary). No research was performed and the potential historical significance of a resource was not considered when a rating was assigned.¹

The subject property was documented as part of the South Mission Historic Resource Survey and given a survey rating of “3CS” meaning the property appears eligible for the California Register as an individual property through survey evaluation.² The South Mission Survey included the documentation and assessment of nearly 3,800 individual buildings in the area bounded approximately by 20th Street to the north, Cesar Chavez Street to the south, Potrero Avenue to the east, and Guerrero Street to the west.

¹ The 1976 DCP Survey has not been officially recognized by the San Francisco Planning Department as a valid local register of historic resources for the purposes of the California Environmental Quality Act (CEQA).

² The survey was adopted by the San Francisco Historic Preservation Commission on November 17, 2011.

I. ARCHITECTURAL DESCRIPTION

2731-35 FOLSOM STREET

2731-35 Folsom Street is located on the east side of Folsom Street between the intersections with 23rd and 24th streets (**Figures 1 and 2**). The detached residence faces Folsom Street; to the south is 2737-41 Folsom Street and to the north is 2721 Folsom Street.³ The subject property features a shallow, concrete paved area at the front (west), which is contained by a contemporary iron fence. The wood-frame building sits on a flat parcel; the foundation is not visible. The low-pitched hip roof is composite-shingle-clad. The primary façade features a parapet and the southern half of the rear façade features an open gable. The three-story, multi-family residence is best described as Beaux-Arts in style, with a stucco-clad rusticated first story (ground level) and exuberant ornamentation. The building features a domed turret, an iron balconette, elaborate entablature, and Corinthian engaged columns. These elements are limited to the wood-shiplap-clad primary façade; the north, east, and south façades are not ornamented. Unlike the original wood windows on the primary façade, the secondary façades feature replacement vinyl windows set within wood casings. The secondary façades are all clad in replacement simple-drop composite wood siding.

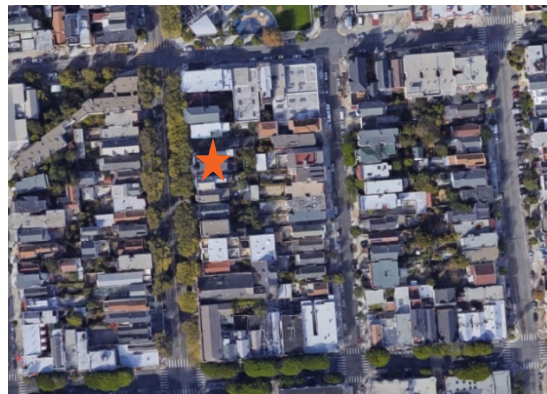


Figure 1: 2731-35 Folsom Street marked by an orange star.
Source: Google Maps, 2016. Edited by Page & Turnbull.



Figure 2: 2731-35 Folsom Street outlined in orange.
Source: Google Maps, 2016. Edited by Page & Turnbull.

³ The building at 2721 Folsom Street is located at the far northern edge of its lot. This has created a large open area that separates 2721 Folsom Street and 2731-35 Folsom Street.

Primary (West) Façade

The Beaux-Arts features of 2731-35 Folsom Street are limited to the primary façade (**Figure 3 and Figure 4**). The building's first story at ground level includes the primary entry to Unit 2735, which is recessed within an arched opening topped with a keystone cartouche. The partially glazed wood door is set within a dentil molded wood frame (**Figure 5**). North (left) of the Unit 2735 entry, beneath the exterior stairs to the second level, is a one-over-one single-hung wood sash arched window with ogee lugs. The window, similar to other windows on the first story of the primary façade, is deeply recessed within a wood dentil and rope molded frame with a stepped sill. South (right) of the Unit 2735 entry is the ground level of the three-story rounded bay. Three windows are set into the rounded bay base; the north and central windows are topped with a keystone cartouche (**Figures 6 and 7**). South of the bay is an arched pass-through that provides access to the south façade and backyard. The corridor is blocked by a contemporary metal security gate (**Figure 8**). The rustication of the stucco first story (ground level) distinguishes it from the second and third stories. A molded belt course with acanthus leaves and geometric details serves to further define and visually separate the ground and upper levels.



Figure 3: Primary (west) façade of 2731-35 Folsom Street.



Figure 4: Ground level of primary façade.



Figure 5: Entry to Unit 2735.

Figure 6: Ground level rounded bay base.



Figure 7: Central window of rounded bay base.



Figure 8: Security gate leading to south façade and backyard.

A staircase located at the north side of the primary façade provides access to a second story landing. The staircase consists of wood steps and a double-sided metal railing. The stair landing leads to two partially glazed wood doors sheltered within an arched entry area, flanked by two-story Corinthian engaged columns. The doors are topped with individual transoms labeled with unit numbers 2731 and 2733 (Figures 9 and 10). To the south of the doors is a fixed leaded stained glass window with a ribbon motif (Figure 11). The entry area features carved wood moldings and dentil trim. To the south of the entry area is the rounded bay (Figure 12). At the second story, double height Corinthian engaged columns separate three wood windows that wrap around the rounded bay body. Each window consists of one fixed curved glass pane topped with a fixed leaded stained glass transom, each set within an elaborately molded surround (Figure 13). They are topped with an ornate entablature that contains egg and dart molding.



Figure 9: Exterior stairs leading to second story.



Figure 10: Recessed entry area to Units 2731 and 2733.



Figure 11: Fixed leaded stained glass window within entry area.



Figure 12: Double height Corinthian engaged columns.



Figure 13: Second story rounded bay window with transom.

A molded balcony with an iron railing sits above the entry area between the second and third stories (**Figures 14 and 15**). A third story one-over-one single-hung wood casement window with ogee lugs sits above the (inaccessible) balcony. Two Corinthian engaged columns continue upwards from the second story and flank the balcony and window (**Figure 16**). The Corinthian capitals feature female masks. Mid façade of the third story is an elongated quatrefoil window set within a stretched surround (**Figure 17**). The fixed pane of the wood window is a narrow oval; however, the molded surround outlines a vertically elongated quatrefoil shape. To the south of the window, the rounded bay continues to ascend towards the building's entablature. Three one-over-one single-hung curved glass windows with ogee lugs wrap around the bay body (**Figure 18**). To the south of the bay is a second fixed quatrefoil window with a less fanciful surround.



Figure 14: Molded balcony with flanking engaged columns.



Figure 15: Balcony detail.



Figure 16: North side of primary façade.



Figure 17: Vertically elongated quatrefoil surround with oval pane (north of bay).



Figure 18: Bay flanked by oval windows in elongated quatrefoil surrounds (south window has a simpler surround).

The building's ornate entablature on the primary façade features various Beaux-Arts details. The projecting cornice protrudes in a half circle to accommodate the bay. A molded edge shields modillions carved to resemble acanthus leaves (**Figure 19**). Below the eave, in the frieze, runs a dentil course set above a ribbon of textured plaster with evenly spaced X-motifs pinned with florettes. The architrave is smooth with a thin gold-painted rope molding (**Figure 20**). The rounded bay on the primary façade is topped with a composite-shingle-clad turret dome (not visible from the street due to trees blocking visibility). The dome is visible from a 3-D Google maps view (**Figure 21**).



Figure 19: Entablature detail.



Figure 20: Entablature detail.

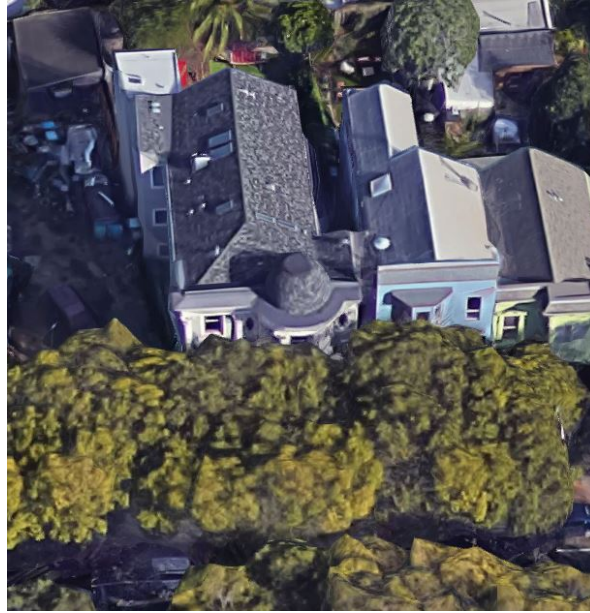


Figure 21: Aerial photograph from Google Maps, 2016.

South Façade

The south façade faces the neighboring building at 2737-41 Folsom Street; a wood fence wall in a contemporary style separates the lots. A shed-roofed projection at the western portion of the building juts south from the main building mass to create a passageway to the backyard (Figure 22). The first story (ground level) of the south façade consists of two paired casement windows, a casement window, and one partial height casement window (Figure 23). The second story consists of one east-facing casement window on the projection and three south-facing casement windows (two of which are paired). The third story consists of one east-facing casement window on the projection, four south-facing casement windows (two of which are paired), and one south-facing partial-height casement window. Air vents are placed intermittently (Figure 24).



Figure 22: South façade with projection and passageway, view facing west.



Figure 23: First story fenestration of south façade, facing east.



Figure 24: Second and third story fenestration of south façade.

Rear (East) Façade

The rear façade faces the backyard (discussed in the Landscape section below). The three-story façade can be divided into a south (left) side and a north (right) side. The south side sits under a gable, while the north side projects beyond the south and has a flat roof without an attic space (Figure 25). The doors of the south façade are wood.

The south side’s first story (ground level) features a glazed full-height fixed window and outward swinging paired doors (Figure 26). North of the doors is a concrete passageway set underneath a three-story wood exterior staircase (Figure 27). The passageway leads to a fully glazed door set at the juncture of the south and north sides. The passageway also wraps around to a wood door that opens into a storage space set underneath the exterior stairs (Figure 28). The second story of the south façade consists of three paired casement windows and a fully glazed door (Figure 29). The third story includes a partial height awning window, two full-height windows, and two fully glazed doors (Figure 30).



Figure 25: Rear (east) façade with south (left) and north (right) sides.



Figure 26: South side ground level entry, passageway and storage area underneath exterior



Figure 27: Exterior three-story stairs.



Figure 28: Storage door and south façade access door.



Figure 29: South side fenestration.



Figure 30: South side fenestration.

The north side of the rear façade projects beyond the south side and thus has a south-facing portion. This south-facing portion consists of full composite siding on the first story, a fully glazed door and a large casement window on the second story, and two paired casement windows on the third story. The east-facing portion features fully glazed paired doors and a full height window on the first story (Figure 31). The second story features three paired casement windows. The third story features two unaligned windows (one rectangular casement window and one square awning window) (Figure 32).



Figure 31: North side ground level.



Figure 32: North side fenestration.

North Façade

The north façade faces the open space between the subject property and the building at 2721 Folsom Street. There are three planes, which all have different rooflines; the east (left) plane has a raised section, the central plane has a shed roof, and the west (right) plane is a low-pitched hipped roof. The central projecting plane features a west-facing fully glazed door (first story) and two west-facing casement windows (one at the second story, one at third story) (Figure 33). The west plane of the north façade features one fully glazed north-facing door (ground level) and four north-facing casement windows (two unaligned at the second story, two at the third story) (Figure 34).⁴

⁴ First story doors were not able to be closely examined due to access limitations.



Figure 33: North façade.



Figure 34: North façade.

SURROUNDING NEIGHBORHOOD

The subject property sits in the southern central portion of the Mission District (**Figure 35**).

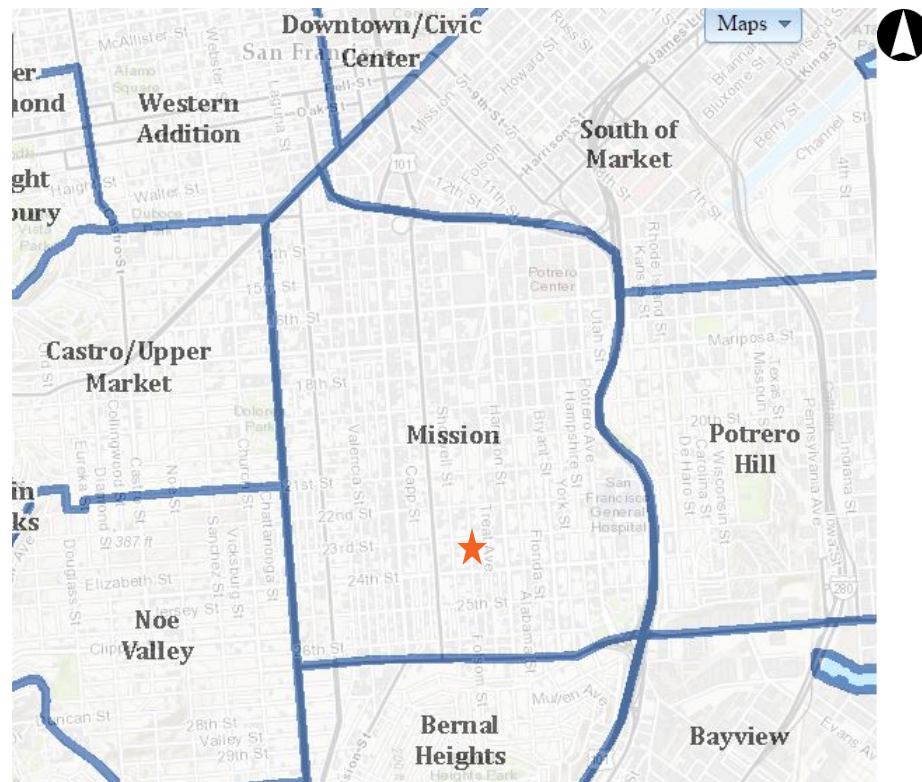


Figure 35: Map of the Mission neighborhood boundary. Subject property marked by an orange star. Source: San Francisco Property Information Map, 2016. Edited by Page & Turnbull.

The 2000 block of Folsom Street is residential, consisting of single-family houses and apartment buildings. Nearby, 24th Street is a commercial corridor of the neighborhood. Building heights in the area surrounding the subject property range from one to three stories, and are typically rectangular in shape. Many include angled or boxed bay windows. Buildings constructed before 1920 are clad with wood, while those constructed later are clad with stucco.

To the north of 2731-35 Folsom Street is 2721 Folsom Street (**Figure 36**). The building is located on a quadrilateral lot with 60 feet of frontage on the east side of Folsom Street, between 23rd and 24th streets. Built circa 1870, 2721 Folsom Street is a two-story, wood-frame single-family residence designed in the Italianate style. The west-facing rectangular-plan building, clad in wood siding, is capped with a flat roof. The foundation is not visible. Typical fenestration consists of double-hung vinyl-sash windows. Entrances include recessed, partially-glazed double wood doors with a fanlight. The primary entry includes a recessed paneled porch accessed through a triangular-pediment portico supported by fluted Corinthian-order columns. Architectural features include arched molded surrounds, bracketed hoods, and triangular pediments at the windows; and a paneled frieze, dentils, and a cornice at the roofline. Site features include an ornamental metal fence atop a low stucco-clad wall, as well as a landscaped garden.

To the south of 2731-35 Folsom Street is 2737-41 Folsom Street, built ca. 1865 (**Figure 37**). This multi-family residence is rectangular-plan, clad in vinyl siding with a formstone ground level. A door sits at ground level and an exterior stair provides access to two second story doors.



Figure 36: 2721 Folsom Street, looking northeast.
Source: Page & Turnbull DPR Form, 2008.



Figure 37: 2737-41 Folsom Street, looking southeast. Source: Google Maps, 2016.

To the west of 2731-35 Folsom Street are 2732 and 2728 Folsom Street (**Figure 38**). The buildings are located just across the street from the subject property. 2732 Folsom Street, built in 1886, is a one-story, wood frame, single-family residence designed in the Italianate style. The building is rectangular in plan and clad in channel-drop wood siding. Typical fenestration consists of double-hung wood-sash windows with colonettes and paneling, some set within an angled bay. Entrances include a flush wood door with a bracketed hood, recessed and accessed by a flight of wood stairs. 2728 Folsom Street was built ca. 1900. Similarly rectangular-plan and clad in wood shiplap siding, 2728 Folsom Street is a one-story, wood frame, single-family residence designed in the Queen Anne style. It is capped with a gabled roof.



Figure 38: 2732 and 2728 Folsom Street. Source: Google Maps, 2016.

II. THE MISSION DISTRICT- NINETEENTH CENTURY & STREETCAR NEIGHBORHOOD DEVELOPMENT

In 1776, Father Francisco Palou founded Mission Dolores, which still stands at the southwest corner of Dolores and Sixteenth streets. After the Mexican government secularized the California missions in 1833, what is now the Mission District passed into the hands of several prominent Californio families. California was incorporated into the United States with the Treaty of Guadalupe Hidalgo in 1848. For almost a decade after statehood, what is now the Mission District remained a rural area outside jurisdiction of the city of San Francisco. In 1850, a financier named Charles L. Wilson constructed a plank toll road along the current route of Mission Street between downtown and Sixteenth Street. The toll road provided the first reliable route from the Mexican/American settlement at Yerba Buena Cove to the patchwork settlement that had grown up around Mission Dolores.

Soon after the completion of the plank road San Francisco annexed the land now comprising the Mission District as part of the Consolidation Act of 1856. Steadily improving transportation during the second half of the nineteenth century allowed better access to the area. The largely under-developed land provided the opportunity for horse-racing tracks, and the popularity of the racecourse entertainments drew more people to the area, which in turn led to the construction of new roads and began to increase property values.⁵ The Mission District also served as a major source of agriculture. John Center, a figure who was later dubbed the “father of the Mission,” developed a thriving fruit and vegetable trade to meet the influx of residents.⁶ Center was a major landholder who subdivided large expanses of land to facilitate new streets and housing, and was also active in developing streetcar lines.

San Francisco’s status as a major port and a manufacturing and financial center was cemented in the latter half of the nineteenth century. The period of 1864-1906, often termed the “Gilded Age,” was also one of the most significant periods of growth for the Mission District. Installation of mass transit service to outlying areas like the Mission District was a key factor in the city’s residential expansion. In the 1860s, horse-car routes were extended from downtown along the north-south routes of Valencia, Mission, Howard and Folsom streets. The transit innovation of the electric streetcar was implemented in the 1890s. During that decade, horse-cars in the Mission District were replaced by electric lines, including on Mission, Howard, and Folsom Streets, with the Folsom line extending from the Embarcadero southward into Bernal Heights.⁷ The Folsom Street line became known as Line 36 in 1914 (**Figure 39**).⁸

⁵ Horatio Stoll, “Growth and Development of the Mission: Wonderful Record of Sixty Years,” *San Francisco Call*, July 18, 1908.

⁶ Horatio Stoll, “Growth and Development of the Mission,” *San Francisco Call*, July 18, 1908.

⁷ City and County of San Francisco Planning Department, “City Within A City: Historic Context Statement for San Francisco’s Mission District,” November 2007, p. 31.

⁸ Philip Hoffman, *San Francisco’s Market Street Railway*, Arcadia Publishing (March 2005) p. 77.



With the Bay Bridge and Hills Bros. Coffee in the background, the No. 36 two-man car 1561 is on Folsom near Steuart in 1939. (Courtesy Will Whitaker.)

Figure 39: Folsom Street Line 36 car (1939).

Source: Philip Hoffman, *San Francisco's Market Street Railway* (2005) p. 77.

Residential development in the Mission District grew as transit routes continued to be improved throughout the latter half of the nineteenth century. Following the arrival of effective mass transit, speculators and homestead associations began to plat the district, laying out a grid of streets as far south as what is now Cesar Chavez Street (previously Army Street). The 1886-89 and 1899-1900 Sanborn Insurance Company maps of San Francisco provide detailed cartographic images of the Mission District, including the streetcar routes.⁹ The expansion of city utilities such as water, gas, and eventually electricity also facilitated residential development. While the 1906 earthquake and fires destroyed almost all buildings north of 20th Street, the area surrounding the subject building remained largely intact. Most properties were rebuilt along the streetcar lines. Nevertheless, by the mid-twentieth century, the Mission District was transformed by automobility. From 1941 to 1950, every one of the Mission's streetcar lines was removed and replaced by bus routes.¹⁰ The Folsom Street (36) line went out of service by 1945.¹¹

The Mission District grew into a collection of dense neighborhoods representing a variety of classes and cultures. According to San Francisco historian Chris Carlsson, "The socioeconomic level of the Mission neighborhood was generally middle-class although not as affluent as other Victorian streetcar suburbs such as the Western Addition."¹² A mixed building stock developed, reflecting a range of Victorian styles that were popular in the later nineteenth century. Some large-scale development in the vicinity was carried out by major real estate companies such as the Real Estate Associates and San Francisco Homestead Union. However, there were also many individual developments that created an eclectic collection of building types within the Mission District. Popular architectural styles included the Italianate style (mid-1860s to 1870s) and the Stick-Eastlake and Queen Anne styles (1880s to 1890s). A few dwellings were constructed in the Shingle style during this time, but it was less common, as well as occasional Classical Revival and Beaux-Arts style residences.¹³

⁹"City Within A City," p. 31.

¹⁰"City Within A City," p. 64.

¹¹Chris Arvin, "Where the Streetcars Used to Go." <http://sfstreetcars.co/>

¹²Chris Carlsson, "Armory," *Found SF*, <http://www.foundsf.org/index.php?title=Armory>

¹³"City Within A City," p. 49.

III. 2731-35 FOLSOM STREET DEVELOPMENT HISTORY

SITE DEVELOPMENT

Mission District lots in close proximity to streetcar routes were developed in the latter half of the nineteenth century to take advantage of transit convenience. According to “City Within a City: Historic Context Statement for San Francisco’s Mission District,” published by the San Francisco Planning Department, the Folsom Street line was electrified in the 1890s. The subject block of Folsom Street between 23rd and 24th Streets was nearly completely built out with residences, both single-family and flats, by 1900. Sanborn Fire Insurance Company maps show that the subject lot was one of the very last to be developed (**Figure 42 – Figure 43**). 2731-35 Folsom Street held a prime location in direct proximity to the recently electrified Folsom Street streetcar line (**Figure 45 – Figure 46**). The location provided ease of access to workplaces and different parts of the city.

Completed in 1900, the subject building reflected the mixed, primarily middle-class socioeconomic identity of the Mission prior to the 1906 earthquake and fires. The building was constructed as a three-unit flat, rather than a single-family residence. City directory research revealed that oftentimes, multiple people lived in a unit. Although it was designed as a flats building for middle-class renters, 2731-35 Folsom featured intricate Beaux-Arts detailing. Constructed during the height of San Francisco’s Gilded Age, the building stood out amongst other, primarily Italianate style, buildings on the block. Folsom streetcar riders would have enjoyed the relative opulence of 2731-35 Folsom Street as they rode past.

Although no original building permit is on file at the San Francisco Department of Building Inspection, the site development of 2731-35 Folsom Street is reflected in Spring Valley Water Works water tap records, Sanborn Fire Insurance Co. maps, an 1899 development progress update from *California Architect and Building News*, and historic photographs. The update below reports a project on Folsom Street near 23rd Street involving carpentry work, etc., and indicates the permit was filed September 7, 1899 and was signed September 8, 1899 (**Figure 40**). It appears the estimated cost of the project was \$3,720.

Folsom near 23d: Carpentry work, etc: o, James Gaughran; n, J. F. Dunn; c, Richard Sinnott & Co; signed, Sept. 8; filed, Sept. 7; cost \$3720.

Figure 40: Development progress update news clipping. Source: *California Architect and Building News*, vol. xx, no. 9 (September 20, 1899).

Water tap records from the Spring Valley Water Works include an Application for Service Installation for 2731-35 Folsom Street (**Figure 41**). The Agreement states that water will be provided at the rate of “3 families”-worth. The owner is listed as James Gaughran. The Application and Agreement is dated October 24, 1899.

Application for Service, Installation

2731-5 Folsom STREET
LOCATION _____ San Francisco, _____

TO THE SPRING VALLEY WATER COMPANY. ⁵³⁻¹⁰⁶⁰

You are hereby requested and authorized to make service installation for water supply at _____

for account of _____

(Signed) _____ Owner

By _____ Architect-Plumber-Agent

NOTE This order covers service installation only, a separate order is required for supply

Date of Supply, 1899

APPLICATION and AGREEMENT.

I hereby agree to take water from the Spring Valley Water Works, at the rate of _____ per month, payable monthly in advance, on the _____ day of _____ 1899.

2731-5 Folsom St 175 S Twenty Third

and in default of such payment punctually made in advance, or if the above regulations are in any respect violated, the said Spring Valley Water Works may disconnect the water at my own cost and charge, according to the above regulations, of which I have been duly notified.

GENERAL RATE	32.86	Svc Building	1620	Sq Feet	3	Stoves	
SPECIAL RATES							
Wash Trays							
Wash Basins	30						
Basins and Lodges							
Baths	1.86						
Water Closets							
Urinals							
Cans							
Horse							
Horse Trough							
Sq Yds Irrigation	15						
Total	46.6						420

San Francisco, Oct. 24 1899

In Witness Whereof, I have hereunto set my hand and seal this 24th day of October 1899.

Wm. G. Laughlin By
H. F. [Signature]

33370
26797
Inspection Dept.
61686

4/10/60
6-14-60
1-20-61

2731-5 Folsom St
175 S 23rd St

Figure 41: Spring Valley Water Works service application and agreement for 2731-35 Folsom Street. Source: San Francisco Public Library.

The 1889 fire insurance map by the Sanborn Fire Insurance Co. reflects that the boundaries of the subject property were established but (at the time of record) the building had not yet been constructed (Figure 42).

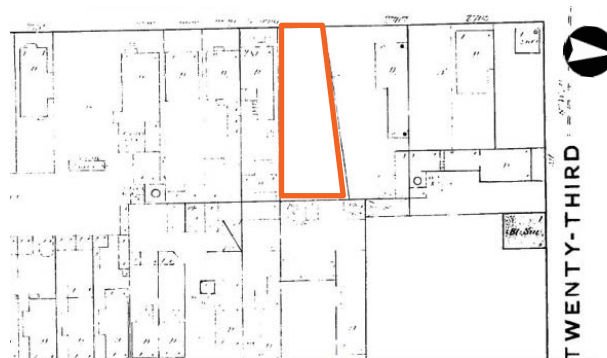


Figure 42: 1889 Sanborn Fire Insurance Co. map. The subject parcel is outlined in orange. Source: San Francisco Public Library. Edited by Page & Turnbull.

By 1900, the Sanborn map illustrates that the building had been constructed. The footprint mostly mirrors that of the existing building today (the projecting rear staircase has since been enclosed as livable space). The 1900 Sanborn depicts a shingled roof (x), two stories and basement (2B), and a three-story shingled-roof rear projection that may have been an exterior staircase.¹⁴ A one-story shingled-roof outbuilding sits on the southeast corner of the property (Figure 43 and 44).

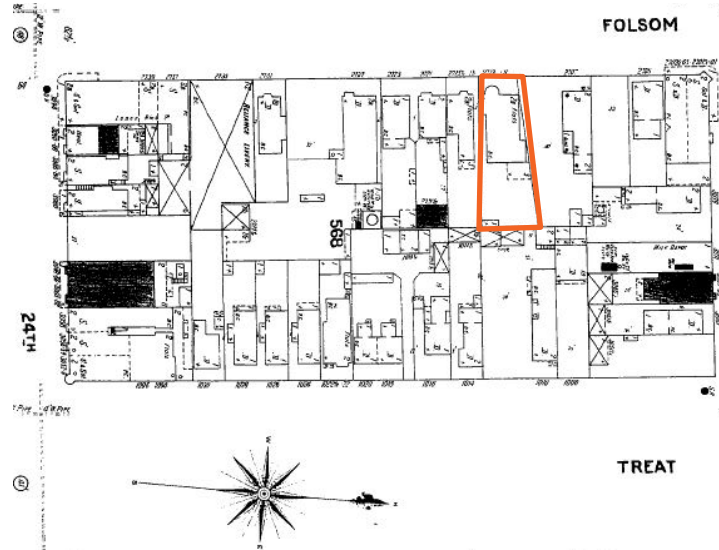


Figure 43: 1900 Sanborn Fire Insurance Co. map. The subject parcel is outlined in orange. Source: San Francisco Public Library. Edited by Page & Turnbull.

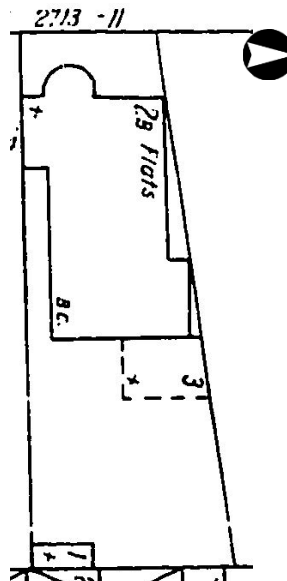


Figure 44: Detail of 1900 Sanborn Fire Insurance Co. map showing subject parcel. Source: San Francisco Public Library. Edited by Page & Turnbull.

A 1938 aerial photograph by Harrison Ryker shows the footprint reflected in the 1900 Sanborn map (Figures 45 and 46). It is unclear if the east projection is a covered exterior stairway or an addition.

¹⁴ What was recorded as two stories and basement is now interpreted as three stories, given that the first (ground) level now contains livable space.



Figure 45: Detail of the 1938 aerial photograph by Harrison Ryker with arrow pointing to 2731-35 Folsom Street. Red arrow pointing to streetcar. Source: David Rumsey Collection. Edited by Page & Turnbull.

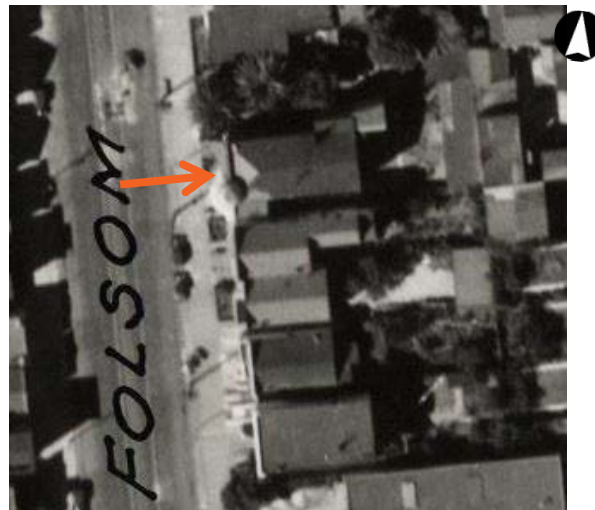


Figure 46: Zoomed-in detail of the 1938 aerial photograph by Harrison Ryker with arrow pointing to 2731-35 Folsom Street. Streetcar lines visible down Folsom Street. Source: David Rumsey Collection. Edited by Page & Turnbull.

The Sanborn map from 1950 shows the east projecting exterior stairs were enclosed as livable space and a two-story shingled-roof exterior staircase was constructed (**Figure 47**). This occurred at an unknown date between 1938 and 1950. In the 1950 map, the main building mass is newly labeled with a “PC” representing a patent chimney. It also appears the outbuilding at the southeast corner of the lot was extended (also visible in the 1938 aerial photograph). The 1990’s Sanborn map reflects a change in roofing material from shingle (x) to composite (•). The outbuilding also appears to have been downsized (**Figure 48**).

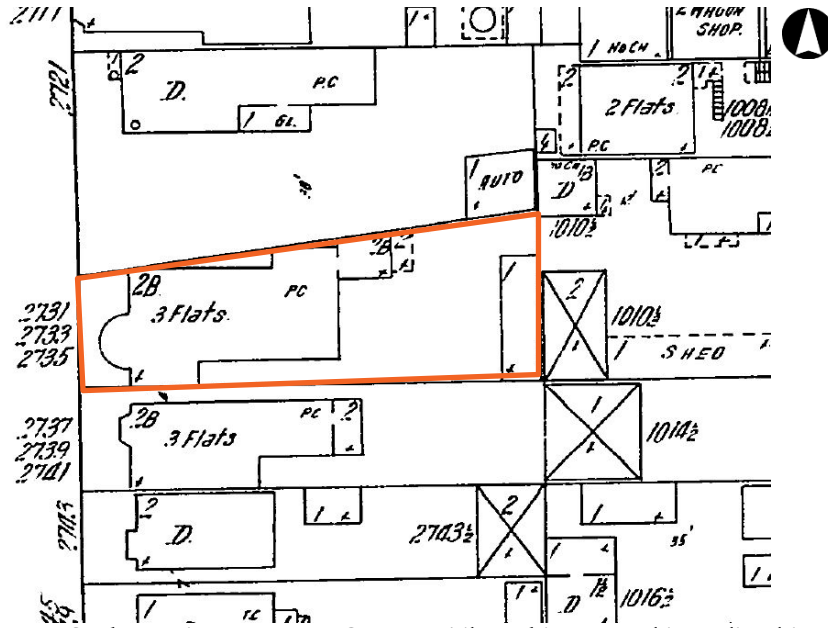


Figure 47: 1914-1950 Sanborn Fire Insurance Co. map. The subject parcel is outlined in orange.
Source: San Francisco Public Library. Edited by Page & Turnbull.

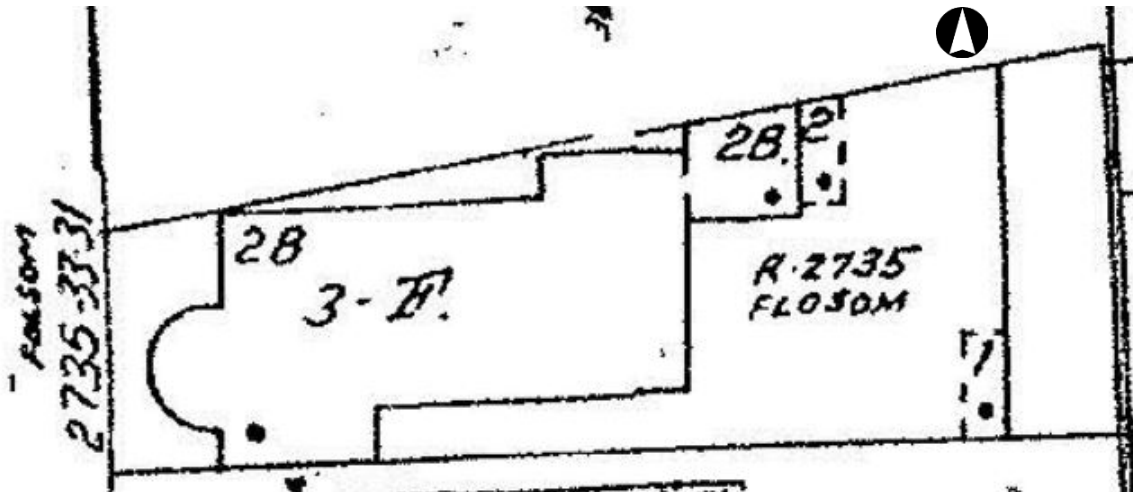


Figure 48: Detail of 1990's Sanborn Fire Insurance Co. map showing subject parcel.
Source: San Francisco Public Library. Edited by Page & Turnbull.

In 1976, the Ladies Junior League conducted an architectural survey that included the subject property. They completed a brief form and took photographs of the primary façade (Figures 49 and 50). The volunteer surveyor noted that the appeal to pretension appeared at a new scale. The subject building was also documented in 2008 as part of a larger South Mission Historic Resource Survey conducted by the San Francisco Planning Department (with assistance from Page & Turnbull). The photographs below were included with the Department of Parks and Recreation (DPR) 523A (Primary Record) form. They reflect the building in decline and disrepair (Figures 51 to 53).

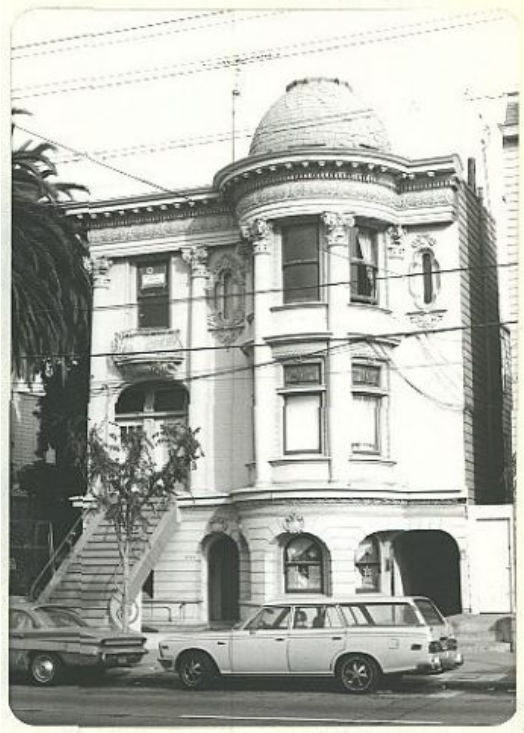


Figure 49: Ladies Junior League 1976 Architectural Survey. Source: San Francisco Property Information Map.



Figure 50: Ladies Junior League 1976 Architectural Survey. Source: San Francisco Property Information Map.



Figure 51: Page & Turnbull 2008 DPR 523A form. Source: South Mission Historic Resource Survey.



Figure 52: Page & Turnbull 2008 DPR 523A form. Source: South Mission Historic Resource Survey.



Figure 53: Page & Turnbull 2008 DPR 523A form. Source: South Mission Historic Resource Survey.

CONSTRUCTION CHRONOLOGY

The following provides a timeline of construction activity at 2731-35 Folsom Street, based on building permit applications on file with the San Francisco Department of Building Inspection and available online through the San Francisco Property Information Map. Permits have been attached (see Appendix). Only permits with statuses as “complete” have been included.

Date Filed	Permit# and/or Application#	Owner	Architect/ Builder	Scope of Alterations
7/23/1928	172259	F. G. Hamilton	Illegible	Raise foundation 1 foot. New back stairs. \$300.
4/24/1959	199512	Gene and May Spediacer		Remove all dry rot, open ground floor for further inspection of decay. Replace front and rear stairs. Extend main stairs to roof with self closing fire door. \$7,000.
3/17/1964	264906	Giorgi Realty Agents	Mayer B.	<i>Illegible.</i> \$256.
9/11/1972	377564	Harry Frieauf	Tony (last name illegible)	Remove debris under steps. Loosen windows (stuck). Bathroom paint. Renail steps. Remove unapproved heater.
5/8/1974	88637	Harry Frieauf		Comply with DAHI notice. \$1,000.
8/23/1978	439883	Edward and Paula Yoshioka		Comply with BBI report. \$5,000.
12/31/1984	Permit# 527110 Application# 8413555	Neil H. Bleuler		3-story rear staircase will be removed (wood) and replaced. \$2,000.

Date Filed	Permit# and/or Application#	Owner	Architect/ Builder	Scope of Alterations
7/23/2008	Application# 200807237406			Comply with complaint #200448382. Repair dry rot at rear stairs. Less than 50% at rear. No change to windows or doors. \$800.
11/21/2008	200811217162			Comply with NOV #20048382. Replace 3-story rear stairs. \$1,200. Permit in triage.
12/6/2012	Permit# 1281317	Wells Fargo Home Mortgage	Contractor: Momentum Builders Architect: MH Architect	Removed stairs in front of building and replace with like kind. To comply with NOV 200922446. Incorporate old railing onto new railing for historic value. Remove front gate. \$25,000.
1/29/2013	Application# 201301248710	Wai Ahead LLC	Contractor: Castle Construction Architect: TKA	NOV correction PA in-kind egress stair replacement with minor modifications for code compliance. Front and rear stair. NOV correction item #'s 201175573, 201176254, 201271741, 200922446, 200448382 & 20126580. \$22,000.
6/20/2013	Application# 201306200016	Wai Ahead LLC	Contractor: Pegasus Builders	Exploratory demo, remove sheetrock for new insulation & electrical & living areas. Replace with new sheetrock & paint all 3 units. \$15,000.
9/17/2013	Application# 201309177003	Wai Ahead LLC	Contractor: Castle Construction Architect: Troy Kashanipour	Foundation replacement, interior remodel at 1st story and associated structural work, remodel kitchen & bathrooms, add bath. \$180,000.00

Date Filed	Permit# and/or Application#	Owner	Architect/ Builder	Scope of Alterations
11/15/2013	Application# 201310250260	Wai Ahead LLC	Contractor: Castle Construction Architect: Troy Kashanipour	Interior remodel at 2nd & 3rd story, associated structural remodel kitchens & bath, add 1/2 bath at 2nd story. All work within envelope of bldg., no expansion. \$550,000

The building permit applications reflect several modifications to the front and rear exterior stairs (1928, 1959, 1984, 1987, 2008, 2012). They also describe significant interior alterations; kitchens, baths, and living spaces have been completely renovated. The foundation of the building was replaced in 2013 when the bulk of the interior updates were performed. The permit applications do not reflect changes to the secondary facades: the replacement of the original wood windows with vinyl, the addition of simple-drop composite siding.

IV. OWNERSHIP HISTORY TABLE

Owner History

The following information has been gathered using sales records held at the San Francisco Assessor-Recorder’s Office, building permit applications, and San Francisco city directories.

Years	Owner(s)
1899-1917	James Gaughran
1917-1920	Frances Gaughran
1920	Matilda Marcen
1921-1924	Frank and Annie Tournich
1924-1940	Mary E. Hamilton
1940-1964	J. Erdelata
1957-1959	Gene and May Spediacer
1960	Russell Bertuccelli
1963	Tony C. and Myriam Guell
1964	Giorgi Realty Agents
1964-1976	Harry and Tanya Frieauf
1976-1981	Edward and Paula Yoshioka
1984	Neil H. Bleuler
1987-2006	Joe Atsus
2012	Wells Fargo Home Mortgage
2012-2014	Wai Ahead
2014-present	Sean Lundy and Carol Wai

2731-35 Folsom Street is not significant for an association with a person or persons important to history. Research did not uncover additional information about the building’s original owner, James Gaughran.

V. OCCUPANT HISTORY TABLE**Occupant History**

The following occupancy information has been gathered using San Francisco City Directories. Owners were rarely documented as having lived at this property. It is likely that the property was an investment type acquisition due to the lack of owner occupancy.

Years	Occupants		
	2731 Folsom Street	2733 Folsom Street	2735 Folsom Street
1933	Mrs. Lucille Shockey	Unknown	Unknown
1940	Unknown	Unknown	Harry Fergad
1953	Tony Deluma and Anthony Esquer	Marjorie V. Patterson	Boyd E. Bennet and Jas F. Hayden
1954	Mrs. Frances Cole, Mrs. Mary Delema, and Josefina Delzado	Alf Martinez	Boyd E. Bennet
1955-56	Mrs. Frances Cole	John P. Severa	Mrs. Marjorie V. Patterson
1957	Mrs. Frances Cole 2731a: Vacant 2731b: Carlos Medina	John P. Severa	Margaret J. Mitchum and Marjorie Patterson
1958	Raymond Squeri 2731a: Alexandria Olquin 2731b: Carlos Medina	John P. Severa	Mrs. Marjorie Patterson, Dante M. Lavagnino, Margaret J. Mitchum
1959	Gloria J. Cole	John P. Severa	Mrs. Marjorie Patterson, Dante M. Lavagnino, Margaret J. Mitchum
1960	Vacant	Vacant	Vacant
1961	Frank V. Saldate	Rev. Elias Belgado and William Olmstead	Larry E. Court
1962	Frank V. Saldate	William Castillo	Reydalgo Brand
1963	Piofalo Guell	William Castillo	Alfredo Labro
1964-1965	Vacant	Vacant	No Return
1966	Vacant	Vacant	Fred Amistosso
1967	Mrs. Alice Gregory	Vacant	Fred Amistosso
1968	Fernando E. Suncin	Vacant	Fred Amistosso
1969-1970	No Return	Waldo Welch	Fred Amistosso
1971	Vacant	Mrs. Eileen Bailey	Fred Amistosso
1972	Jeannette Campbell	Mrs. Eileen Bailey	Joaquin Salazar
1973	Donna K. Lighthall	Vacant	Joaquin Salazar
1974	Vacant	Vacant	Joe Pitney
1975	Fred Lass	E. Poole	Orville H. Pitney
1976	Edw. H. Yoshioka	E. Poole	Orville H. Pitney
1977	Edw. H. Yoshioka	E. Poole	N. Salazar
1978	Edw. H. Yoshioka	Irma Encinas	Claire Mortimer
1979	No Directory	No Directory	No Directory
1980	Edw. H. Yoshioka	Irma Encinas	J. Long

Years	Occupants		
	2731 Folsom Street	2733 Folsom Street	2735 Folsom Street
1981	Edw. H. Yoshioka	Irma Encinas	Jean Metcalf
1982	Davis, Bob	Billy Wilcox	Raymond Bucko
2014-2016	Sean Lundy and Carol Wai	Unknown	Unknown

2731-35 Folsom Street is not significant for having been used by an occupant, group, or tenant important to history.

VI. MASTER ARCHITECT: JAMES FRANCIS DUNN (1874-1921)

Born to Irish immigrants, James Francis Dunn was born and raised in predominately Irish, working class South of Market neighborhood.¹⁵ He was a self-taught architect, having studied building and design journals. He is known to have travelled the U.S., and it is likely that he visited France as well. By 1897, he partnered with Albert Schroepfer and had a San Francisco office at 3rd and Market streets. Dunn actively designed residential and some commercial buildings from 1897 to 1921 – first as part of his partnership with Albert Schroepfer, then independently, and finally with Daniel Kearns.¹⁶ Dunn was a member of the San Francisco Chapter of the AIA and belonged to the Union League Club. The *Architect and Engineer* journal ran several pieces by or about Dunn, including his lead piece, “Apartment Houses” in a special September 1919 apartment house issue, and his April 1919 article, “Poor Designing One Reason for Apathy in Apartment House Building.”

James Dunn is considered a master architect in San Francisco due to the number of commissions completed and their respective degrees of architectural excellence. Dunn is best known as a designer of multi-unit residential buildings (**Figures 54 to 61**). His designs often featured curved balconies and bay windows, delicate ironwork, and exuberant ornamentation, including animal and human faces. Decorative details like cartouches and shields are common. Dunn used eagles or phoenixes to support balconies and cornices. Many of his buildings have a broad, heavily ornamented cornice and a rusticated first story topped with a belt course, defining the ground level from the upper, full-living levels.

Although Dunn often designed his buildings with Beaux-Arts influences, he also experimented with Art Nouveau, Mission Revival, Moorish, Classical Revival, French Renaissance, and Baroque styles. The Alhambra Apartments at 860 Geary Street (1913) have been illustrated and reproduced in architectural journals. Located at the edge of the Tenderloin, the building features a dome, scalloped Moorish windows, and multicolored tile columns. The Chambord Apartments (1922) sit atop Nob Hill at 1298 Sacramento Street. “Few San Francisco apartment houses would have been as at home in Paris as the Chambord,” architectural historian Michael Corbett wrote about Dunn’s most famous apartment house.¹⁷ Dunn died before this final building was completed.¹⁸ His former partner, Schroepfer, finished the 11-story Chambord. In the early 1980s, the building was restored using Dunn’s original scheme, emulating details from other Dunn buildings. The Chambord Apartments building is San Francisco Landmark # 106.

¹⁵ The 1910 United States Federal Census states that Dunn’s mother and father were both born in Ireland.

¹⁶ Dave Weinstein, “French Connection / S.F. architect’s designs recall the boulevard buildings of the City of Light,” *The Chronicle* (May 14, 2005).

¹⁷ Ibid.

¹⁸ Dunn died in 1921 at age 47 due to an illness. *Architect and Engineer* penned a short piece on Dunn, “Passing of 2 California Architects.”

James Francis Dunn Residential Projects Extant in San Francisco	
Address	Date
1347 McAllister Street	1900
2415-17 Franklin Street	1900
2250 Vallejo Street	1901
2134 Green Street	1901
405 Baker Street	1904
91 Central Avenue	1905
1677-81 Haight Street	1906
1201-19 Leavenworth Street	1908
1201 Pine Street	1909
961 Pine Street	1912
Alhambra Apartments- 860 Geary Street	1913
798 Post Street	1913
2411 Webster Street	1914
630 Leavenworth Street	1917
1250 Pine Street	1919
625 Hyde Street	1920
Chambord Apartments- 1298 Sacramento Street	1922

The following photographs were taken in 1976 as part of the Ladies Junior League architectural survey.



Figure 54: 1347 McAllister Street (1900)



Figure 55: 2415-17 Franklin Street (1900)



Figure 56: 1677-81 Haight Street (1906)



Figure 57: 961 Pine Street (1912)



Figure 58: 860 Geary Street (1913)



Figure 59: 2411 Webster Street (1914)



Figure 60: 625 Hyde Street (1920)

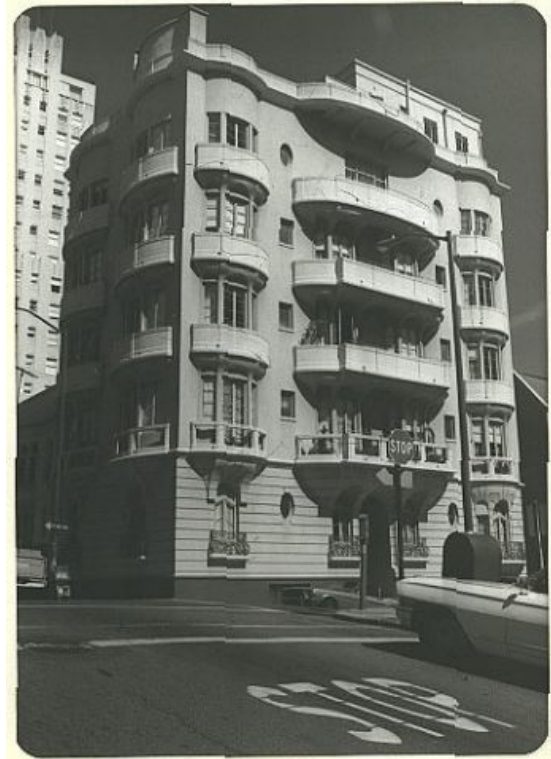


Figure 61: 1298 Sacramento Street (1922)

VII. ARCHITECTURE: BEAUX-ARTS STYLE

Development of the Beaux-Arts Style

Beaux-Arts is a style that became popular in San Francisco around the turn of the twentieth century. As there were few formal architectural education programs in the United States in the nineteenth century, many Americans turned to the Ecole des Beaux-Arts in Paris for their education and training. Upon returning to the United States, the newly-trained architects brought back with them the styles and attitudes of the Ecole's rigorously classical program. In San Francisco, as in other cities in the United States, the classical design and planning principles of the Ecole des Beaux-Arts were translated into architecture and city planning through the City Beautiful Movement.

The World's Columbia Exposition, held in Chicago in 1893, popularized Beaux-Arts Classicism across the United States. Also known as the "White City," the Exposition was an early example of Beaux-Arts planning and architecture in the United States that impacted the course of planning and design during the decade before and after the turn-of-the-twentieth-century. As a clean and orderly microcosm of an ideal city, with grand buildings, lagoons, and ample open space, the Exposition provided a tangible example to the rest of the country of what the chaotic American city could become.

The influence of the Beaux-Arts planning and design principles exhibited in Chicago began to manifest itself in the architecture of San Francisco that same decade. According to *Splendid Survivors*, "During the rest of the 1890s, although little building actually occurred in downtown San Francisco, the City of Paris, the Ferry Building, the Emporium, and the Call Building all... promoted the image

of the City Beautiful.”¹⁹ After the 1906 earthquake and fires, the City of San Francisco was poised for reconstruction. By this time, many Beaux-Arts-trained architects were already practicing in the city. It was the designs created by these architects that helped shape the new character of San Francisco (moving away from the Victorian-era architectural styles). Increasingly, architects incorporated Beaux-Arts features such as paired columns, surface ornamentation, elaborate decorative detailing, and rusticated ground levels into their designs.²⁰

In 1915, San Francisco held its own exposition – the Panama-Pacific International Exposition (PPIE) – modeled on Chicago’s exposition held 22 years earlier. The PPIE showcased visionary Beaux-Arts buildings designed by local and nationally-known architects that were constructed out of temporary, lightweight materials. At the same time, the San Francisco Civic Center was planned as a monumental City Beautiful core, classically detailed and symmetrically ordered. By the outbreak of the First World War, San Francisco had a Beaux-Arts Civic Center planned in accordance with the precepts of the City Beautiful Movement. After the PPIE, construction in San Francisco slowed down due to WWII, and by the early 1920s, Beaux-Arts Classicism had begun to transition into the Moderne.²¹

VIII. DESIGNATION CRITERIA

Check all criteria applicable to the significance of the property that are documented in the report. The criteria checked are the basic justification for *why* the resource is important.

Association with events that have made a significant contribution to the broad patterns of our history.

Association with the lives of persons significant in our past.

Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Has yielded or may be likely to yield information important in history or prehistory.

IX. STATEMENT OF SIGNIFICANCE

2731-35 Folsom Street is characteristic of pre-1906 construction that occurred following improved transit routes in the Mission District, which is considered the first southerly “streetcar suburb” of San Francisco. It is also significant both as a notable work of local master architect James Francis Dunn (1874-1921) and as an excellent example of residential Beaux-Arts architecture.

Events

The construction, architectural design, and location of the subject building are directly associated with transit developments that occurred in the latter half of the nineteenth century. The period of 1864-1906, often termed the “Gilded Age,” was one of the most significant periods of population growth and development in the Mission District. Installation of mass transit lines (and the expansion of city utilities) enabled the Mission District to become San Francisco’s first southerly “streetcar suburb.” Streetcar lines initially began as horse-car routes that ran from downtown down Valencia,

¹⁹ Charles Hall Page and Associates, *Splendid Survivors: San Francisco’s Downtown Architectural Heritage* (San Francisco: California Living Books, 1979), 29.

²⁰ Many of the most recognizable Beaux-Arts buildings in San Francisco are civic or commercial. Examples include the Hibernia Bank Building (1892), City Hall (1915), the old Main Library (1917), the Palace of Fine Arts (1915, rebuilt 1965) the War Memorial Opera House (1932).

²¹ *Ibid.*, 38.

Mission, Howard and Folsom streets. From 1865 to 1883, extensive and reliable streetcar service of the Mission District was established on major north-south routes, including Folsom Street. The improved mass transit system transported neighborhood residents to and from downtown work places and shopping areas.

Naturally, the lots in close proximity to the streetcar routes were developed to take advantage of the convenience of transit. 2731-35 Folsom Street is a reflection of the mixed, primarily middle-class socioeconomic identity of the Mission District prior to the 1906 earthquake and fires. The building was constructed as a multi-unit flat, rather than a single-family residence. The building's location provided direct proximity to the Folsom Street streetcar line, which began as a horse-car route and transitioned to electrified streetcars in the 1890s, not long before the building at 2731-35 Folsom Street was constructed in 1900.

Architecture

2731-35 Folsom Street is an exceptional building among Dunn's many commissions. Representing his considerable mastery of various styles, the building is identifiable as a Dunn building. His signature design preferences are present, including: a rusticated ground floor, a tripartite composition, molded surrounds, exuberant surface ornamentation, and arched openings. He combines formal compositional elements with playful decorative detailing (such as his use of women's faces).

2731-35 Folsom Street is significant as a residential example of the Beaux-Arts architectural style. The subject building is distinguished within the Mission neighborhood as an example of Beaux-Arts architecture, and is also notable within the greater context of San Francisco. A classical style similar to other styles of Renaissance classical inspiration, Beaux-Arts is unique in its exuberant surface ornamentation. The major features and detailed ornamentation of the primary, visible façade of 2731-35 Folsom Street retain a high degree of artistic style and physical integrity.²² Residential Beaux-Arts buildings often feature façades with quoins, pilasters, and/or columns (usually paired with Ionic or Corinthian capitals); decorative garlands, floral patterns, and/or shields; masonry walls (usually smooth, light-colored stone); a rusticated first story (stonework joints exaggerated); and symmetry throughout.²³

The elements that lend 2731-35 Folsom Street its Beaux-Arts character include decorative shields, cartouches, Corinthian engaged columns, and a rusticated first story. The engaged column capitals creatively feature women's faces. The molded surrounds of the third story windows are intricately designed (the northern vertically oriented quatrefoil window includes a human form). The heavy entablature consists of multiple layers of detailed ornamentation, including a dentil course. The cornice's modillions are pressed with an organic floral pattern. The primary façade also features arched openings and clearly defined levels – both characteristics in keeping with the Beaux-Arts style. Although the first story is not masonry, rusticated stone is mimicked by using stucco to heavily exaggerate the joints. The first story, with its stucco rustication and molded belt course, is clearly distinguished from the second and third stories.

X. PERIOD OF SIGNIFICANCE

The period of significance for 2731-35 Folsom Street is 1900, the year the building was constructed.

²² Although no original drawings or turn of the century historic photographs exist, the building's primary façade appears to maintain all original features. The secondary façades have been modified; original wood siding and wood windows have been replaced (see Construction Chronology). The original design of these façades is unknown.

²³ Virginia and Lee McAlester, *Field Guide to American Houses* (New York: Alfred A. Knopf, 1986), 379.

XI. INTEGRITY

The seven aspects of integrity are location, design, materials, workmanship, setting, feeling and association in relation to the period of significance established above. Cumulatively, the building retains sufficient integrity to convey its Beaux-Arts architectural design by master architect James Francis Dunn.

Location, Feeling, Setting, Association

The building was originally constructed at its current location in 1900. The building has not been moved and retains integrity of location. The building retains integrity of setting because the subject block remains primarily residential. The building retains integrity of feeling as it continues to express itself as a Beaux-Arts residence constructed in 1900, and it retains integrity of association as the majority of character-defining features linking the building to James Dunn have been retained. Therefore, 2731-35 Folsom Street retains its location, feeling, setting and association.

Design, Materials, Workmanship

The primary façade retains integrity of design, materials and workmanship. The primary façade retains the design features present during the ca. 1900 period of significance (see section above, “Building Description”), as well as original materials and evidence of workmanship.

XII. BOUNDARIES OF LANDMARK SITE

Encompassing all of and limited to Lot 031 on the Assessor’s Block 3640 on the east side of Folsom Street, between 23rd and 24th Street.

XIII. CHARACTER-DEFINING FEATURES

The following is a list of the character-defining features to be preserved that represent the Beaux Arts style. These features include form, massing, structure, architectural ornament and materials identified as:

- Three-story building with slightly pitched hip roof
- Asymmetrical primary façade
- Wood shiplap cladding
- Rusticated ground level cladding
- Location, size, and shape of fenestration openings
- Original wood-sash and wood-frame single-hung windows with ogee lugs
- Ground level openings with dentil and rope moldings and keystone cartouches
- Molded belt course with acanthus leaves and geometric details
- Wood stair to first story entries
- Partially glazed doors with transom windows; leaded stained glass window within entry vestibule
- Double-height engaged Corinthian columns; capitals with female masks
- Egg and dart molding above rounded bay transom windows
- Molded balcony with iron railing
- Elongated quatrefoil windows

- Entablature with projecting cornice, acanthus modillions, dentil course, ribbon of textured plaster with x-motifs pinned with florettes, and a thin rope molding
- Double-height rounded bay
- Domed turret above double-height rounded bay
- Form, massing and simple-drop style horizontal siding at secondary (north, south and east) elevations

XIV. PROPERTY INFORMATION

Please reference the Historic Landmark Designation Application Form.

XV. REFERENCES CITED

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XVI. APPENDIX

BUILDING PERMIT APPLICATIONS

Scanned front and back pages of building permit applications currently on file with the San Francisco Department of Building Inspection.