

D1. Historic Name: None

D2. Common Name: None

***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 Inner Mission North and Mission Dolores neighborhoods. Contributors to the historic district are buildings that were constructed between 1906 and 1926, during an extended period of physical rebuilding that followed the earthquake and fires of April, 1906, which completely destroyed earlier development in the area. Contributors are mostly two-story and three-story, multiple-unit, wood-frame structures that exhibit Classical/Roman Revival, Mission Revival, Craftsman, and Colonial Revival architectural styles. The prevailing building typology includes: long, narrow building plans that are suited to San Francisco's high-density lots; ground floors with storefronts and/or walk-up residential entrances; and upper stories with projecting bay windows that are spaced at rhythmic intervals. Façade details typically include: building bases clad in brick or cast stone; wall surfaces clad in wood and/or stucco; detailed wood surrounds at entrances and windows; cast plaster ornament applied to wall surfaces; and terminating entablatures. Contributors are typically built out to the front and side property lines of their lots, wall-to-wall with adjacent structures, such that they form regular and uninterrupted streetscapes. *(Continued on Page 3.)*

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

In aerial plan view, the historic district is roughly rectangular in shape. The spine of the historic district includes all of the properties on both sides of 16th Street between Valencia and Guerrero Streets. The historic district also includes short doglegs south of 16th Street along Valencia, Guerrero, Albion, and Camp Streets. *(See map on Page 14.)*

***D5. Boundary Justification:**

The boundary of the historic district contains a coherent grouping of thematic contributors, while excluding non-contributors (altered properties and non-thematic properties) to the extent feasible. On the blocks to the east and west of the historic district, along the major corridor of 16th Street, fewer than half of the properties are considered both thematic and intact, and several major intrusions exist. Similarly, to the north and south of the historic district, non-contributing properties on Valencia, Albion, and Guerrero Streets are numerous and generally incompatible.

***D6. Significance:** **Theme:** Post-Fire Rebuilding; Edwardian-Era Architecture **Area:** Inner Mission North, San Francisco
Period of Significance: 1906-1926 **Applicable Criteria:** National Register of Historic Places Criteria A & C
(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 A: The historic district is eligible for listing in the National Register of Historic Places under Criterion A at the local level, because it is associated with events that have made a significant contribution to the broad patterns of our history. The historic district is associated with the period of major rebuilding and recovery that occurred in the Inner Mission North and in San Francisco after the earthquake and fires of April 1906. In the years and decades that followed the disaster, which involved citywide upheavals and socioeconomic reorganization, San Francisco was entirely reconstructed and up-built in a manner that was unprecedented in scope and pace. The historic district is an intact unit of urban landscape that includes a retail shopping district, residential neighborhood streets with flats and apartments, and notable institutions that are exceptionally representative of the important theme of post-fire rebuilding in San Francisco.

Criterion C: The historic district is eligible for listing in the National Register of Historic Places under Criterion C at the local level, because: it embodies distinctive characteristics of type, period, and methods of construction; it possesses high artistic values; and it represents a significant and distinguishable entity whose components may lack individual distinction. The historic district exhibits architectural value that is particularly expressive of San Francisco's "Edwardian" era. During this period, which included the post-fire rebuilding and up-building of San Francisco, the Inner Mission North was reconstructed in mostly uniform, Beaux Arts-influenced architectural styles. The historic district includes excellent examples of: Classical Revival (or Roman Revival), which predominates; Mission Revival; Craftsman; Colonial Revival; as well as local variants that combined stylistic elements. *(Continued on Page 15.)*

***D7. References** (Give full citations including the names and addresses of any informants, where possible.): *(See Page 27.)*

***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 from Page 1)

Character-Defining Visual Characteristics



16th Street in 1927. View west past Valencia Street. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAB-5630).*



16th Street in 2011. View west past Valencia Street, from approximately the same location as in the photograph to the left. *San Francisco Planning Department.*

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

- The early 20th century, Edwardian-era architectural styles that are uniformly applied throughout the historic district, as well as local variations that combine stylistic influences.
- The generally consistent scale of structures – mostly two to three stories in height, with some variation, particularly in the commercial corridors – and form and massing of structures, which include subdivided commercial spaces, rhythmic bay windows, and matching floor levels that allow larger and smaller buildings to relate to each other.
- The urban development pattern that maximizes utilization of street frontages, minimizes setbacks at front yards and side yards, provides ground floors that are designed for pedestrian access (rather than for vehicles), and results in mostly unbroken streetscapes.
- The distinctive layout of neighborhood commercial corridors that meet each other at an important urban crossroads, and interconnected residential streets and alleys that form a mid-block residential enclave, located on and around a city block.

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); Mission Revival (wood and/or smooth stucco facing; Spanish tile accents; overhanging sloped roofs; curved parapets); Craftsman (brick/clinker-brick base; box bay windows; divided-light upper sash; overhanging eaves with knee-braces and/or exposed beams/rafters); and Colonial Revival (entry accentuated with column-supported porch; shallow eaves; hipped roof; dormers); as well as examples of vernacular construction that represent the historical period (such as small commercial buildings that were constructed during the early post-fire period).
- Height, form and massing, which is generally consistent, but that may vary among individual structures, including: heights from one to five stories, façades with or without bay windows; and rooflines that may be unbroken or that may be feature individual masses such as towers.

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- Cladding materials, which are predominantly wood (including cove/shiplap siding, flush siding, and/or shingles), and which also includes stucco as a primary or secondary facing material, with brick and/or cast stone bases.
- Entrance/fenestration patterns that are orderly and symmetrical, and which utilize wood doors, wood windows (typically double-hung; may also be casements), and bay windows (typically angled; may also be square and/or rounded).
- Storefront designs and materials that may include: plate-glass windows with wood or metal frames; wood or tiled bulkheads, commonly with decorative grills on vents; angled, recessed vestibules with marble tile floor paving; wood doors with full-length sash and transoms; clerestories divided by vertical wood mullions; and product display platforms located in the interior niches adjacent to the recessed vestibules.
- Ornamentation and detailing that typically include: wood cornices and trim; wood surrounds at entrances and windows; porticos, hoods, and/or entablatures; cast plaster ornament applied to flat façade surfaces; and other features such as patterned wood shingles, Spanish tile accents, and rafters/vigas.
- Rooflines, which usually terminate in horizontal entablatures, but which may also include shaped parapets, hipped roofs, gabled roofs, and/or dormers.

Features and Elements

The historic district is comprised of two distinct yet interconnected parts. One part includes the commercial retail corridors of 16th Street and Valencia Street, which cross each other within the historic district. The other part includes the residential enclaves that back up to these intersecting commercial corridors located primarily within and around a single city block along the residential streets and alleys of Guerrero, Albion, and Camp Streets. Both parts of the historic district were entirely rebuilt during the first two decades that followed the earthquake and fire of 1906, and both parts exhibit related, early 20th century architectural character. Other notable elements of the historic district include various civic and cultural institutions, which are also related to post-fire reconstruction.

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



Examples of commercial and mixed-use buildings located on the east side of Valencia Street. View northeast. *San Francisco Planning Department.*



Examples of residential buildings located on the east side of Guerrero Street. View northeast. *San Francisco Planning Department.*

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Commercial Corridors

Within the historic district, buildings along the commercial corridors of 16th Street and Valencia Street are typically two or three stories in height. A few buildings reach four or five stories, and a few others consist of a single story. The widths of commercial building frontages vary greatly: a pair of matching mixed-use buildings at 3165-3199 16th Street (built 1907) have a combined commercial frontage of 170 feet; while a tiny, off-corridor shop at 377 Guerrero Street (probably built in the 1920s) is only 10 feet wide. However, the commercial ground floors of most larger buildings are subdivided into multiple storefront units, such that many small neighborhood shops, restaurants, and saloons comprise the streetscape. All of the buildings located along the neighborhood retail corridors of 16th Street and Valencia Street contain ground-floor commercial uses, and only two (a converted firehouse and an automobile service garage) do not contain storefronts specifically designed for neighborhood retail. At upper stories, most buildings contain dwelling units above the storefronts, including single-room occupancy hotels; a few buildings contain commercial and office spaces at upper stories.



Mixed-use buildings and storefronts located on the south side of 16th Street. View southwest. *San Francisco Planning Department.*



A wide commercial frontage that is divided into multiple small storefronts located on the south side of 16th Street. View southeast. *San Francisco Planning Department.*

On the north side of 16th Street, two very different buildings individually represent the three phases of post-fire reconstruction – immediate relief, permanent rebuilding, and long-term recovery – that occurred in the Inner Mission North. The first building is the Perley-Mitzner structure at 3162-3172 16th Street, which is a plain, single-story wood structure with minimal elaboration beyond its three identical storefronts and unifying cornice. Located at a mid-block location on 16th Street, tucked in between larger buildings, the Perley-Mitzner building was among the first to be erected in the post-fire era: the construction permit application was filed on June 6, 1906, a mere few weeks after the area was rendered a smoldering wasteland. While most of these simple wood, single-story structures were replaced, upgraded, or expanded as the reconstruction progressed over a number of years, a very few such as this remain intact and convey the earliest phase of post-fire neighborhood commercial development.

In contrast, the Mission Savings Bank located at 3110-3116 16th Street (built 1909) is a commercial edifice of brick construction that provides an important historical and architectural presence at the northwest corner of 16th and Valencia Streets. The massive building was originally designed by architects Crim and Scott for the Mission Savings Bank as a part of the permanent reconstruction of the neighborhood, and it replaced several smaller post-fire structures that had been erected soon after the disaster. In 1918, during the period of ongoing commercial recovery and social resettlement, the building was further augmented by the application of “sand dash” to the street façades by W.H. Crim, Jr., which may indicate that the building was historically remodeled from an earlier architectural style to Spanish Colonial Revival. The building’s signature feature is the four-story clock tower block that overlooks the intersection of 16th and Valencia Streets. Although the roofline has been altered (the parapets were trimmed and the sloped Spanish-tile roofs were removed), the building retains the remainder of its significant architectural features and elements.

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The Perly-Mitzner commercial building located on the north side of 16th Street. View northeast. *San Francisco Planning Department.*



The Mission Savings Bank located at the northeast corner of 16th and Valencia Streets. View northeast. *San Francisco Planning Department.*

A few notable commercial and mixed-use buildings are constructed of reinforced concrete rather than wood framing, and thus reflect turn-of-the-century advances in building technology, as well as a transition from expedient rebuilding to permanent reestablishment (and fire-resistant construction) in the post-fire era. Two of these substantial reinforced-concrete structures face each other across Valencia Street: the Hornung Building at 524-528 Valencia Street (built 1914), a vertical structure with four residential (hotel) stories stacked on top of an exceptionally tall ground floor; and the James Lee & Co. building at 3089-3095 16th Street (built 1926), a squat two-story structure with Exotic Revival details, which was designed as a base to support an additional four stories that were never completed. The massive Taussig automobile repair garage at 3140-3150 16th Street (built 1920), another late-era addition to the neighborhood commercial corridor, is also constructed of reinforced concrete.



The five-story Hornung Building located on the west side of Valencia Street. View northwest. *San Francisco Planning Department.*



The James Lee & Co. building located at the southeast corner of 16th and Valencia Streets. View southeast. *San Francisco Planning Department.*

The patterns of commercial storefront architecture within the historic district are almost entirely consistent with early 20th century development. 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. Most commercial buildings within the historic district retain storefronts that were developed during the period, and very few buildings exhibit the kind of significant

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commercial modernizations, alterations, and remodels that occurred elsewhere in the Mission District during the mid-century era of the “Mission Miracle Mile” shopping district (circa 1925-1960).



Storefronts located on the south side of 16th Street. View southeast. San Francisco Planning Department.



Storefront located on the south side of 16th Street. View southwest. San Francisco Planning Department.

Residential Neighborhood

The residential neighborhood located within the historic district extends southward from the commercial corridor of 16th Street. On the mid-block alley-street of Albion Street, the character is urban and the residential densities are highest within the historic district, with three-story multiple-family structures uniformly lining the lane. The west side of Albion Street contains a grouping of four buildings (108-118, 120, 122-130, and 132-138 Albion Street) that represent a common pattern of post-fire residential reconstruction in the Inner Mission North: a row of “Romeo” flats with individualized façade details and standardized building plans that each included two banks of stacked units arranged around a central stairwell bay.

The high-density, multiple-family housing pattern of the post-fire era is also evident by the Henry Gutzeit complex, built in 1907 on a giant lot measuring 170 by 130 feet at the southeast corner of 16th and Guerrero Streets, and consisting of four buildings (two mixed-use at 3165-3199 16th Street, and two residential-only at 417-427 Guerrero Street and 2-8 Gaiser Court). Gutzeit’s large complex incorporated an enclave-like layout, with a narrow dead-end alley (Gaiser Court, which is now gated) accessing the interior of the lot from Guerrero Street, and separating the complex into a northern component (the two mixed-use buildings facing 16th Street) and a southern component (the two residential-only buildings).



A row of “Romeo” flats located on the west side of Albion Street. View southwest. San Francisco Planning Department.



The Henry Gutzeit complex located on the east side of Guerrero Street. View northeast. San Francisco Planning Department. Required information

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Within the milieu of post-fire residential construction, the buildings that are located along the wide boulevard of Guerrero Street are among the more individualized and varied. These average-width buildings range from two stories to three stories in height, contain between two and three units each, and exhibit an interesting variety of Edwardian-era architectural embellishments such as triangular, rounded, and ovoid bay windows. This medium-density, multiple-family residential development pattern extends from Guerrero Street to the mid-block enclave of Camp Street, which includes the only property within the historic district that is based upon the typology of a freestanding house (28-30 Camp Street). Throughout the historic district, residential ground floors are characterized by pedestrian entrances and fenestration, with relatively few insertions or additions of automobile garages. The scale of buildings in the residential enclaves is uniformly two-story and three-story in height, with lots that are typically 25 to 30 feet in width.



Residences located on the north side of Camp Street. View northeast. San Francisco Planning Department.



Residences and bay window details located on the west side of Guerrero Street. Views northwest (at left) and southwest (at right). San Francisco Planning Department.

Civic and Cultural Institutions

Institutions comprise a small but important minority of the neighborhood building stock. In 1906, the City replaced Firehouse Engine No. 7 at 3160 16th Street (which has been converted to commercial use), after the previous firehouse was destroyed while its company was elsewhere fighting the firestorms of 1906. The construction of neighborhood churches in the post-fire Inner Mission North signified the reestablishment of cultural and ethnic communities, including the First Swedish Methodist Episcopal Church at 439 Guerrero Street (built 1909), which combines Gothic Revival features such as pointed-arch windows and a castellated roofline, with Craftsman-influenced details and materials that include shingle cladding, a brick base, and knee-braces. By mid-century, the church was renamed El Buen Pastor, which reflected the initial growth of the modern Latino community in the Mission District.



The firehouse located at 3160 16th Street. View northwest. San Francisco Planning Department.



The church located at 439 Guerrero Street. View northeast. San Francisco Planning Department. *Required information

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Also important to the post-fire communities were social and fraternal halls, such as that located at 141-143 Albion Street (built circa 1907), designed in the Mission Revival architectural style. Originally known as Tivoli Hall, the building became a gathering place in the post-fire era for leftist organizations such as the Socialist Party, the Communist Party, the Communist Labor Party, and the Workmen's Educational Association (WEA), which found support in the working-class Mission District. In 1921, the German leftist group WEA purchased the building, renamed it Equality Hall, and made it available to other like-minded groups. Among these was the Albion Hall Group, a militant caucus of the Marine Workers Industrial Union that included such labor leaders as Sam Darcy, Harry Bridges, and Henry Schmidt, who met at the "Albion Hall" in 1933 and 1934, where they planned the International Longshoremen's Association strike of 1934. Also, from 1975 to 1987, the building was the home of Tom Waddell, an Olympic decathlete (1968) who created and planned the Gay Games, founded in 1980, in the hall.

Though theaters were commercial in nature, they also served as social institutions for the neighborhood populace. The one-story building at 3117-3121 16th Street (built in 1913), originally designed in the Mission Revival architectural style, included a nickelodeon movie house as well as two storefronts. The theater, known variously as the Poppy, Rex, Gem, Gaiety, and Roxie, provided an affordable alternative to the larger and more expensive movie houses on Mission Street. In the 1930s and 1940s, the exterior of the building was remodeled according to Moderne influences, including installation of a streamlined marquee and vertical blade sign. These alterations comprise the only significant influence of the mid-century "Mission Miracle Mile" shopping district within the historic district, which otherwise retains its earlier 20th century commercial character.



The social hall located at 141-143 Albion Street. View southeast. San Francisco Planning Department.



The theater located at 3117-3121 16th Street. View southwest. San Francisco Planning Department.

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Contributors

Contributors to the historic district qualify for assignment of California Historical Resource Status Code (CHRSC) of "3D" ("Appears eligible for NR [National Register of Historic Places] as a contributor to a NR 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 "3B" ("Appears eligible for NR both individually and as a contributor to a NR eligible historic district through survey evaluation").

The following list includes information for the **54 contributing properties** located within the historic district:

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
16 th Street	3110-3116	3555/015	Mixed-use, residential/commercial (Mission Savings Bank)	Spanish Colonial Revival	1909	3B
16 th Street	3140	3555/018	Automotive repair and service garage	Beaux Arts	1920	3B
16 th Street	3153-3157	3568/062	Mixed-use, residential/commercial	Classical Revival	1907	3B
16 th Street	3147	3568/063	Commercial, 2-story	Edwardian	1906	3B
16 th Street	3129	3568/066	Mixed-use, residential/commercial	Edwardian	1909	3B
16 th Street	3160	3555/021	Firehouse (Engine No. 7)	Beaux Arts	1906	3CB
16 th Street	3117-3125	3568/067	Theater (Poppy; Rex; Gem; Gaiety; Roxie)	Moderne	1913	3CB
16 th Street	3089-3095	3569/049	Commercial, 2-story	Exotic Revival	1926	3D
16 th Street	3122	3555/017	Commercial, 1-story	Spanish Revival	1907	3D
16 th Street	3162-3172	3555/022	Commercial, 1-story	Commercial Style	1907	3D
16 th Street	3178	3555/023	Mixed-use, residential/commercial	Bungalow/Craftsman	1922	3D
16 th Street	3180	3555/024	Commercial, 1-story	Classical Revival	1906; 1914	3D
16 th Street	3190-3192	3555/026	Mixed-use, residential/commercial	Edwardian	1907	3D
16 th Street	3105	3568/001	Mixed-use, residential/commercial	Classical Revival	1907	3D
16 th Street	3133-3139	3568/065	Mixed-use, residential/commercial	Mediterranean Revival	1919	3D
16 th Street	3159-3161	3568/061	Hotel	Beaux Arts	1912	3D
Albion Street	106	3568/064	Mixed-use, residential/commercial	Classical Revival	1907	3D
Albion Street	108-118	3568/027	Multiple family residential	Edwardian (Classical Revival)	1906	3D
Albion Street	120	3568/028	Multiple family residential	Edwardian (Classical Revival)	1909	3B
Albion Street	122-130	3568/029	Multiple family residential	Edwardian (Classical Revival)	1912	3B
Albion Street	123-127	3568/025	Multiple family residential	Edwardian (Classical Revival)	1909	3B
Albion Street	131	3568/024	Multiple family residential	Edwardian (Classical Revival)	1912	3B

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*Resource Name or # 16th and Valencia Streets Post-Fire Historic District

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Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Albion Street	132-138	3568/030	Multiple family residential	Edwardian (Classical Revival)	1908	3B
Albion Street	135-139	3568/023	Multiple family residential	Edwardian (Classical Revival)	1908	3B
Albion Street	140-144	3568/031	Multiple family residential	Edwardian (Classical Revival)	1907	3B
Albion Street	141-143	3568/068	Social hall (Tivoli Hall; Equality Hall; Albion Hall)	Mission Revival / Craftsman	1907	3B
Albion Street	150-154	3568/032	Multiple family residential	Edwardian (Classical Revival)	1906	3B
Camp Street	20	3568/051	Multiple family residential	Edwardian (Classical Revival)	1907	3B
Camp Street	24	3568/052	Multiple family residential	Edwardian (Classical Revival)	1907	3B
Camp Street	28	3568/053	Multiple family residential	Edwardian (Classical Revival)	1907	3D
Camp Street	50-60	3568/056	Multiple family residential	Edwardian	1909	3B
Guerrero Street	377-381	3555/029	Commercial, 1-story	Commercial Style	1925	3CD
Guerrero Street	389	3555/027	Mixed-use, residential/commercial	Beaux Arts	1926	3D
Guerrero Street	390-398	3556/230	Mixed-use, residential/commercial	Classical Revival	1907	3D
Guerrero Street	417-427	3568/059	Multiple family residential	Edwardian	1907	3B
Guerrero Street	420-424	3567/002	Multiple family residential	Edwardian (Classical Revival)	1911	3B
Guerrero Street	426	3567/003	Multiple family residential	Edwardian (Classical Revival)	1908	3B
Guerrero Street	429	3568/058	Multiple family residential	Edwardian	1909	3B
Guerrero Street	432-436	3567/004	Multiple family residential	Edwardian (Classical Revival)	1907	3B
Guerrero Street	439	3568/057	Church (First Swedish Methodist Episcopal Church; El Buen Pastor)	Craftsman	1909	3B
Guerrero Street	446	3567/058	Single family residential	Classical Revival	1922	3B
Guerrero Street	451-455	3568/047	Multiple family residential	Edwardian (Classical Revival)	1908	3B
Guerrero Street	457-461	3568/046	Multiple family residential	Edwardian (Classical Revival)	1907	3B
Guerrero Street	467	3568/045	Multiple family residential	Edwardian	1908	3D
Guerrero Street	469-473	3568/069	Multiple family residential	Edwardian (Classical Revival)	1908	3B
Valencia	519-521	3569/047	Mixed-use, residential/	Edwardian	1906	3B

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Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Street			commercial			
Valencia Street	520	3568/002	Commercial, 2-story	Edwardian (Classical Revival)	1923	3B
Valencia Street	523	3569/046	Mixed-use, residential/commercial	Edwardian (Classical Revival)	1906	3D
Valencia Street	524-528	3568/003	Mixed-use, hotel/commercial (Hornung Building)	Edwardian (Classical Revival)	1914	3B
Valencia Street	529-533	3569/045	Commercial, 2-story	Mission Revival	1924	3D
Valencia Street	535-537	3569/044	Mixed-use, residential/commercial	Edwardian	1907	3D
Valencia Street	553-563	3569/041	Mixed-use, residential/commercial	Mission Revival	1907	3B
Valencia Street	567-575	3569/040	Mixed-use, residential/commercial	Mission Revival	1907	3D
Valencia Street	577-581	3569/039	Mixed-use, residential/commercial	Classical Revival	1907	3D

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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. 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. 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"); or CHRSC of "6Z" ("Found ineligible for NR, CR [California Register of Historical Resources] or Local designation through survey evaluation"), according to the California State Office of Historic Preservation Technical Assistance Bulletin #8. 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 the **10 non-contributing properties** located within the historic district:

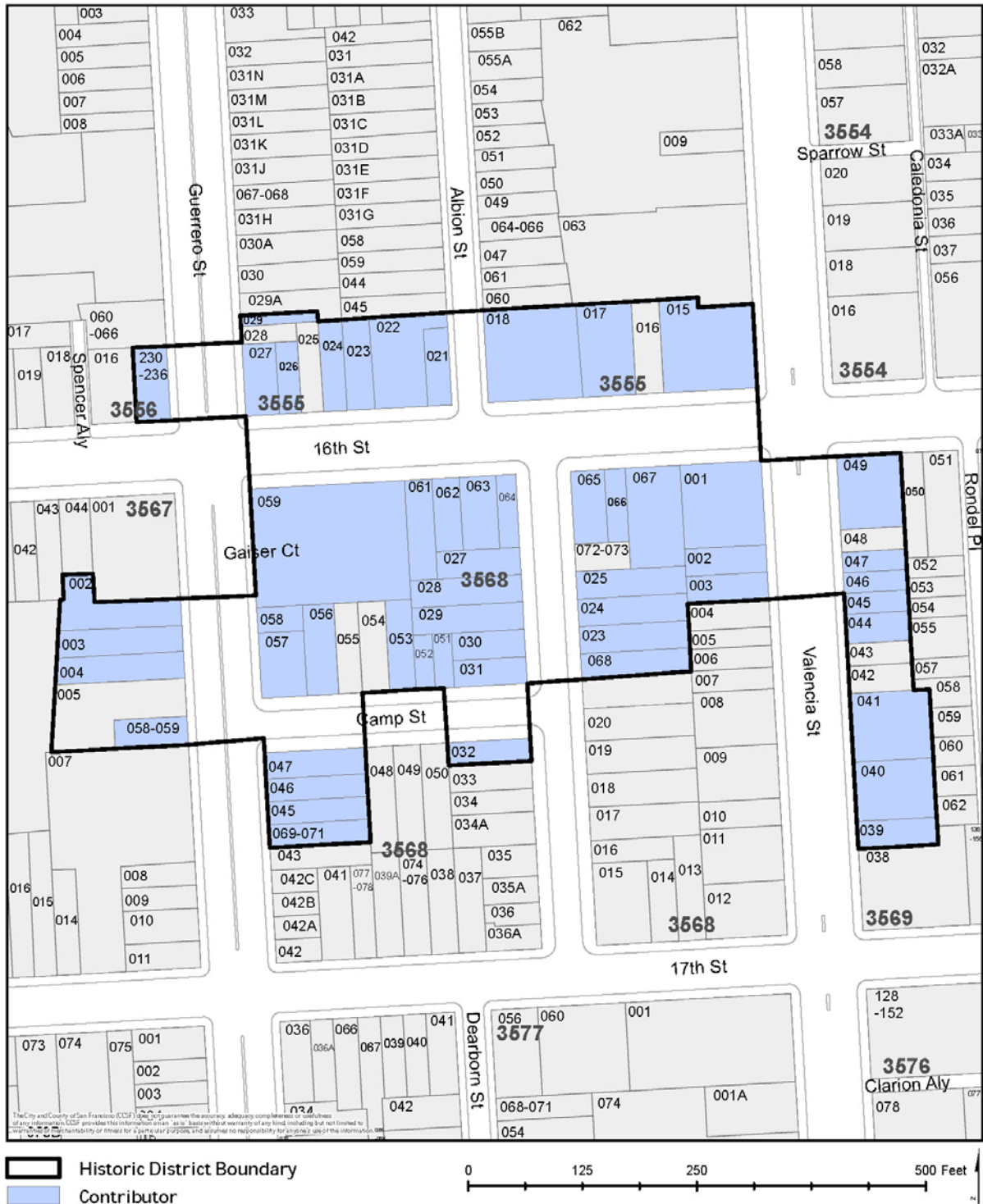
Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
16 th Street	3118	3555/016	Commercial, 1-story	Spanish Colonial	1907	6Z
16 th Street	3184-3188	3555/025	Mixed-use, residential/ commercial	Other	1907	6Z
Albion Street	117-119	3568/072	Multiple family residential	Edwardian (altered)	1924	6Z
Camp Street	36	3568/054	Multiple family residential	Edwardian	1922	6L
Camp Street	44	3568/055	Multiple family residential	Edwardian (altered)	1907	6Z
Guerrero Street	381-383	3555/028	Mixed-use, residential/ commercial	Edwardian	1910	6Z
Guerrero Street	438-444	3567/005	Multiple family residential	Edwardian (altered)	1908	6L
Valencia Street	515	3569/048	Commercial, 1-story	Mediterranean Revival	1908	6Z
Valencia Street	541-543	3569/043	Commercial, 1-story	Other	1948	6Z
Valencia Street	545	3569/042	Commercial, 2-story	Other (altered)	1906	6Z

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*D4. Boundary Description: (continued from Page 1)

Boundary Map

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



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***D6. Significance:** (continued from Page 1)

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

The California Office of Historic Preservation Technical Assistance Bulletin #6 indicates that properties that are determined eligible for listing in the National Register of Historical Places (National Register) are also eligible for listing in the California Register of Historical Resources (California Register). According to Bulletin #6, the National Register and the California Register are extremely similar because the California Register was consciously designed on the model of the National Register. Therefore, the historic district and its contributors are also determined eligible for listing in the California Register under Criterion 1 (which is approximately equivalent to National Register Criterion A) 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. Also, the historic district and its contributors are determined eligible for listing in the California Register under Criterion 3 (which is approximately equivalent to National Register Criterion C) at the local level, because it embodies the distinctive characteristics of type, period, region, and methods of construction, and it possesses high artistic values.

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

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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."

During the second night of disaster, the conflagration moved into the Mission District from the north, where two separate firestorms, the South-of-Market blaze and the Hayes Valley "ham-and-eggs" fire, had combined. As the flames spread through the Inner Mission North, firefighters in charge of protecting the working-class area (including City employees, National Guard, and private citizens – not the Army, which focused its efforts north of Market Street) adopted a containment strategy. They managed to establish and hold eastern and western firebreaks along two wide boulevards, Howard and Dolores Streets, while the wall of flames continued southward and preparations were made in advance for a southern firebreak.

The achievement of the western firebreak along Dolores Street involved an infantry of volunteer citizens and refugees from the Mission Dolores neighborhood. They raided old wells and dairies for liquids, beat back flames with wet blankets, and patrolled rooftops to extinguish sparks and embers in order to prevent the fire from spreading west of Dolores Street. In doing so, they also protected the Mission Dolores chapel, whose sturdy redwood beams and solid construction had ridden out the temblor intact. The timely arrival of additional City firefighters and the discovery of an intact reservoir and hydrant at 20th and Church Streets also proved critical to holding the line at Dolores Street.



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).*

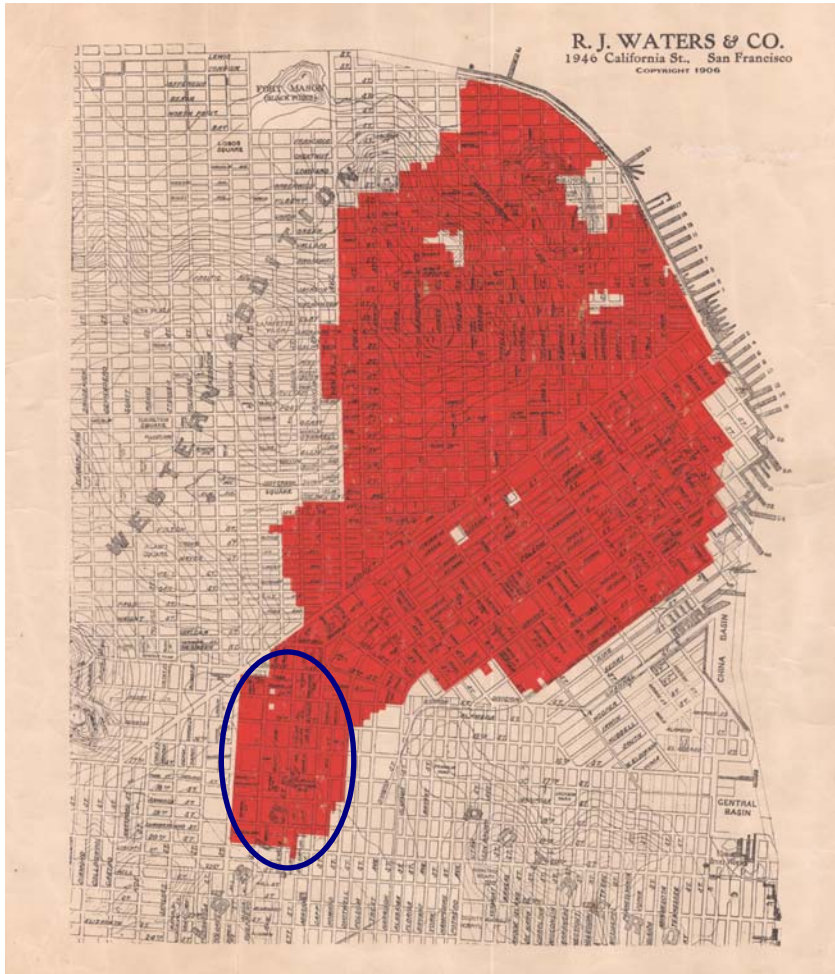
Rebuilding and Up-building

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

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modern than the 28,000 which went up in smoke – had been finished in that space and time.” (Pages 178-179)



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.

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.

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

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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)



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).*

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)

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

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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.

Community Resettlement

The fires resulted in approximately 230,000 to 300,000 refugees without homes, out of a total population of 410,000. For months and years, people lived in makeshift camps and in official relief housing in the city's squares and parks. By 1908, the refugee population had largely transitioned to permanent residential building stock in rebuilt neighborhoods, and the relief camps closed. However, many people found it impractical, impossible, or undesirable to return to their original homes or neighborhoods, which were not the same as before the disaster, physically or culturally. In *The Great Earthquake and Firestorms of 1906*, Fradkin explained that a citywide restructuring in socioeconomics took place during the post-fire rebuilding period:

“San Francisco became more stratified – physically, socially, and economically. Inequities made this worse, as a study of the reconstruction process pointed out: “At one end of the spectrum, upper-class districts and individuals stabilized rapidly, whereas unskilled workers at the low end of the spectrum were still in motion five years after the disaster...” Higher-income housing moved westward into the unburned district. Lower-income housing, when it eventually became available, was pushed further south. After the earthquake, the physical gap between the rich and the poor and the distance traveled for blue collar workers from home to job became greater.” (Pages 226-227)

The Mission District ultimately absorbed many of the South-of-Market refugees, whose original neighborhoods ceased to exist when the South-of-Market was rebuilt almost exclusively as industrial and commercial amidst consideration of stricter fire codes for the area. The influx of newcomers, which followed a well-established pattern of migration from South-of-Market to the Mission, reinforced the blue-collar image and identity of the area. In *San Francisco, 1865-1932: Politics, Power, and Urban Development*, authors Issel and Cherny explained the general resettlement pattern: “After the destruction of 1906 (which spared much of the Mission), the area became even more working-class and more Irish as families left South of Market and followed Mission Street south. For the next thirty years or so, until World War II, many Mission residents were consciously Irish, often consciously working class, and very conscious of being residents of the ‘Mish.’” (Pages 65-66) The post-fire mass migration of people from South-of-Market to the Mission swelled the ranks of existing ethnic communities in the Mission and reinforced the area's Old World cultural character while also crowding it. Godfrey described the post-fire population of the Mission in *Neighborhoods in Transition*: “By 1910 the population of the Mission District exceeded 50,000, reaching about its present level. One-third of the Mission's 1910 population was foreign-born, including 3,800 Irish, 3,200 Germans, and over 1,000 Italians, Swedes, and English.” (Page 146)

The post-fire relocation and consolidation of ethnic and religious communities in the Mission District supported the rapid rebuilding of churches, religious schools, youth clubs, and fraternal halls, even as individual families and citizens faced formidable hardships. While some community institutions were rebuilt on pre-fire sites, a general westward and southward shifting of sites occurred, as South-of-Market institutions migrated into the Mission, and institutions that originated within the burned area of the Inner Mission North moved out to the surviving fringe areas. The identities of post-fire cultural and community institutions located within the Mission District indicated a complex social realm. They included: the Knights of Pythias “castle hall” at Valencia and McCoppin Streets; the leftist-oriented Tivoli Hall on Albion Street near 16th; the First Swedish Baptist Church on 17th Street near Valencia Street; the Mission Turner Hall (German Turn Verein) on 18th Street near Valencia; B'nai David Synagogue on 19th Street near Valencia; German Savings & Loan Society Bank at Mission and 21st Streets; and the Hebrew Home for the Aged and Disabled at 21st and Howard Streets.

The consolidation of the city's working classes to the Mission District had the effect of increasing the area's role in organized labor, including establishment of union halls. Following the up-and-down struggles of organized labor in the late 19th century, conditions during the post-fire period favored unions and San Francisco became “Labor's City,” according to Issel and Cherny in *San Francisco, 1865-1932*:

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“Both the ‘open shop’ and ‘law and order’ took a back seat among businessmen after the earthquake and fire of April 1906. In the rush to rebuild, many San Francisco employers agreed to wage increases and improvements in working conditions as a necessary part of maintaining and expanding their work forces. By one estimate, union scales advanced 20 percent in the year following the earthquake...The years from 1907 to the outbreak of war in Europe brought stable times for the city’s labor movement with few major conflicts and no strong open-shop campaign among the city’s employers. By World War I, San Francisco had acquired a reputation as the most unionized city in the nation: a ‘closed-shop city.’”
(Page 91)



First Swedish Baptist Church in 1954, located at 17th Street and Dearborn Street. Built in 1918. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAB-1115).*



Dovre Hall in 1946, located at 18th Street and Lapidge Street. Built as the Mission Turn Halle in 1910. *San Francisco Planning Department Landmark Nomination Report.*



San Francisco Labor Temple in 1929, located at 16th Street and Capp Street. Built in 1914. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAC-4995).*

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.

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
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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.



Mission Street at 16th Street in 1935. View to the 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).*

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

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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.



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).*

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

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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)

Rolph, Exposition, and War

The latter part of the post-fire period began the reign of Mayor James Rolph, a native son and lifelong resident of the Mission District. “Sunny Jim” Rolph was born to a wage-earning immigrant family and he died a millionaire, a successful banker and shipper. Rolph earned much popular good will by establishing the private Mission Relief Association in his barn and feeding thousands of refugees immediately after the 1906 fires. Rolph further distinguished himself as president of the Merchants’ Exchange, trustee and organizer of the Chamber of Commerce, president of the Shipowners’ Association (until the organization supported the open shop against labor activists), and president of the Mission Promotion Association. Rolph and other Mission politicians formed the powerful Mission Promotion Association in the aftermath of the 1906 disaster in order to lobby for better schools, libraries, streets and infrastructure, fire and police protection, parks and transit.



James “Sunny Jim” Rolph (standing at center, fourth from left) in 1906, in front of the Mission Relief Headquarters, which Rolph organized and operated from his barn during the post-fire period. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAC-3824).*



Mayor Rolph speaking in 1914, at the groundbreaking for the California Building of the Panama Pacific International Exposition. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAD-7317).*

Following a string of corrupt, ineffective, and interim mayors in the early 20th century, “Sunny Jim” provided San Francisco with active, nonpartisan municipal leadership from 1912 to 1931. In the spirit of Phelan’s 1900 City Charter, which enabled city government to direct urban development, Rolph quickly accomplished several major post-fire physical improvement projects for San Francisco between 1912 and 1916, before local and global conflicts arose. Issel and Cherny described Rolph’s early successes in *San Francisco, 1865-1932*:

“Within a short time, Rolph initiated construction of a magnificent city hall and Civic Center, inaugurated the nation’s first municipally owned streetcar system, launched the Hetch Hetchy project, and presided over the Panama Pacific International Exposition. While Rolph was very much at the center of all these,

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as initiator or energetic booster, his drive and enthusiasm failed to survive the Preparedness Day parade bombing, the war, and the labor strife that came in its wake.” (Page 210)

San Francisco’s Panama-Pacific International Exposition of 1915, which Rolph championed and campaigned on, was first proposed in 1904 as a way to boost the local economy. But in the post-fire period, the Exposition took on new meaning for a city seeking unity and wholeness as well as economic revitalization. After a long period of reconstruction that involved periods of martial law, refugee strife, and chaotic social restructuring, “the official return of San Francisco to normalcy was celebrated at the Panama-Pacific International Exposition of 1915.” Fradkin explained the motivation of Rolph and other fair boosters in *The Great Earthquake and Firestorms of 1906*:

“The idea [of a world’s fair] lay dormant until 1909 when, according to a history of world’s fairs, it became ‘part of a program of economic recovery, reflecting anxieties produced by earthquake, fire, and graft trials of the intervening years’... [A] public spectacle on a large scale could divert the attention of local citizens from the woeful events of the immediate past and promote San Francisco and California business enterprises to the world.” (Page 341)

Under Mayor Rolph’s enthusiastic direction, citywide preparations for the Exposition proceeded apace, which included creation of the fair site on filled land. The Exposition itself generated tourism, investment, and development by promoting and showcasing the rebuilt, modernized downtown, which was unique in the nation. Yet despite the forward-thinking nature of the Exposition, the overall mood of San Francisco’s citizens and visitors alike was nostalgic in the wake of the long and ongoing reconstruction efforts and recent international events. According to Fradkin: “The pastel-tinged world’s fair was the last collective expression of the naïve optimism of nineteenth-century America. The early stages of World War I were being fought in Europe. For one flickering moment sandwiched between a domestic tragedy and a world war there was brightness.” (Page 343)

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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. Contributors were either constructed at those locations or, in some cases, moved to those locations during the post-fire reconstruction, which is also an important facet of the post-fire era. 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 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 layouts of walkways and roads. 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

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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.

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

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