

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 neighborhood. Contributors to the historic district are buildings that were constructed between 1906 and 1915, during the 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; 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.):

The historic district is centered on Lexington and San Carlos Streets, which run north-south parallel to Mission and Valencia Streets, between 18th and 20th Streets. The historic district also contains buildings that are located on 19th Street. *(See map on Page 17.)*

***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. In the areas immediately surrounding the historic district, fewer than half of the properties are considered both thematic and intact.

***D6. Significance:** **Theme:** Post-Fire Rebuilding; Edwardian-Era Architecture **Area:** Inner Mission North, San Francisco
Period of Significance: 1906-1915 **Applicable Criteria:** California Register of Historical Resources Criteria 1 & 3
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Criterion A: The historic district is eligible for listing in the California Register of Historical Resources under Criterion 1 at the local level, because it is associated with events that have made a significant contribution to the broad patterns of local or regional history. The historic district contains buildings that are significant because they are the products of the major rebuilding efforts that occurred within vast destroyed areas of 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 reconstruction of this residential alley enclave, located between the major streetcar and commercial corridors of Mission and Valencia Streets, is directly associated with the period of post-fire reconstruction, and it indicates the historic recovery of the working-class residential ecology in the Inner Mission North.

Criterion C: The historic district is eligible for listing in the California Register of Historical Resources under Criterion 3 at the local level, because it embodies the distinctive characteristics of type, period, region, and methods of construction, and it possesses high artistic values. The historic district exhibits architectural value that is 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. The historic district also includes vernacular structures that reflect the kinds of construction techniques and craftsmanship that were employed during the very early relief phase of the post-fire reconstruction *(Continued on Page 18.)*

***D7. References** (Give full citations including the names and addresses of any informants, where possible.): *(See Page 26.)*

***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

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***D3. Detailed Description:** *(continued from Page 1)*



Lexington Street at 19th Street, within the urban residential alley enclave that was reconstructed during the post-fire period with Edwardian-era architecture. View northeast. *San Francisco Planning Department.*



Lexington Street, south of 19th Street, within the urban residential alley enclave that was reconstructed during the post-fire period with Edwardian-era architecture. View south. *San Francisco Planning Department.*

Character-Defining Visual Characteristics

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

- 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 form, scale and massing of structures: mostly two to three stories in height; 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 streets and alleys that forms a residential enclave in the subdivided, square city blocks, which is characteristic of neighborhood development in the Inner Mission North.

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

- Architectural styles and/or types, including: 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.
- Cladding materials, which are predominantly wood (including cove/shiplap siding, flush siding, and/or shingles), and which also includes stucco as a secondary facing material, with brick and/or cast stone bases.

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- 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, which 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.



Lexington Street, north of 20th Street, within the urban residential alley enclave that was reconstructed during the post-fire period with Edwardian-era architecture. View north. *San Francisco Planning Department.*



San Carlos Street, north of 19th Street, within the urban residential alley enclave that was reconstructed during the post-fire period with Edwardian-era architecture. View south. *San Francisco Planning Department.*

Features and Elements

The historic district is a residential neighborhood enclave that is located primarily within an alley network at the interiors of larger city blocks, bounded by the Mission District's two busiest transportation and commercial thoroughfares, Mission Street to the east and Valencia Street to the west. The alleys include Lexington Street (previously named Jessie Street and Lexington Avenue) and San Carlos Street (previously named Stevenson Street and San Carlos Avenue), which run parallel to each other and to Mission and Valencia Streets for several blocks, and which are the two primary trunks of the T-shaped alley network that was installed through this portion of the busy Mission-Valencia Streets corridor during the late 19th century. At that time, the 40-foot wide alley-streets of Jessie (Lexington) and Stevenson (San Carlos) were carved longitudinally through the long blocks between Sycamore Street and 21st Street, and the area was subdivided into many small lots and built out as a Victorian-era neighborhood with small working-class dwellings.

After the firestorm of 1906 swept through the area, the preexisting alley block and lot patterns were retained, with the "avenues" of Lexington and San Carlos renamed as "streets". Property owners engaged in reconstruction as soon as was feasible. Though many of the earliest post-fire dwellings to be built were small vernacular cottages, these relief-era cottages were mostly replaced or relocated to the backs of lots within a few years by construction of larger residential structures, which predominated. Upbuilding at greater scales and densities than had previously existed

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was a response by property owners to the post-disaster housing crisis and to the boom in the residential rental markets. Consequently, in little more than a decade following the 1906 disaster, the affected residential alley enclave of Lexington and San Carlos Streets was uniformly reconstructed with multiple-story, multiple-family housing that employed architectural styles and types entirely consistent with the Edwardian era.

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

Residential Flats

Residential flats are the predominant building type found within the post-fire neighborhood of the Inner Mission North, including within the Lexington and Sycamore Streets enclave. During a single decade of reconstruction that followed the 1906 disaster, the area was mostly rebuilt with two-unit and three-unit residential flats that were accordingly two-and-a-half to three-and-a-half stories in height. Many of these two-unit and three-unit structures resembled large single-family houses in scale, façade designs, and unit sizes. In addition, larger structures containing four, six, or more units, employing higher density plans and/or larger footprints and larger sites, were erected during the post-fire period, in order to quickly replace the housing stock that was lost in the 1906 firestorm and to meet rental demands. Edwardian-era residential flats of all sizes were designed with orderly façades that included bilateral arrangements of entrances and bay windows, unified beneath prominent cornice lines and formal decoration. Stylistic features typically included entablatures and cornices, columns and pilasters, pediments, porticos and applied ornament such as cartouches, festoons, and swags. Buildings were constructed with abutting side walls and minimal or no front yards, which resulted in continuous rows of evenly spaced structures, sidewalk-level and/or walk-up entrances, bay windows, and cornice lines. These architectural treatments reflected the strong influence of the Beaux Arts movement at the beginning of the 20th century, which espoused order in building designs and consistency in overall neighborhood design.



Examples of Edwardian-era, post-fire residential flats buildings with similar designs that include: bilateral symmetry; double bay windows; roofline cornices; and Classical details. They also feature distinctions in façade arrangements, detailing, and materials that indicate the individualistic nature of the post-fire reconstruction. From left to right: 266-268 Lexington Street (built 1908) and 262-264 Lexington Street (built 1909), view northwest; 3452-3456 19th Street (built 1907) and 3446-3450 19th Street (built 1913), view northwest; and 3436-3438 19th Street (built 1908) and 3428-3434 19th Street (built 1906), view northeast. *San Francisco Planning Department.*

Within the general format of tall, narrow Edwardian-era residential construction, many variations in details, materials, levels of ornamentation, and stylistic influences occurred. Most residential flats structures included raised “basement” levels that resulted in tall walk-up entrances; other buildings did not include basements and had first floors and shorter entrances located at sidewalk level. Façade bases were typically clad in rusticated stucco, though some buildings utilized more expensive brick, including distinctive “clinker-brick” bases that required artistic applications of brick cladding in seemingly random ways that resulted in complex textures. Bay window designs varied from three-sided angled bays, which were most common, to squared or curved bays, the latter of which demonstrated greater

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levels of craftsmanship in construction. Wider bay windows, a non-standard feature, provided extra living space, as did multiple-sided or rounded bay windows that were located at the corners of buildings. Window types varied from uniformly standard, double-hung sash to tripartite sash arrangements such as Palladian windows. Façade rooflines generally terminated horizontally with overhanging cornices, which included box cornices as well as cornices that were articulated to follow the profiles of the window bays. Some rooflines featured elements that extended above the horizontal cornice lines, which were always emphasized; these additional roofline elements included shaped parapets, gables, low hipped roofs with dormers, and balustrades.

While Beaux Arts-influenced, Classical architectural treatments dominated in popularity among builders during the post-fire reconstruction, other architectural styles also influenced the vocabulary of Edwardian-era residential construction in San Francisco and the Mission District. Styles that developed in large parts locally and regionally around the turn of the 20th century, such as Mission Revival and Craftsman, were incorporated into designs for residential flats. Also, the Queen Anne architectural style remained popular in San Francisco for a few years immediately after the 1906 disaster, and was therefore represented in the post-fire building stock. Later Edwardian-era examples of Queen Anne featured orderly Classical details, and little or none of the complex textures and elements that had characterized late 19th century versions. Generally, the commercial builders and contractors, who were responsible for the majority of the post-fire residential reconstruction in the Mission District, deftly changed and/or combined various stylistic features on façades while utilizing proven and consistent building plans, scales, massing, and residential densities.



A residential flats building located at 256-258 San Carlos Street (built 1910), designed with elements of the Mission Revival architectural style, such as: a stucco base, vigas (long brackets with carved ends, resembling beam-ends), a sloped roof with Spanish tile, and a shaped parapet. View west. *San Francisco Planning Department.*



A residential flats building located at 167-169 Lexington Street (built 1908), designed with elements of the Queen Anne architectural style, such as: a gable roof, a box cornice, carved brackets, and a "basket handle"-arch entrance. View southeast. *San Francisco Planning Department.*



A residential flats building located at 256-258 Lexington Street (built 1913), with muted Classical details such as: a brick base with arched entrances (including an original, early "automobile basement"), decorative arches on bay windows, and a cornice with simple modillions and a paneled frieze. View west. *San Francisco Planning Department.*

The only significant change in residential building designs that began to occur in the 1910s, and that is found within the Lexington and San Carlos Streets neighborhood enclave, was the introduction of automobile garages that were integrated into primary façades of buildings during original construction. These buildings with integrated garages, erected in the 1910s, constituted very early examples of the expanding influence of private automobile ownership and use, and presaged much greater influence to come during the 20th century. The earliest integrated "auto basements" in San Francisco were believed to have been installed shortly before 1910, and the practice did not become common in American residential architecture until the 1920s. Therefore, the buildings within the historic district that feature integrated garages, which may or may not also include original garage doors, represent rare prototypes of a property type.

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Three identical, two-unit residential flats buildings, located on the east side of Lexington Street, south of 19th Street. From left to right: 249-251 Lexington Street (built 1909); 257-259 Lexington Street (built 1909); 261-263 Lexington Street (built 1910). Views east and southeast. *San Francisco Planning Department.*

A pair of identical residential flats buildings. From left to right: 218-220 Lexington Street and 214-216 Lexington Street (built 1911). View southwest. *San Francisco Planning Department.*

In some cases, builders (who were often speculative owners as well) constructed Edwardian-era residential flats with identical designs and details on multiple, adjacent and/or nearby lots. These included identical mirrored pairs, and small groupings of identical structures that resembled small row-house developments. Within the historic district, two examples of multiple-property, identical construction occurred nearby to each other on opposite sides of Lexington Street, south of 19th Street. On the east side of Lexington Street, three identical structures were erected with distinctive details: arched entrances with medallions, engaged columns, and pilasters; spandrels with “ears” on the bay windows; and Craftsman-like supports below the smaller bay windows. On the west side of the street, a pair of mirrored residential flats stand adjacent to each other, distinguished by box cornices with angled corners, and decorative panels on the entry arches.



In a few instances, property owners or builders hired architects to customize their designs. Notably, the residential flats building that is located at 265-267 Lexington Street was designed by architect Ella Castelhun. Ms. Castelhun held the distinction of being just the second female architect to be licensed in California, after Julia Morgan. In basic form, Castelhun's design on Lexington Street follows a standard pattern of Edwardian-era residential design. In its details, it appears to display a minimalist approach to ornament, with clean cornices and flat pilasters that provide a Classical character. Castelhun's design is individually distinguished primarily by a pair of carved, incised brackets that frame the walk-up entrance, which appear to be customized features of the building.

A two-unit residential flats building, located at 265-267 Lexington Street (built 1907), that was designed by Ella Castelhun, the second female architect to be licensed in California. View southeast. *San Francisco Planning Department.*

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"Romeo and Juliet" Flats

The residential structures known as Romeo flats provided the housing alternative with the greatest density. Depending on their heights, standard-width Romeo flats contained four to eight units, while wider structures contained up to nine or twelve units. They were usually built as speculative ventures in rental housing. A Romeo flats building plan contained two mirrored, vertical stacks of long narrow apartment units, each as wide as one of the identical bay windows that were found on the primary façade. Between the bay windows and the fronts of the apartment units, a common entrance at the sidewalk accessed an internal stairwell that led to individual apartment doors at all levels. The hallmark features of Romeo flats buildings were the central stairwells and overhanging balconies that were often without front walls and that were open to the street, which allowed for call-ups, i.e., the balcony scene in Shakespeare's *Romeo and Juliet*, which provided the impetus for this building type's common moniker. Other versions of Romeo flats utilized front walls with large windows that semi-enclosed the stairwells and landings, which provided façade surfaces at the center of the building that were typically decorated with wood trim and/or applied ornament, if not fenestrated. The builders of Romeo flats most often utilized Classical features and designs that varied in their levels of ornamentation. Typical façade features include cornices (box-shaped and articulated), modillions, brackets, dentils, egg-and-dart, and applied cast plaster decoration. Entrances often display engaged columns and porticos, and windows featured similar pilaster treatments.



Enclosed Romeo flats buildings, located on the east side of Lexington Street, north of 19th Street. From left to right: 157-159 Lexington Street (built 1908) and 161-165 Lexington Street (built 1907). View southeast. *San Francisco Planning Department.*



Open Romeo flats buildings with minimal façade ornament, located on the west side of Lexington Street, north of 19th Street. From left to right: 160-162 Lexington Street (built 1906) and 156-158 Lexington Street (built 1907). *San Francisco Planning Department.*

Within the historic district, numerous examples are found of post-fire lots that were upbuilt into various forms of Romeo flats. The greatest concentration is found on Lexington Street, north of 19th Street, which contains half a dozen individual Romeo flats buildings that contribute to the historic district. These Romeo flats are open and enclosed versions of the building type that were all constructed on both sides of Lexington Street within two years of the 1906 disaster. They include buildings with Classical decorations, such as columned porticos and applied plaster swags and rosettes that exemplified Edwardian-era tastes. These Romeo flats also include buildings that were erected during the very early post-fire period, when materials and ornamentation were premium items not easily obtained, and when expedient construction was the highest priority. These vernacular examples include smaller Romeo flats, such as two-unit (duplex) and four-unit versions, and Romeo flats with minimal ornamentation, such as those with just simple modillion cornices. All of these higher density Romeo flats buildings provided important housing to post-fire refugees within a neighborhood that had been entirely destroyed.

In some cases, construction of Romeo flats provided builders with opportunities to develop their own vernacular designs that were based on local and regional architectural influences. For example, a large open Romeo flats building located at 230-238 Lexington Street (built 1907) displays unusual materials and details that indicate it to be

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the work of an unknown individual who was probably a building professional rather than (or as well as) an architect. Stylistically, the structure exhibits elements of the Mission Revival architectural style, with its wide shaped parapet and overhanging sloped roof with vigas. However, unlike typical Edwardian-era residential flats of almost any style or type, this Romeo flats structure includes no masonry, brick, or plaster cement on its exterior. Rather, the flat exterior wall surfaces of this large building, from the sidewalk border to the parapet coping, are clad and outfitted entirely in wood that is cut, turned, and finished in ways that accentuate its natural qualities. Façade elements include: wood cornices and sills with block modillions; flat, cut wood panels with simple eared borders; wood surrounds at windows; and balconies with simple wood railings. This simplification of decorative features, which eschewed obvious historical references, and emphasis on the qualities of natural wood suggest a design that originated with an unknown artisan builder who was influenced by the early Arts and Crafts movement, which was popular in the U.S. during the early 20th century.



Enclosed Romeo flats building with a central balcony box, located at 217-229 Lexington Street (built 1906). View east. *San Francisco Planning Department.*



Enclosed Romeo flats building decorated with Classical pediments and masonry-like fascia, located at 3476-3486 19th Street (built circa 1910). View north. *San Francisco Planning Department.*



Open, expanded-plan Romeo flats building with Mission Revival stylistic details, located at 230-238 Lexington Street (built 1907). View north. *San Francisco Planning Department.*

The innate symmetry and vertical divisions of standard-sized Romeo flats, which usually occupy narrow lots as small as 25 feet wide, facilitated the expansion of the building type into larger blocks. Deeper versions were accomplished by simply extending building plans further back on lots, and lengthening the narrow units, or by adding additional units back-to-front, which potentially doubled the capacity. Wider versions of Romeo flats were accomplished by replicating additional blocks of dwelling units and entrance/stairwell bays, and attaching them side-by-side with standard plans, to produce higher capacity versions. Within the historic district, two expanded versions of Romeo flats are located adjacent to each other and together comprise a massive complex of Romeo flats. This expanded Romeo flats complex, containing 15 units in total, was erected within months of the 1906 disaster, in direct response to the post-fire housing crisis. The complex includes a Romeo flats structure that is located at 3428-3434 19th Street (built 1906), at the northwest corner of 19th and San Carlos Streets, and another Romeo flats located at 174-190 San Carlos Street (built 1906), behind the corner structure. The building that is located at the corner is a three-story, six-unit building with an extra-long plan that covers almost the entire lot. The adjacent three-story building, which occupies two contiguous lots, contains nine units in a wide three-story plan that combines a standard-width Romeo flats section with an expanded Romeo flats entrance/stairwell section that is located to the north of the main section. Both structures display characteristic Edwardian-era features, such as: angled and rectangular bay windows; wood cladding and molding, cast stone bases; and Classical detailing at entrances, windows, and cornice lines.

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A Romeo flats complex comprised of two large, expanded Romeo flats structures. From left to right: the extra-long Romeo flats structure located at 3428-3434 19th Street (built 1906), which covers nearly the entire lot, view northwest; the expanded-plan, wide Romeo flats structure located at 174-190 San Carlos Street (built 1906), which occupies two contiguous lots, view northwest; and the combined façades of both structures facing San Carlos Streets, view southeast. *San Francisco Planning Department.*

Mixed Use Buildings

In the Mission District, the shorter block lengths along the east-west numbered streets such as 19th Street resulted in closely spaced corner sites, which became popular locations for commercial establishments such as markets, restaurants, and saloons. Within the historic district, several mixed use buildings located on corner lots along 19th Street demonstrate this historic pattern, with ground floors that contain storefronts and commercial spaces. These mixed use buildings are found at corners on Lexington and San Carlos Streets, where neighborhood goods and services were provided, as well as on Valencia Street, a major transportation and commercial corridor. Aside from the inclusion of storefronts at ground floors and the necessary shifting of residential entrances to secondary locations or façades, the designs of mixed use buildings conform to residential building patterns of the Edwardian era. They include regularly spaced bay windows, unifying cornice lines, and Classical ornament. Intact historic storefronts feature: small angled recessed entrances; plate glass windows set above tiled or wood bulkheads; wood sash doors; and long clerestory bands above storefronts, which unify multiple narrower storefronts in larger buildings.



A mixed-use corner building, located at 793-799 Valencia Street (built circa 1910). Mostly intact historic storefronts are found at the northern end (left side). View northeast. *San Francisco Planning Department.*



A mixed-use corner building, located at 801-807 Valencia Street (built 1906). View southeast. *San Francisco Planning Department.*

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Relief-Era Cottage

Within the historic district, one structure is known to remain intact from the early relief-era phase of rebuilding, which was typified by the expedient construction of small vernacular dwellings that were often replaced within months or years. This relief-era structure is a cottage that is found at 250 San Carlos Street, south of 19th Street (built 1906). It appears to have been constructed out of pure necessity within a few weeks of the disaster of April 1906. Nonetheless, it may be considered a vernacular example of California Bungalow architectural style. The small building is a square-plan cottage with flat exterior wall surfaces, clad in wood shingles, with a pyramidal hipped roof. Architectural elaboration is limited to flat window surrounds, slight eaves, and a porch gable. This cottage is surrounded by larger, multiple-family residential buildings that were likely constructed after the cottage was built, and that may have replaced similar vernacular cottages, few of which remain. This very small relief-era cottage provides an important, rare associative link to the historical conditions of refugee housing. The category of relief-era housing includes structures that were built by the U.S. Army as part of the official relief effort, as well as those that were erected by individuals without any central planning or subsidies, such as this one that are found within the historic district.



A relief-era cottage with vernacular elements of the California Bungalow style, located at 250 San Carlos Street (built 1906). Views west and northwest. *San Francisco Planning Department.*

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*Resource Name or # Lexington and San Carlos Streets Reconstruction Historic District

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Contributors

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

The following list includes information for the **44 contributing properties** located within the historic district:

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
19th Street	3428-3434	3589/048B	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
19th Street	3436-3438	3589/049	HP3. Multiple family property	Edwardian (Queen Anne)	1908	3CB
19th Street	3446-3450	3589/051	HP3. Multiple family property	Edwardian (Classical Revival)	1913	3CB
19th Street	3452-3456	3589/052	HP3. Multiple family property	Edwardian	1907	3CD
19th Street	3465	3596/103	HP3. Multiple family property; HP6. 1-3 story commercial building	Edwardian (Classical Revival)	1907	3CB
19th Street	3476-3486	3589/084	HP3. Multiple family property	Edwardian (Classical Revival)	1910	3CB
Lexington Street	156-158	3589/076	HP3. Multiple family property	Edwardian (Classical Revival)	1907	3CD
Lexington Street	157-159	3589/059	HP3. Multiple family property	Edwardian (Classical Revival)	1908	3CB
Lexington Street	160	3589/077	HP3. Multiple family property	Edwardian	1906	3CD
Lexington Street	161-165	3589/058	HP3. Multiple family property	Edwardian (Classical Revival)	1907	3CB
Lexington Street	164-166	3589/078	HP3. Multiple family property	Edwardian	1907	3CD
Lexington Street	167	3589/057	HP3. Multiple family property	Edwardian (Queen Anne)	1908	3CB
Lexington Street	168	3589/079	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
Lexington Street	171	3589/056	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
Lexington Street	177-179	3589/055	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
Lexington Street	195	3589/053	HP3. Multiple family property	Edwardian (Classical Revival)	1915	3CB
Lexington Street	214	3596/069	HP3. Multiple family property	Edwardian (Classical Revival)	1911	3CB
Lexington Street	217-219	3596/068	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
Lexington	218-220	3596/070	HP3. Multiple family property	Edwardian (Classical Revival)	1911	3CB

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Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
Street			property	Revival)		
Lexington Street	224-228	3596/071	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
Lexington Street	230-238	3596/072	HP3. Multiple family property	Edwardian (Mission Revival)	1907	3CB
Lexington Street	233-235	3596/065	HP3. Multiple family property	Edwardian (Classical Revival)	1909	3CB
Lexington Street	237	3596/064	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CD
Lexington Street	248-254	3596/075	HP3. Multiple family property	Edwardian (Classical Revival)	1907	3CD
Lexington Street	249	3596/062	HP3. Multiple family property	Edwardian (Classical Revival)	1909	3CB
Lexington Street	256-258	3596/077	HP3. Multiple family property	Edwardian (Classical Revival)	1913	3CB
Lexington Street	257	3596/060	HP3. Multiple family property	Edwardian (Classical Revival)	1909	3CB
Lexington Street	262-264	3596/078	HP3. Multiple family property	Edwardian (Classical Revival)	1909	3CB
Lexington Street	263	3596/059	HP3. Multiple family property	Edwardian (Classical Revival)	1910	3CB
Lexington Street	265-267	3596/058	HP3. Multiple family property	Edwardian (Classical Revival)	1907	3CB
Lexington Street	266-268	3596/121	HP3. Multiple family property	Edwardian (Classical Revival)	1908	3CB
Lexington Street	273-275	3596/057	HP3. Multiple family property	Edwardian	1906	3CB
Lexington Street	283	3596/055	HP3. Multiple family property	Edwardian	1907	3CD
Lexington Street	289-293	3596/054A	HP3. Multiple family property	Edwardian (Classical Revival)	1907	3CB
San Carlos Street	150-152	3589/043	HP3. Multiple family property	Edwardian (Classical Revival)	1908	3CB
San Carlos Street	154-156	3589/044	HP3. Multiple family property	Edwardian (Classical Revival)	1915	3CD
San Carlos Street	160-162	3589/045	HP3. Multiple family property	Edwardian (Classical Revival)	1910	3CB
San Carlos Street	174-190	3589/048; 3589/048A	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
San Carlos Street	240	3596/041	HP3. Multiple family property	Edwardian (Classical Revival)	1906	3CB
San Carlos Street	246	3596/042	HP3. Multiple family property	Edwardian (Classical Revival)	1910	3CB
San Carlos Street	250	3596/043	HP2. Single family property	Bungalow	1906	3CD
San Carlos Street	256	3596/044	HP3. Multiple family property	Edwardian (Craftsman)	1910	3CB
Valencia Street	793-799	3589/084	HP3. Multiple family property; HP6. 1-3 story commercial	Edwardian (Classical Revival)	1910	3CB

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Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
			building			
Valencia Street	801-807	3596/100	HP3. Multiple family property; HP6. 1-3 story commercial building	Edwardian (Classical Revival)	1906	3CD

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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. 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 **15 non-contributing properties** located within the historic district:

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
19th Street	3471-3473	3596/123	HP3. Multiple family property	Mediterranean Revival	1923	6L
19th Street	3440	3589/050	HP3. Multiple family property	None (altered)	1911	6Z
19th Street	3470-3474	3589/083	HP6. 1-3 story commercial building	Deco	1906; 1933-34	6Z
Lexington Street	174	3589/080	HP3. Multiple family property	Edwardian (altered)	1908	6L
Lexington Street	180	3589/081	HP3. Multiple family property	Edwardian (altered)	1908	6L
Lexington Street	183-185	3589/054	HP3. Multiple family property	Edwardian (altered)	1906	6L
Lexington Street	186-190	3589/082	HP3. Multiple family property; HP6. 1-3 story commercial building	Edwardian (altered)	1909	6L
Lexington Street	221-223	3596/067			1990	N/A
Lexington Street	229	3596/066	HP2. Single family property	Edwardian (altered)	1906	6L
Lexington Street	243	3596/063	HP3. Multiple family property	Edwardian (altered)	1912	6L
Lexington Street	244	3596/074	HP2. Single family property	Mediterranean Revival	1935	6Z
Lexington Street	253	3596/061	HP3. Multiple family property	Edwardian (altered)	1907	6Z
Lexington Street	277	3596/056			1978	N/A
San Carlos Street	164	3589/046	HP2. Single family property	Italianate (altered)	1875; 1924	6Z
San Carlos Street	166-168	3589/047	HP2. Single family property	Italianate (altered)	1875; 1924	6Z

The historic district contains 1 non-contributor that was constructed after the historic district's period of significance, and that may be considered individually significant for architectural and/or historical value that is unrelated to the historic district. It qualifies for assignment of CHRSC of "3CS" ("Appears eligible for CR as an individual property through survey evaluation"), according to the California State Office of Historic Preservation Technical Assistance Bulletin #8.

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The following list includes information for the **1 non-contributing, individual historic property** located within the historic district:

Street Name	Address	Assessor Parcel Number	Property Type	Architectural Style	Construction Date	Individual CHRSC
19th Street	3479	3596/101	HP3. Multiple family property; HP6. 1-3 story commercial building	Edwardian	1923	3CS

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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 "3CS" ("Appears eligible for CR [California Register of Historical Resources] as an individual property through survey evaluation") according to the California State Office of Historic Preservation Technical Assistance Bulletin #8.

Historical Context

After the Inner Mission North was destroyed by the earthquake and fires of April 1906, the initial "relief" phase, which extended into 1908, was characterized by small ad hoc cottages and shacks that provided immediate, temporary shelter for the desperate refugee population. The second phase of "rebuilding" involved the construction of permanent replacement structures, which in some instances began immediately after the 1906 disaster, and in other instances continued well into the 1910s. Within the historic district, which is part of the most urbanized area of the Inner Mission North, only a very few small, plain buildings remain intact from the early "relief" era. Most of the extant 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.

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

1906 Earthquake and Fire

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

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.

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



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

Rebuilding and Up-building

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

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

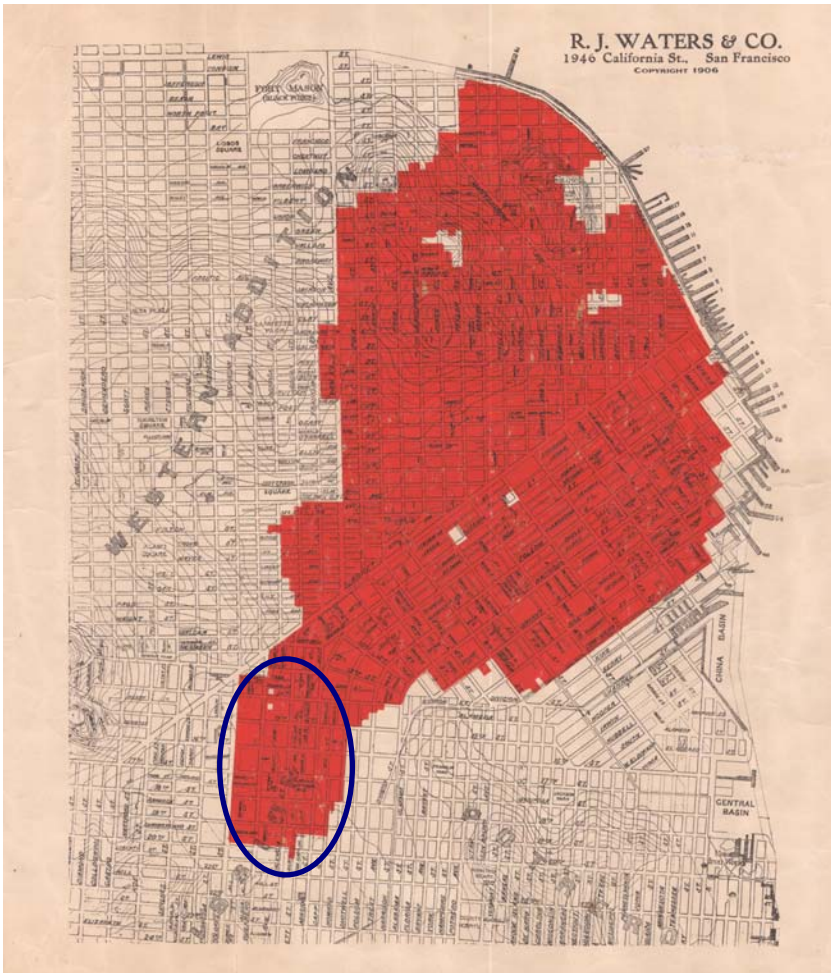
In the burned area of the Inner Mission North, at least 600 buildings were constructed from the summer of 1906 through 1908, which was the peak of rebuilding activity citywide. From 1909 until the beginning of World War I, as building activity gradually tapered off, another 400 or so buildings were erected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

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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.

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

In the first year or so after the disaster, while building materials, labor, and capital were scarce, many owner-builders endeavored to construct small, plain single-family cottages just large enough to provide basic shelter.

These small vernacular dwellings were usually intended as temporary housing solutions; many were replaced with larger residential buildings within a few years, while others were retained at the backs of lots and multiple-family housing was constructed in front. More rarely, some property owners in the Inner Mission North bucked the trend of upbuilding and rebuilt permanent, full-size single-family houses, some of them architect-designed, rather than convert their land to rental housing.

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

“Generally referred to today as ‘Edwardian,’ these buildings loosely followed the Roman Revival Style popular in the city just before 1906. Completely of frame construction, their first floors are generally given a veneer of yellow or Roman brick. The finer examples have a columned entrance, sometimes with marble steps and paneling, and perhaps leaded, beveled glass in the front door and side panels. Above the first floor are rows of curved bay windows whose large glass panes are also curvilinear,

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especially at corners. The heavy roof lines are turned out with modillions and cornices, and any stray door or window handsomely ornamented with pilasters and consoles, in the approved Roman Revival style." (Page 362)

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

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



Mission (Dolores) Park after the fires in 1906. The park is filled with makeshift tents and cottages that were erected by refugees, some of which were eventually moved and turned into permanent housing. View southwest. *San Francisco History Center, San Francisco Public Library (Historical Photograph Collection Photo Id# AAC-3114).*



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).*

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

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

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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)

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*:

"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

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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 Laidge 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).*

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

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