



# DRAFT LANDMARK DESIGNATION REPORT



## Market Street Masonry Discontiguous District

150 Franklin Street; 20 Franklin Street, aka 1580-1598 Market Street; 1649-1651 Market Street; 1657 Market Street; 1666-1668 Market Street; 1670-1680 Market Street; 1687 Market Street and 1693-1695 Market Street

Revised Draft Article 10 Landmark Designation Report submitted to the Historic Preservation Commission, September 19, 2012.

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Appendix No.

**XX**

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Cover: 20 Franklin Street, 1687 Market Street.

The Historic Preservation Commission (HPC) is a seven-member body that makes recommendations to the Board of Supervisors regarding the designation of landmark buildings and districts. The regulations governing landmarks and landmark districts are found in Article 10 of the Planning Code. The HPC is staffed by the San Francisco Planning Department.

*This Draft Landmark Designation Report is subject to possible revision and amendment during the initiation and designation process. Only language contained within the Article 10 designation ordinance, adopted by the San Francisco Board of Supervisors, should be regarded as final.*

# Market Street Masonry Discontiguous District

150 Franklin Street; 20 Franklin Street, aka 1580-1598 Market Street; 1649-1651 Market Street; 1657 Market Street; 1666-1668 Market Street; 1670-1680 Market Street; 1687 Market Street and 1693-1695 Market Street

**Built:** 1911-1925

**Architects:** August Nordin, G. Albert Landsburgh, George Applegarth, Hladik & Thayer, William H. Crim, Walter Falch, Fabre & Hildebrand, and Conrad A. Meussdorffer

## OVERVIEW

Eight architecturally significant buildings on and near Market Street between Franklin and Valencia Streets constitute a discontiguous Landmark District. The period of significance for the Market Street Masonry District is 1911 to 1925.

The District is significant for its association with San Francisco's reconstruction after the 1906 earthquake and fire. These buildings were built in the period of San Francisco's history when permanent structures were constructed out of earthquake and fire-resistant materials such as reinforced concrete or a combination of brick and reinforced concrete.

The District is significant for the high-quality designs by master architects, such as August Nordin and George Applegarth, in one of the formal styles of the early 20th century, such as Classical Revival, Colonial Revival, Renaissance Revival and Venetian Gothic Revival. For each building, the architects utilized a formal three-part arrangement consisting of a base (often with a commercial storefront), main portion or column (often with residential floors), and decorative top, either cornice or decorative parapet. Projecting bay windows visually reinforce the vertical emphasis, while increasing the light and air into the interior of many of the buildings.

All of the buildings are well-preserved examples and retain most or all of their character-defining features. Unaltered historic storefronts, with their prism glass transom lights, bronze plate glass window frames and decorative bases are still commonly found on the buildings.



Map of the Market Street Masonry district

1. 150 Franklin Street
2. 20 Franklin Street, aka 1580-1598 Market Street
3. 1649-1651 Market Street
4. 1657 Market Street
5. 1666-1668 Market Street
6. 1670-1680 Market Street
7. 1687 Market Street
8. 1693-1695 Market Street



## BUILDING DESCRIPTIONS

**150 Franklin Street** is located on a 120' x 50' through lot on the southeast corner of Franklin and Fell Streets. Built in 1912, 150 Franklin Street is a 5-story, concrete frame and brick apartment building, designed in the Classical Revival style.



**Figure 1 - 150 Franklin, Franklin and Hickory Street elevations**

The rectangular plan building is clad in unpainted common bond brick with deep-set tinted mortar, ornamental galvanized sheet iron and cement plaster. It is capped by a flat roof. The primary façade faces west toward Franklin Street. Other elevations faced with finish materials matching that of the Franklin Street elevation face north toward Fell St. and south toward Hickory Street. The primary façade is nine bays wide. The raised basement story is clad in painted scored

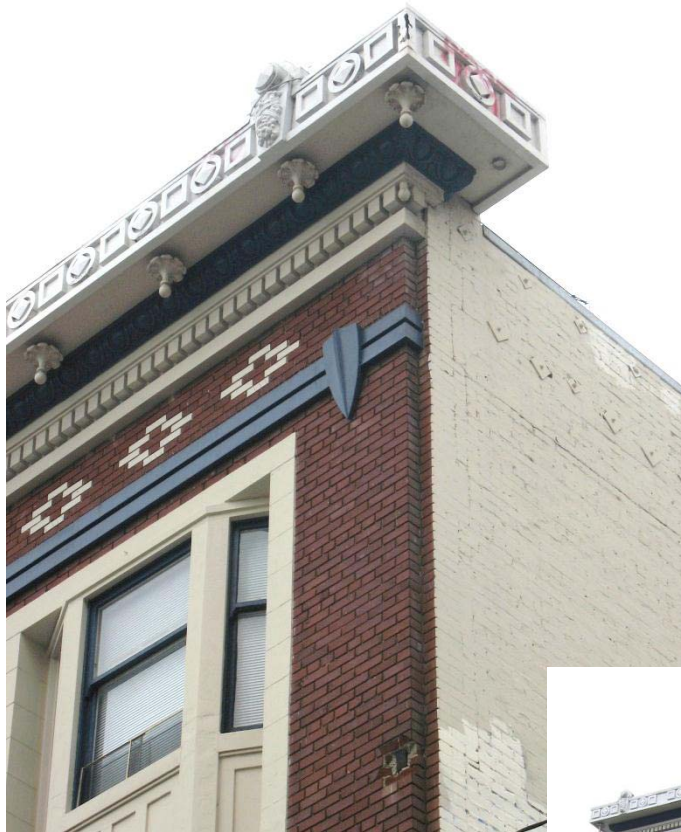
cement plaster and has deeply recessed wood casement windows in each bay, each with a metal security grille. The basement story is separated from the upper stories by a band of double-spiral Greek key ornament executed in cast stone.

The recessed main entrance vestibule is centered on the façade and features a concrete, segmental arch surround. Within the recess, a non-historic open metal security gate encloses three marble steps that lead to a small foyer and a pair of glazed wooden doors set within a wooden assembly of glazed double transoms and sidelights. The recessed entry is sheltered by an ornate “marquise” of iron and glass. The “marquise” is supported by pairs of compound scrolled metal brackets, and hung from the façade from two steel rods. Glass pendants line the perimeter of the underside, while Classical Revival-inspired metalwork frames a glass cover.

Floors one through four have identical treatment, which consists of recessed, semi-hexagonal bay windows in the first, third, fourth, seventh, eighth, and ninth bays, and recessed windows in the remaining bays. The bay windows have painted metal paneled spandrels and surrounds that rise from



**Figure 2 - 150 Franklin Marquise detail**



**Figure 3 - 150 Franklin entablature detail**

Finish materials and cornice ornament are identical to the façade. The Hickory Street elevation has two secondary entrances and five sets of casement windows in the basement story. There are five casement windows in the Fell Street elevation. A light court to the east is not visible from any public right-of-way.

As designed, apartments were of two and three rooms and were built with small private kitchens with vented cabinets, built-in murphy beds and private bathrooms. A main lobby with tile floor provided an elevator to all floors. A small manager's office was located off the main lobby. Private storage rooms and a common trunk room were provided in the basement as were a laundry, linen room and laundry lockers.

Alterations include replacement of some original sash and the addition of security gates at the front entry. The building appears to be in good condition.

the first through the fourth floors. Windows on all three street frontages are a combination of original double-hung wood sash with ogee lugs with an uneven 5:7 meeting rail, or non-historic replacement double-hung aluminum sash with an even 1:1 meeting rail. The primary facade terminates in a metal architrave with beveled shield ornaments between the bays, a frieze with Flemish diagonal bond brick ornament, and a deeply projecting, metal cornice with dentils, egg and dart molding, drop finials on the soffit, and geometric fascia ornament. Ornamental shields are set between the bays on the cornice fascia. The Fell and Hickory Street elevations are five bays wide and have recessed semi-hexagonal bay windows in the end bays and single, recessed windows in the central bays.



**Figure 4 - 150 Franklin Fell Street elevation**



**20 Franklin Street, AKA 1580-1598 Market Street** is located on an irregular 97' x 100' lot at the northeast corner of Market and Franklin Streets. Built in 1917, 1580-1598 Market Street is a six-story, steel-frame, apartment and commercial building designed in the Classical Revival style.



**Figure 5 - 20 Franklin Market and Page Street elevations**

fronting onto Market Street with modern metal-frame doors and storefront window frames below high plate glass transoms at the mezzanine level. A non-historic metal frame placed in front of the glass transoms gives the visual appearance of being vertically divided. Storefront entries feature non-historic aluminum framed glass doors beneath transoms. Brick piers separate each storefront. Low brick bases are present at each storefront except for the storefronts at 1590 and 1594 where the glass and aluminum storefronts extend down to the sidewalk without a base. All brickwork at the first and mezzanine levels is historic and painted.

The light courts for the apartments begin at the second story level. The floors are separated below and above by pressed metal belt courses. Additional belt courses separate the

Commonly known as the Miramar Apartments, the building has a roughly E-shaped plan created by blocks of apartments and interior light courts facing Market and Page Streets. The brick-clad structure rests on a concrete perimeter foundation and is capped by a flat roof. Bricks are set in English bond, with deep-set tinted mortar.

The primary façade faces south and is eleven bays wide. The first story contains four altered storefronts



**Figure 6 - 20 Franklin, Franklin Street elevation**

fifth and sixth floors, and connect the sixth floor windowsills. Light wells are fronted at the second story by a dentilated triangular pediment executed in galvanized iron supported by wood Tuscan columns. The upper stories have symmetrical fenestration consisting of non-historic one-over-one light metal sash with brick flat arch lintels and terra cotta keystones and glazed brick sills. The seventh floor windows have glazed brick surrounds and label molding, but no keystones, or segmental arch lintels.

The Franklin Street elevation is five wide structural bays and features the same treatment of storefronts, belt courses and window details as the Market Street elevation; however, there are no light courts. The first and fifth bay are slightly articulated from the central bays. Each structural bay contains three single windows. A residential entry on the ground floor is slightly recessed, and is composed of a contemporary aluminum and glass storefront assembly and a glazed aluminum door sheltered under a steel canopy.



**Figure 7 - 20 Franklin light court and pediment detail**

Each façade ends with a galvanized iron entablature featuring bands of dentil and egg-and-dart molding and a projecting modillion cornice and capped parapet.

A narrow service alley on the northern property line is secured by a metal gate. The north elevation is painted common bond brick. On the north elevation and light courts that do not front onto Market Street, windows are set within segmental brick arches, and the facades terminate into the parapet without ornament. An exposed east elevation,

formerly abutting a building, also finished in painted brick reveals a historic period wall advertisement encouraging the reader to “Eat Carnation Mush – 3 flavors” and features a painted carnation flower.

As designed, apartments were of two, three or four rooms and built with small private kitchens with vented cabinets, built-in Murphy beds and private bathrooms. There was a small entrance lobby accessed from Franklin Street, a two-room manager’s residence and passenger and service elevators. There are two interior stairs to the common hallways on the upper residential floors. The basement was not designed for common space for the residents; however, each commercial tenant was provided with private stairs down to their storage areas.

Alterations include the removal of a glass and metal marquee above the residential entrance on Franklin Street; removal of cast concrete urns from below the pediments fronting the light courts; aluminum replacement windows and storefront assemblies. The building appears to be in good condition.



**1649-1651 Market Street** is located on a 124'x56' lot at the southwest corner of Market and Brady Streets. Built in 1912, 1649-1651 Market Street is a five-story reinforced concrete frame apartment and commercial building designed in the Classical Revival style.



**Figure 8 - 1649 Market Street, Market Street elevation**

The rectangular- plan building, clad in painted, scored stucco and unpainted brick, sits on a reinforced concrete perimeter foundation and is capped by a flat roof. The bricks are laid in a Flemish bond with alternate bricks of a darker color set on end.

The primary façade faces north towards Market Street and is seven bays wide. The first floor features a centered entrance to the residential units and storefronts in the flanking bays. A decorative wrought iron security gate protects the recessed marble-lined main entrance. Within the entry is a pair of divided light wood doors with divided light sidelights and transom. All glazing is of beveled glass. The combined storefronts at 1653 and 1655 Market

are heavily altered with modern doors, windows, and tile and stucco water tables. The combined storefronts at 1647 and 1649 Market Street are largely original, and feature a painted stucco base, embossed bronze-framed plate glass shop fronts and a divided light wood storefront transom. An alteration has enclosed a corner entry at Brady Street.

A projecting metal belt course with dentils and geometric patterns separates the ground and upper floors. The second through fourth stories are characterized by modified Chicago windows angled to the depth of the building wall with projecting brick sills. Windows are six-over-one light double-hung wood sash. Inset stucco spandrel panels with inlaid brick designs and dentil molding surrounds separate each floor vertically between the windows. The fifth story is clad in stucco and has an elaborate decorative scheme executed in a complex arrangement of terra cotta



**Figure 9 - 1649 Market, terra cotta detail**



surrounding similar windows in slightly arched openings. The window openings have Corinthian columns in antis with embossed patterning on the shafts, sills supported on molded brackets, and recessed panels between windows. A bas-relief panel with a female face surrounded by garlands is located at the extreme eastern and western ends of the entablature. The base of the story is paneled with additional vegetative bas-relief ornamentation and dentil molding. The primary facade terminates in a metal entablature with an embossed architrave with applied florets, plain frieze, dentilated cornice, modillions, and a filleted corona.

The Brady Street ground floor features a set of four storefronts. Historic storefronts feature stucco bases, centrally placed wood sash doors with wood transom flanked by divided light wood sash shop fronts.



**Figure 10 - 1649 Market Street, Market and Brady Street elevations**

Awning pockets and a band of wooden divided-light transoms span the width of the shops. The fourth shop front features a non-historic aluminum assembly with fixed plate glass panels and sliding sash above. Between the fourth shop and the corner of Market Street is the side of the corner commercial space fronting onto Market Street. Two bays consist of full height scored stucco with wooden divided light transoms, while the remaining bays also contain plate glass set within a patterned bronze fastening system.

The upper floors are arranged and finished similarly to the Market Street elevation, but are simplified. The unpainted bricks are set in American bond, and of uniform red color; there are no panels or other decorative features between the bays. Window sashes are identical to the Market Street façade being six-over-one and nine-over-one wood sash with ogee lugs. The metal beltcourse between the ground and second floors lacks ornament. The fifth floor is stucco and also simplified. Inset windows are flanked by paneled stucco, but lack columns or other ornament. The entablature only features dentils and modillions.

A rear elevation on Stevenson Street is yet more simplified. The ground floor consists of scored stucco, and features an assortment of wood and steel doors many with metal security gates. The first shop on Brady Street wraps several feet onto Stevenson Street with a wood divided-light storefront, awning pocket and multi-light wood transom. The unpainted brick on the second through fourth floors is laid in American bond, and the fifth floor is stuccoed. There are no panels between the bays, and the entablature is simply banded and lacks a projecting cornice. The building appears to be in good condition.



**Figure 11 - 1649 Market Street, storefront detail**

As designed, apartments were of two rooms and were built with small private kitchens, built-in murphy beds and private bathrooms. Beyond the tiled entrance vestibule, a hall leads past a doorman's station, passenger elevator and common stair to a large common lobby illuminated by large skylights. A rear entrance from Stevenson Street provides access to a residential service entrance and elevator, as well as a receiving room with lockers for each apartment for package deliveries. The basement provided a storage room for residents and store rooms for the four commercial spaces fronting Market Street.

Alterations include the removal of the metal and glass marquee over the residential entry on Market Street; combining of the two western storefronts on Market Street and replacement of the storefront assemblies; combining of the two eastern storefronts on the Market Street; and the infill of the corner entry at Market and Brady Streets.



**Figure 12 - 1649 Market Street, Stevenson St. detail**



**1657 Market Street** is located on a 25'x124' lot on the south side of Market Street, between Brady and Gough Streets, with a rear elevation facing Stevenson Street. Built in 1911, 1657 Market Street is a five-story, reinforced concrete and timber-frame residential hotel with ground floor retail designed in the Venetian Revival style.



**Figure 14 - 1657 Market Street elevation**

The rectangular plan building is clad in scored stucco and is capped by a flat roof. The primary façade faces north and is two bays wide. The first floor features a historic plate glass storefront in the left bay with a stucco base and solid wood door. Portions of the plate glass have been broken and boarded with plywood. The prism glass transom remains intact. The right bay contains the recessed entrance to the hotel, fitted with a modern, glazed wood door and sidelights, each with a metal mesh security system. An embossed metal band frames the storefront and residential entry. A fabric awning shelters the slightly recessed residential entry.

Semi-hexagonal bay windows in both bays clad in galvanized iron characterize the second through fourth stories. The bays have paneled spandrels and projecting cornices. The fifth story differs from the lower floors and features a galvanized iron arcade front with five openings separated by pilasters. Four

openings feature a single window each. The central opening is blind. The windows have a continuous sill and are outlined with coping.

The windows have a variety of sash types. Original one-over-one light, double-hung wood windows (with 4:5 ratio upper to lower sash dimensions) are



**Figure 13 - 1657 Market Street storefront detail**

found on the third and fifth floors as well as the sides of the bays on the fourth floor. A metal-frame sliding sash is located on the central window openings of the fourth floor. Vinyl sash windows are located on the second floor. The facade terminates in a galvanized iron entablature with five wide dropped brackets aligning with the fifth floor arcade and a molded frieze.



**Figure 15 - 1657 Market Street, Stevenson Street elevation**

The stucco and galvanized sheet metal-clad rear elevation on Stevenson Street features solid wood doors and a divided light steel sash on the ground floor. The second through fifth floors each feature a single sash door to the western edge, and two projecting bays. There is no ornament. The façade terminates in a plain parapet. Windows are aluminum except on the sides of the right bay on the third through fifth floors. The building appears to be in fair to good condition.

Originally constructed with a simple lobby, staircase and passenger elevator lead to the residential floors. The rooms for residents featured a closet and in-room sink. Three toilets and two baths are shared between the residents on each floor. Rooms face either onto Market Street, Stevenson Street, or one of three interior light courts. The basement was designed largely for storage for the commercial tenant; however, a shared trunk room was provided to the residents.

Alterations include the removal of the marquee above the residential entrance; replacement of the entry doors; boarding up of the storefront plate glass windows; replacement of a portion of the original window sash; and removal of the metal cresting above the cornice.



**1666-1668 Market Street** is located on an irregular 27.5'x86' through lot on the north side of Market Street, between Gough and Rose Streets. Built in 1913, 1666-1668 Market Street is a five-story, concrete-frame residential hotel with a commercial ground floor designed in the Colonial Revival style.



**Figure 16 - 1666 Market Street elevation**

through fifth floors feature four single windows per floor, set deep within their openings. The second story features arched window openings and galvanized iron hoods and sills. The third story has rectangular window openings with flat galvanized iron lintels and sills. The fourth-story windows have segmental arch lintels and keystones. A belt course separates the fifth story, where the windows have no architectural decoration. All windows on the upper stories have six-over-six light, wood, double-hung sash with ogee lugs. The primary facade terminates in an entablature with triglyphs and medallions on

the frieze and a modillion cornice. The parapet is topped with a four-part balustrade separated by

The rectangular-plan building angles with Market Street at the front, is clad in brick and stucco, and capped by a flat roof. The primary façade faces south and is four bays wide. The stucco-clad first floor features a recessed entrance in the western (left) bay within an arched opening and Doric columns in antis and a tile floor. The entrance has a modern glazed metal door, wood divided light sidelights and a wood fanlight transom. A fabric awning shelters the entry. The center bay features three fixed divided-light windows and a fan light. A wood paneled pilaster separates the central and eastern bays. The right bay features a seamless glass storefront assembly with an aluminum framed glass door and a projecting box awning. The first floor bays are outlined with a stucco roped garland coping.

The upper stories are clad in rough-surface brick laid in Flemish bond with deep-set mortar. The second



**Figure 17 - 1666 Market Street, entry detail**



galvanized iron dados.

A stucco-clad rear elevation on Rose Street features a pair of metal doors and divided light steel industrial sash on the ground floor. Belt courses made of galvanized iron separate the façade horizontally between the first and second floors, and between the fifth floor and the plain parapet. The upper floors feature four single one-over-one wood sash windows per floor, each set within a simple brick molding and projecting sill. The building appears to be in good condition.



**Figure 18 - 1666 Market Street, rose Street elevation**

The eastern elevation abuts a building of lower height, exposing a painted board-formed concrete property line wall without ornament.

It was originally built with a simple lobby, staircase and passenger elevator leading to the residential floors. The rooms for residents featured a closet and in-room sink. Three toilets and two baths are shared between the residents on each floor.

Alterations are limited to the ground floor, and include the replacement of the main entry door and sidelights, as well as the removal of the single storefront, now partitioned and replaced with two storefront systems.

**1670-1680 Market Street** is located on an irregular 55'x120' through lot on the north side of Market Street, between Gough and Rose Streets. Built in 1923, the Gaffney Building is a six-story, reinforced concrete, steel frame, apartment and commercial building designed in the Renaissance Revival style.

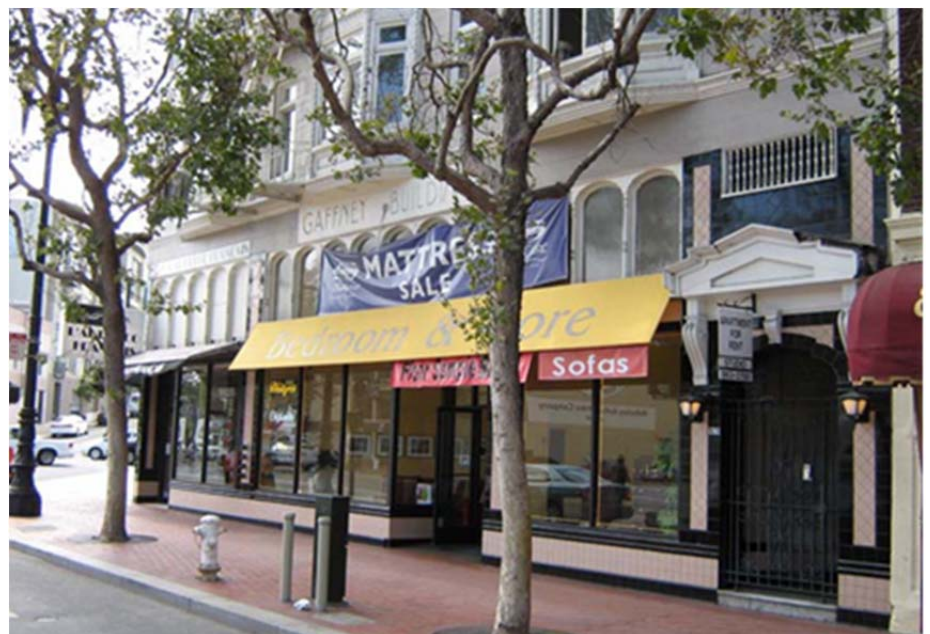


**Figure 20 - 1670 Market Street elevation**

The rectangular-plan building, clad in scored stucco is capped by a flat roof. The primary façade faces south and is seven bays wide. The first floor features two storefronts and an entrance to the residential units set in the right bay. The storefronts have tiled water tables and piers, non-historic anodized aluminum plate glass frames, and historic wood frame arcaded storefront transoms with arched openings and turned spindle muntins spanning both storefronts. The recessed entrance to the residential units is secured by an open metal security gate, and has a shouldered, arched opening and a door hood on brackets with a shouldered pediment. Within the tiled entries are a glazed wood door and transom, each fitted with a

wrought iron grille. A sandstone panel reading “GAFFNEY BUILDING” in a period font is centered above the first story level. Pink and black tile at the base was installed at an unknown date.

A stucco belt course separates the ground and upper floors. The upper five stories have projecting bays; the second, fourth, and sixth structural bays have paneled stucco spandrels, stucco colonnettes with spiral fluting, and stucco molded friezes. The bays and alternating



**Figure 19 - 1670 Market Street, storefront detail**





**Figure 21 - 1670 Market Street, Rose Street elevation**

window openings have wood casement windows with transoms. Terra cotta vent grilles are located below the windows of the outermost bays. Galvanized iron cresting is located at the top of the projecting bay windows above the sixth floor. The elevation terminates in an entablature with molded medallion frieze and modillion cornice.

A stucco clad rear elevation on Rose Street features wood and steel doors at the ground floor, and steel divided light industrial sash at the mezzanine level. The upper five floors in four structural bays feature Chicago windows in the first bay, a projecting bay in the second and third bays, and a single window in the fourth. All are one-over-one wood sash. The rear elevation is without ornament. The building appears to be in good condition.

Interior amenities provided when first built are not known.

Alterations are limited to the ground floor, and consist of lower storefront replacements.



**Figure 22 - 1670 Market Street entry detail**



**1687 Market Street** is located on an irregular 45' x 124' through lot to Stevenson Street at the southwest corner of Market and Gough Streets. Built in 1925, the Edward McRoskey Mattress Factory Co. building is a two-story plus mezzanine, concrete frame, commercial building designed in the Adamesque style with Classical Revival influences.



**Figure 23 - 1687 Market Street elevation**

The free-standing, rectangular-plan building, clad in stucco and brick, is capped by a flat roof. The primary façade faces north and is three bays wide. The first floor features a deeply recessed entrance the width of the center bay, secured by folding iron gates. Full-height plate glass storefront display windows line the sides of the recess. At the rear of the recess is a centrally placed mirror in a stucco frame with a stucco urn and garland decoration above. Flanking this are two unpainted wood sash doors with transoms. The floor is tiled. The side bays at the ground floor feature a stucco vented base and large plate glass storefront display windows. Fabric awnings are located above each bay.

The mezzanine and second stories have steel-frame casement windows with divided light transoms in a Roman pattern. The façade has a gilded enframement of patterned stucco supporting a concrete panel incised with "EDWARD MCROSKEY MATTRESS FACTORY CO." in a period font flanked by applied plaster ornament of shields and urns. Full-height pilasters divide the bays, and a filleted frieze with gilt garlands divides the second and third stories. Stylized acanthus leaf capitols are located at the top of the second floor of the central pilasters. The elevation



**Figure 24 - 1687 Market, upper floor detail**



ends with a band of acanthus leaf dentils and a pent roof parapet clad in metal, shaped to resemble clay roof tiles, and a stepped gable parapet.



Figure 25 - 1687 Market St., entry detail

The painted brick rear elevation fronting onto Stevenson Street in four bays features divided light steel sash in the first two bays of the ground floor, mezzanine and second floor levels. A pedestrian door and loading dock with a solid roll down internally mounted door are in the ground floor, second and third bays. A hoist beam is located above the second floor, third bay. Concrete floorplates are visible above each opening. The eastern elevation fronting onto Gough Street in painted brick features an externally mounted steel door loading dock an elevator at the

ground floor, and a small band of windows at the mezzanine towards the Market Street elevation. Concrete floorplates are visible at each level. An exposed western elevation fronts a paved parking lot, and is composed of painted brick, but is otherwise featureless. The building appears to be in good condition.



Figure 26 - 1687 Market St, Gough and Stevenson Street elevations

Interior amenities when first constructed included an open salesroom with support offices to the front of the first and mezzanine level; shipping to the rear of the first floor, and manufacturing at the rear of the mezzanine and second floor.

Alterations are minimal, and include the addition of steel security gates, and windows onto Gough Street.



**1693-1695 Market Street** is located on an irregular 34' x 124' through lot to Stevenson Street, on the south side of Market Street between Gough and Valencia Streets. Constructed in 1914, 1693-1695 Market Street is a five-story, concrete-frame, residential hotel and commercial building designed in the Elizabethan Revival style with Jacobean and Baroque influences.



**Figure 27 - 1693 Market St elevation**

with wood awning sash with transoms and patterned spandrel panels. Bays consist of single windows to the sides, and two single windows to the front. The second and third bays have paired casement windows with awning transom sashes. A fire escape stretches across the central bays on the second through fifth floors. The facade terminates in a galvanized iron entablature with triglyphs in the frieze, and egg-and-dart molding. The unusual parapet features galvanized iron balconettes above the projecting bay windows similar to that above the storefront, and a pair of tall open arches with decorative keystone cresting above the first and fourth bays and a flagpole in the center.

Clad in a combination of stucco and unpainted stacked and American bond brick, the building has a rectangular plan and a flat roof that narrows with the lot towards the rear elevation fronting onto Stevenson Street. The north-facing primary facade is four bays wide. A boxed fabric awning running the length of the elevation shades the first floor storefronts. The easternmost bay provides an entrance to the residential hotel rooms above, while a centered entrance provides access to the commercial space. A galvanized iron belt course divides the ground and upper floors. Above the fabric awning, a galvanized iron balcony with a classically inspired balustrade of bound fiddleheads and circles spans the façade between the projecting bay windows.

The first and fourth bays of the upper four floors are

characterized by galvanized iron projecting bay windows

An exposed eastern elevation faces a vacant lot and is partially painted board-formed concrete. Aside from six small incidental property line windows, this elevation is featureless. Similarly, a partly exposed western elevation of painted board-formed concrete is seen above a lower building.

The rear elevation on Stevenson Street consists of painted concrete ground floor with a single steel pedestrian door, and two galvanized iron bay windows with aluminum sash in the upper floors. There is a plain concrete parapet. The building appears to be in good condition.

Interior amenities when first



Figure 28 - 1693 Market St, parapet detail



Figure 29 - 1693 Market St., Stevenson St. elevation

constructed included a passenger elevator, in-room sinks and lockers, two each public baths and toilets and two private full baths per floor.

Alterations include the removal of the metal and glass residential marquee, replacement of the residential entry door, replacement of the commercial storefront, and losses of some galvanized iron decoration at the parapet.

## HISTORY

Eight architecturally significant buildings on and near Market Street between Franklin and Valencia Streets constitute a discontinuous Landmark District. A district is usually a single geographic area of contiguous historic properties; however, a district can also be composed of multiple definable significant resources separated by non-significant areas. The Market Street Masonry discontinuous district is composed of eight elements on four blocks that are spatially discrete. The space between the elements is not related to the significance of the district. While all buildings can be seen from the intersection of Market and Franklin Streets, the visual continuity is not a factor in the significance.

The district is significant for its association with San Francisco's reconstruction after the 1906 earthquake and fire. These buildings were built in the period of San Francisco's history when permanent structures were constructed out of earthquake and fire-resistant materials such as reinforced concrete or a combination of brick and reinforced concrete.

Architectural significance is found in the buildings themselves. High-style designs were the work of master architects applying their training and experience to create housing for San Francisco as it rebuilt following the 1906 disaster. The reconstruction was not simply rebuilding what was lost in the fires, but of relatively new housing forms for San Francisco. The period of significance for the Market Street Masonry District is 1911 to 1925.

### 1906 Earthquake, Fires and Reconstruction: 1906-1929<sup>1</sup>

In the early morning of April 18, 1906, a great earthquake rocked San Francisco. The tremendous temblor shook a few buildings to the ground, knocked some off their foundations, severed gas and water lines, and ignited fires that burned for three days, destroying much of the city. Of the several fires that burned San Francisco in the three days after the earthquake, it was the so-called "Ham and Eggs Fire" that leveled the blocks containing and surrounding the Market Street Masonry District.

The first task in the process of recovery was to house homeless earthquake refugees. During the first days after the disaster, many refugees who had been burned out of their homes set up impromptu camps on scraps of vacant land and in parklands throughout the city. Proximate to this district, the Orphan Asylum and the adjoining corner gore block bounded by Market, Hermann, and Buchanan Streets became the location of a hastily assembled camp consisting of tents and shacks erected with scraps of wood, tin, and burlap. The Relief Committee of San Francisco soon established a series of official relief camps in city parks. In all, Relief District IV, which included this area, housed 10,737 refugees.

In general terms, residential sections of San Francisco recovered more quickly than industrial areas. The reasons can be explained largely by the fact that people needed shelter before anything else. In addition, wood-frame buildings (the material of choice for most dwellings) were much easier and cheaper to build than masonry structures, typically used for more complex industrial facilities. Furthermore, industrial areas such as the South of Market area, several blocks to the southeast of the Market Street Masonry district recovered at a slower pace due to uncertainty regarding insurance settlements, proposed changes to building codes, and speculation.

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<sup>1</sup> Page & Turnbull, Historic Context Statement: Market & Octavia Area Plan Historic Resource Survey (San Francisco Planning Department, December 20, 2007).

After the 1906 Earthquake, building and fire codes began to favor masonry and concrete for multifamily construction. The district falls within the western edge of the “Fire Limits” set by the building codes to require fire-resistant construction for the densest, most urban portion of the city. As conditions became more settled, many of the refugees began renting apartments and building new permanent housing. Historically a middle-class area, Hayes Valley, a few blocks to the north of the district, had become increasingly working-class in character as the housing began to accommodate more earthquake refugees and as those with means departed for newer neighborhoods.

Ethnically, the neighborhood had become much more diverse as evidenced by a profusion of ethnic organizations and religious congregations within a fifteen-minute walk. Joining old-stock American Protestant denominations like Church of the Advent at 241-59 Fell Street, and the First Baptist Church at the northwest corner of Octavia and Waller Streets, were a synagogue at 1022 Golden Gate Avenue (no longer extant), a Japanese YMCA (no longer extant), and St. Paul’s German Methodist Church at 240 Page Street.

By the 1910s, many multi-story masonry apartment buildings and residential hotels were built, not side-by-side, but scattered in the Hayes Valley neighborhood. Often built on more generous corner lots, these buildings were most common in the Tenderloin, South of Market, or the Western Addition. Corner locations allow for greater density, as light is available from the public street, obviating the need for more and larger light courts. The construction of these multi-unit buildings dramatically urbanized land use to an extent seldom encountered elsewhere in the West.

Prior to the adoption of a citywide Zoning Ordinance in 1921, residential, industrial, and commercial uses could be built wherever the property owner desired. This resulted in the jumbled mixed-use character of parts of the Western Addition and Hayes Valley. According to the 1913-15 Sanborn map, sections of the Western Addition, and particularly the burned-over blocks located between Van Ness Avenue and Franklin Street, became much more industrial in character, as auto-related businesses such as machine shops, auto repair shops, tire factories, and paint shops opened. The seven large hotels and apartment buildings that constitute the Market Street Masonry district sprung up at prominent corners and intersections, or border a second street at the rear. The 1921 Zoning Ordinance followed a long-standing informal practice designating Market Street as a commercial corridor. Each of the seven buildings on Market Street contains a commercial ground floor. In particular, the McRoskey Building at 1687 Market Street was built to the 1921 Ordinance, with manufacturing facilities located above a street-level retail store.

Several important buildings were also erected on the western edge of the Civic Center, including the Classical Revival style Young Men’s Institute at 50 Oak Street, and the Venetian Renaissance style Masonic Temple at 25 Van Ness Avenue. Designed by the prominent firm of Bliss & Faville and built in 1911, the steel-frame and concrete fraternal hall reflected the influence of the fraternal organization. The location of this district, two blocks southwest of the Civic Center, places it within the area targeted by San Francisco’s leaders for rebuilding in anticipation for the Panama-Pacific International Exposition. All but two of the buildings of this district were occupied by the opening of the Exposition in 1915.



## Market Street and the Hub

San Francisco's Market Street is the main arterial street of the city. It leads from the Ferry Plaza towards the central hills of Twin Peaks. The character of Market Street changes as it traverses different neighborhoods. Downtown provides commerce and offices in high-rise buildings fronting on Market Street, while Mid-Market between 5<sup>th</sup> Street and Van Ness Avenue retains a moderate scale, and continues the same uses as downtown. The location of the Market Street Masonry district<sup>2</sup>, west of Van Ness Avenue, and east of Octavia Street does not have a geographic term that persists in living memory; however, at the turn of the 20<sup>th</sup> century, it was known as the "Hub" district. The hub, in this case is a direct reference to the transit lines that began and ended at Valencia Street, at the Market Street Railroad yards. Destroyed by the earthquake, the Market Street Railroad powerhouse was not rebuilt. The site of the rail yard is adjacent to 1693 Market Street, presently a community college office building, parking lot, commercial building and a motel. The hub gave its name to business in the area including the Hub Market that was located in 1670 Market Street. There was also a Hub Garage, a Hub Pharmacy and a Hub Apartments among the adjacent buildings.

As this neighborhood rebuilt following the 1906 disaster, several building types were built on the surrounding blocks. The nomenclature of the "Hub" would indicate a greater number of passengers traveling on the connecting transportation lines. These larger apartment buildings



**Figure 30 - Market Street Railway Market and Valencia, 1880s**

were intended to be the model for development of others, as was the case for development in the Tenderloin. When the transportation systems in San Francisco were consolidated into the Municipal Railroad in 1912, the "hub" lost significance. In preparation for the increased reliance on the automobile, freeways were woven into the surrounding neighborhood fabric, taking people further and faster than public transit. A more dense residential neighborhood was not formed here beyond these buildings, as it was not financially advantageous.

## Common Characteristics of Buildings in the Market Street Masonry District

Each of the eight buildings is unique in terms of being designed by different architects for different clients; however, they share several significant common qualities. These common traits, while not universal, unite the buildings by using similar construction materials. Residential buildings have related plan and functions. Where present, additional unifying elements of the district include storefront design as well as styles, signs, and naming conventions.

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<sup>2</sup> The Market Street Masonry district was first proposed by historian Anne Bloomfield in 1997 as "The Hub District" that included a different, yet overlapping set of buildings.

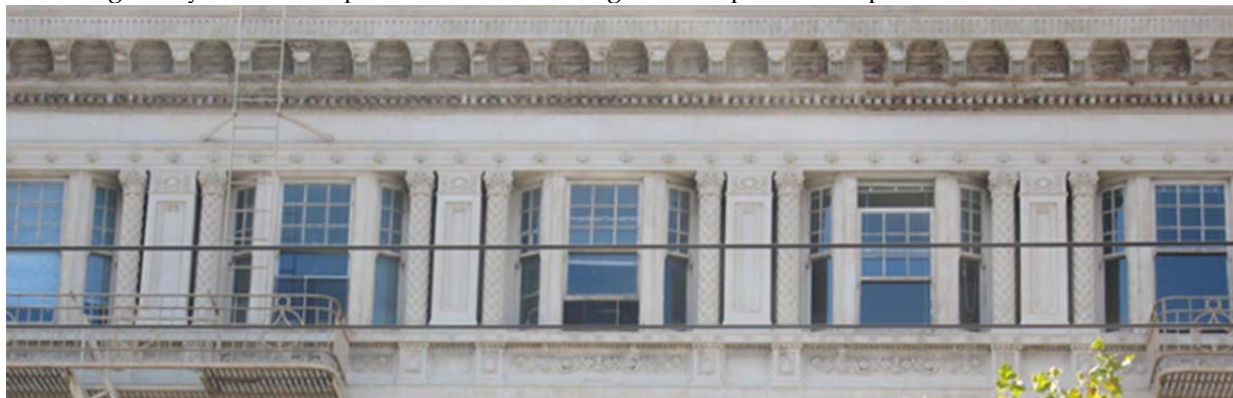


### Construction and Materials

Because of the building laws after the 1906 disaster, all buildings in this area were required to be of fire resistant construction. All have brick or concrete exterior walls and interiors of steel, heavy timber or concrete posts. Common structural details included bay windows on the street facades, double-hung windows in the six earlier buildings, casement windows with transoms in the two later buildings (1670 and 1687 Market), and fire escapes typically unrelated to the esthetics of the designs. Flat roofs surrounded by parapets provided space for decorative projecting cornices. Building codes regulated cornices to ensure that heavy stones and architectural terracotta did not shake loose from buildings. This gave metal cornices a distinct advantage, as they require little maintenance, are light, easily secured to a parapet, fireproof and durable.

Most of the buildings share the same decorative materials: brick or stucco facings enhanced with molded galvanized iron, terra cotta, or cast stone (concrete). Common brick, seen on sidewalls is rough, red and laid in American bond; brick structures are expressed by deep-set windows in bearing walls with segmental arches or iron lintels at window openings, as seen in 150 Franklin Street and 1649 Market Street. Facing brick may be laid in American bond (150 Franklin), Flemish bond (1649 and 1666 Market), English bond (20 Franklin), or running bond (1687 and 1693 Market). The mortar in which the bricks are laid also adds to the visual characteristics of the buildings. Deep-set mortar provides shadow lines, and tinting to a dark color makes the joints visually recede.

The more expensive buildings use terra cotta for ornamentation. The best examples of decorative terra cotta are found at 1649 Market Street and 1687 Market Street. Most buildings, however, imitate such features in concrete, stucco, and importantly, galvanized iron. The comparatively light weight, low cost and malleable character of galvanized iron, best seen at 1670, 1657 and 1693 Market Street, is also used for the facing of bay windows, spandrels, and for string courses, pediments, pilasters, and other ornament.



**Figure 31 - 1649 Market Street, terra cotta 5th floor and metal entablature detail**

Each building in the district rises straight up from the sidewalk and occupies the entire width of the lot. This creates continuous street walls with adjacent buildings. It also conveys the false impression that every building covers its entire lot; in fact, every residential building is opened by light courts to bring natural light to every sleeping room. Only 20 Franklin Street shows its light courts to public view. The location of each building in its block, its lot size, its purpose, and its budget guided the building's overall massing plan forming the letters "I", "C", or "E".

Although the seven residential buildings may look similar from the street, the interior plans vary in important ways depending on their specific type of residential use, as hotels (1657, 1666 and 1693 Market Street), apartments (150 Franklin, 1649 and 1670 Market), or apartment hotels (20 Franklin). At the

broadest level, hotels do not include kitchens and may or may not include a bathroom in each unit. Apartments are self-contained living spaces that always include a bathroom and a kitchen; and an apartment hotel has a bathroom, a minimal kitchen, and a common dining room in the building where meals may be eaten or from which meals may be delivered. Economically, the residential buildings of the district served low wage earning white-collar workers. Residents of apartments were generally better off than the residents of apartment hotels, with residents of hotels on the lowest economic rung. Residents of both apartments and apartment hotels were more likely to remain in their apartment for several years, while hotels residents tended to be more transient. As reported in the 1940 Census, rents at 20 Franklin Street, a building with more amenities than average apartments, ranged from \$25 to \$40 per month<sup>3</sup>, while the annual income for the heads of households living there were between \$1,000 and \$2,300.

Among residential buildings in the district, a disproportionate amount of design effect and expressive materials were lavished on the entry sequence over the interior fittings within the apartments. Entry lobbies from the street served as marketing devices to convey status of the residents. Typically the apartment or hotel is entered a few steps up from the street. Apartment buildings are multi-unit buildings, defined in the building code as "containing separate apartments, with self-contained conveniences for three or more families having a street entrance common to all." The entry opening, vestibule and front are as imposing as the budget permitted. As built, residential buildings within the district featured curvilinear and glass-fringed metal marquees, molded arches with elaborate keystones and relief work, marble paneling and paving, fanciful wrought-iron grillwork, beveled glass, fanlights, and bronze hardware. The lobby may have any combination of columns, paneling, beamed or coffered and corniced ceiling, mirrors, a graceful staircase, marble or decorative tile paving, benches and plant stands, chandeliers and sconces. Many of these features are found at 150 Franklin, and 1649 Market Street. Alternatively, the lobby may have none of these things, as in the apartment building at 1670 Market and the cheaper residential hotels at 1657 and 1693 Market.

### Storefront Design

Each building of the district that has frontage on Market Street contained at least one ground floor retail storefront.

Storefronts were generally designed to be flexible in terms of the uses.

In the first quarter of the 20<sup>th</sup> Century,

storefronts were designed with

brick, tile or stucco bases with large plate glass display windows set within bronze frames and outfitted with storefront transoms. Wide storefronts were built without piers, the glass mulled together with bronze strips. Entrances were generally set within an angled recess with either a single door or a pair of doors. The storefront transom is often a multi-light wood sash that spans the width of the individual



Figure 32 - 1649 Market Street, storefront detail

<sup>3</sup> The 1940 median gross monthly rent was \$32.20



shop. At times, individual lights may have an integrated hopper window to assist in ventilation. Individual storefronts have also inserted colored or obscure glass to reduce glare to the interior. The height of a storefront transom is dependent on the ceiling height of the store. Many were built with a recessed housing between the storefront and transoms within which retractable awnings were installed. Many exist and are visible, while some have been covered but are still evident.

## Style

Architectural ornamentation of the first quarter of the 20<sup>th</sup> century was applied in two different ways. For some buildings, ornamentation represented a specific historical style identified as "revivals", such as Tudor Revival, Spanish Colonial Revival, Italian Renaissance Revival, and Georgian Revival. This was not the case for the buildings in the Market Street Masonry district. Among these buildings the style was an eclectic one reflecting the influence of the École des Beaux Arts and drawing on a mix of stylistic motifs from Renaissance and Baroque architecture.

The Classical Revival style became popular in the United States following the 1893 Columbian Exposition in Chicago. Classical Revival became especially popular in San Francisco and the rest of California between 1900 and 1910, where the Victorian-era styles had perhaps been carried to their extreme. Many of the ornate Italianate, Eastlake and Queen Anne flats and residences destroyed in the 1906 Earthquake and Fire were rebuilt in the more chaste and simplified Classical/Colonial Revival style. In San Francisco, the style became popular for both important public buildings as well as speculative apartment buildings and flats. Not dissimilar from the Renaissance Revival style, the Classical Revival is distinguished by its incorporation of rusticated brick or stone construction, applied historical ornamentation (cartouche, garland, shield), pilasters, window and doors, hoods and casings, and prominent cornices supported by modillions and brackets.

The Colonial Revival style was a stylistic trend that emerged in the 1880s from the East Coast. Despite the remoteness of California from New England, Colonial Revival became popular in San Francisco and the rest of California between 1895 and 1910. Perhaps the popularity of the style in San Francisco was also an extreme reaction of the newest generation of architects against San Francisco's overblown Victorian confections of the Gilded Age. Although the style first took hold in the City's wealthier neighborhoods such as Pacific Heights, the style was not confined to homes for the rich.

The Renaissance Revival style emerged in the United States as early as 1840, and had become a popular choice for larger commercial buildings by the early decades of the twentieth century. Inspired by the architecture of sixteenth century Italy and France, the Renaissance Revival style that emerged in the United States was combined with additional elements from Ancient Greek and Roman architecture. Characteristics of the Renaissance Revival include arched openings, rusticated masonry laid with deep joints to give the appearance of massiveness, strong horizontal lines, finely detailed cornices and crisply drawn moldings, mixed cladding (often brick and terra cotta)



Figure 33 - 1666 Market Street, entry paneling

highlighted rooflines often including a balustrade, regular fenestration patterns, and an academic reproduction of architectural detail.

Over the fifteen years during which the eight buildings of the district were built, there were some changes in the construction techniques that applied architectural style to the buildings, evidenced best in the simpler buildings. Immediately after the 1906 earthquake and fire, almost everyone constructed brick bearing walls, which resulted in deep-set windows and segmental relieving lintels at least on side and rear walls (150 Franklin and 1649 Market). The more modest structures from that period have two or three brick-faced stories with a rather simple cornice and perhaps a stringcourse of galvanized iron. The cornice might be enhanced with corbeled brickwork. The entry has a simple arch or entablature.

Ornamentation of reinforced concrete buildings faced with stucco was usually limited to a cornice (remotely classical), to iron or concrete relief motifs on the central spandrel panels, and to decorated entry usually with a cast-stone-arch. The base sometimes displays scoring or rustication.

Beyond the issues of composition and style, the highly plastic, virtually interchangeable materials provided ornamental choices limited only by the architect's imagination and the client's budget. Original building permits list the cost to construct the buildings. Of the six known building costs, budgets varied widely<sup>4</sup>. As expected, the lowest construction cost buildings were the smaller apartments and hotel buildings at 1657, 1666, 1693 Market and the commercial building at 1687 Market, each at or under \$30,000. At \$45,000 150 Franklin falls in the middle of the range. The much larger, and later-built 1670 Market cost \$98,500 to construct. With its impressive size, scale and amenities, 20 Franklin was the highest construction cost building at \$150,000.

### **Building Names**

The names of many buildings in the district have changed since they were built, and many have never had a permanent physical manifestation i.e., no sign or other symbol of a name. At the same time, the names and naming patterns of buildings are an important aspect of the neighborhood and the way it is perceived. Buildings have been named many ways: by the owner of the building, by the business operator (for example, the Fallon, Allen, Crockett, Eastman, Raymond and Whiteside Apartments), for fashion (the Ascot), and for the romance of California's Hispanic past (Miramar). The Bradmar at 1649 Market was named for the two streets at which it is located – Brady and Market. Some were created by the architect of the buildings and are part of the architecture, such as the carved name "Gaffney Building" in sandstone at 1670 Market Street and "Edward McRoskey Mattress Factory Co." at 1687 Market. Also part of the original buildings were many bronze plaques with names or addresses adjacent to entry vestibules.

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<sup>4</sup> Original cost to build 1649 Market is not presently known; however, one may anticipate given the high quality construction materials used, that it would have been costly. The simple design and small-scale of 1666 Market Street would be considerably less.



## SIGNIFICANCE OF ARCHITECTS

The ten men who were responsible for designing the eight buildings in the Market Masonry district present a selection of the best practitioners involved in the reconstruction of San Francisco after the disaster of 1906. The aesthetic of the San Francisco we live in today is rooted in the beaux-arts tradition in which most of these men were trained. In fact, together, they designed upwards of a thousand buildings. A great number of their collective works in San Francisco and Elsewhere in California are listed on the National Register, both as individual listings and within other districts.

Two of the architects, G. Albert Lansburgh (20 Franklin/1580 Market) and George Applegarth (1649 Market) received formal training at the École des Beaux-Arts in Paris. The École was formed in 1648 to educate the western world's most talented students in fine arts and architecture. Studies focused on classical arts and architecture from ancient Greek and Roman culture. The École was not the only source of European training for the architects in this group. Albert Joseph Fabre (1687 Market) attended the Higher Normal School in Paris for degrees in architecture and engineering. Ernest H. Hildebrand (1687 Market) studied at the university of Pennsylvania. Locally, William H. Crim (1666 Market) studied at the California School of Mechanical Arts, and Walter C. Falch (1670 Market) at the University of California. Conrad A. Meussdorffer did not seem to have had formal training, but developed his skills by working as a draftsman for two years at the firm Salfield & Kohlberg in San Francisco.

The origins of the people who designed the buildings, and their formal European training influenced their architectural expressions. August Nordin (150 Franklin) was a native of Stockholm, Sweden; G. Albert Lansburgh (20 Franklin) was born in Panama, to Polish-born parents; John Carl Hladik (1657 Market) was born in Prague, Bohemia; and Albert Joseph Fabre (1687 Market) was born in Decazeville, France.

A master architect is someone generally recognized for greatness in the field. Their work is distinguishable from others by its characteristic style and quality. A significant design by a master architect may express a particular phase in the development of their career, an aspect of his or her work, or a particular idea or theme in his or her craft. While most of the architects that designed the buildings of the Market Street Masonry district were masters, they did not simply modify existing designs for the buildings of the district, nor did they take these designs and copy them elsewhere. The buildings are unique, and represent solutions to design challenges of applying formal arrangements in aesthetically pleasing ways to what are essentially masonry cubes.

### **August Nordin (150 Franklin)**

August Nordin (1869-1936) was born in Stockholm, Sweden, and arrived in San Francisco in 1895. He designed more than 300 buildings in his career. His formal training is not known, but the importance of his works is great. These include single-family residences, flats, apartment houses, churches and fraternal halls. Two excellent examples of his work nearby, the Swedish-American Hall at 2168 Market and the New Era hall at 2117 Market Street demonstrate Nordin's skills at working in divergent styles and building materials. Neither staid, nor flamboyant, neither a copy, nor directly influenced by a particular ideal, the design is uniquely Nordin's.

**Gustave Albert Lansburgh (20 Franklin/1580 Market)**

G. Albert Lansburgh (1876-1969) worked as a draftsman for Bernard Maybeck and Julius E. Krafft. He formed a partnership with Bernard Julius Joseph before opening his own office. Lansburgh designed several buildings for the Panama-Pacific International Exposition while working on larger multi-family projects throughout the 1910s. Lansburgh designed over 50 theaters and auditoriums nationwide. In San Francisco, Lansburgh designed the Warfield on Market Street and the Golden Gate Theater, both built in 1921-22. The hallmarks of Lansburgh's designs are the application of fantasy to the design and exceptionally well-planned functional interior spaces. Fantastic designs are often formed by reference to exotic styles and plasticity of the building form. At 20 Franklin, the deep-set light courts fronted by columns and pediments show his skill in forming a complex proportionate exterior to the interior needs.

**George Applegarth (1649 Market)**

Before starting his formal education, George Adrian Applegarth (1875-1972) took drawing classes from Bernard Maybeck and was a friend of Jack London's. In 1907, he formed a partnership with Kenneth MacDonald, Jr., collaborating on over 30 commercial buildings and many residences until 1912. Applegarth continued to design homes, apartments, commercial and public buildings in San Francisco, including San Francisco's Spreckels Mansion and The California Palace of the Legion of Honor. Applegarth's Beaux-Arts influences of rigid symmetry, perfect proportions, columned entries, and coffered ceilings can be seen in many of his residential designs, such as 201 Locust and 3730 Washington, both in Presidio Heights and designed in 1915. In 1921 and 1922, Applegarth was President of the San Francisco Chapter of the American Institute of Architects. Among Applegarth's landmarked and landmark-worthy designs, 1649 Market is noteworthy for the details and craftsmanship of the design, rather than bold architectural statements of some of his other work.

**Hladik & Thayer (1657 Market)**

John Carl Hladik (1866 - 1928) and O.R. Thayer (1883-unknown) had an architectural practice partnership primarily designing apartment buildings and some single-family homes, hotels and office buildings. Thayer was first employed by the Reid Brothers. When the partnership dissolved in 1913, each began a sole practice, while Thayer also managed two large ranches and other family businesses. Hladik and Thayer also designed the Reynolds Apartments at 795 Geary St. (1912), Hotel Garland at 505 O'Farrell Street (1913), and an auto showroom at 601 Turk St. (1913) influenced by Grecian bank buildings. All designs the partners produced in this period were of masonry construction, mostly residential apartments designed with restrained style.

**William H. Crim (1666 Market)**

William H. Crim (1879-1930) practiced for eight years in the offices of Percy and Hamilton. Later he was employed by Willis Polk 1904 - 1906. After a short partnership, Crim operated as a sole practitioner until his death on July 12, 1930, at which time he was one of the leading architects of the Pacific Coast. Other buildings by Crim include the Second Church of Christ Scientist on Dolores Street, the Pacific Coast Envelope Building at Second and Harrison Streets, the Mission Savings Bank Building on 16th Street, Tadich Grill at 240-242 California Street and a number of residential commissions throughout the City. Crim generally worked on larger-scale projects; however, his application of classical forms, balance and order are hallmarks of his designs which are exhibited at 1666 Market Street.

**Walter C. Falch (1670 Market)**

Walter C. Falch (1883-1969) was born in Mill Valley, California to prosperous German immigrant parents. Falch received a degree in engineering from the University of California. After designing the Mill Valley City Hall, he became a partner in the firm of Falch and Knoll. He practiced in San Francisco from 1911



until his retirement in 1956. He specialized in upper end residences primarily in the Forest Hill area of San Francisco and church architecture. The single-family residences Falch designed in Forrest Hill date from the early 1920s, and are stucco-clad, with styles that utilize Classical Revival organization, and often ornament, but also include a Cape Cod style bungalow and a vaguely Chateausque form. 1670 Market appears to be the largest of his known works.

#### **Fabre & Hildebrand (1687 Market)**

Albert Joseph Fabre (1882-1962) was a sole practitioner at 461 and 401 Valencia in the years following the 1906 disaster, designing in the Mission from 1906-1915. Fabre partnered with several different architects, including Norman W. Mohr, Tobias Bearwald, and Oscar R. Thayer, before forming a partnership with Ernest H. Hildebrand in 1923. Ernest H. Hildebrand is known to have practiced architecture from the mid-1910s to 1932. Fabre & Hildebrand primarily designed commercial buildings, apartment buildings and single-family homes. The skills of the architects to implement a variety of styles is evident in the notable San Francisco designs including a residence at 1821 Jones (1916), a hotel at 240 Jones Street (1924), and the Taravellier House (1931) at 99 Ord Street. As with August Nordin, there are no hallmark design clues to identify Fabre & Hildebrand works, as each commission is unique and individual.

#### **Conrad A. Meussdorffer (1693 Market)**

A. Meussdorffer (1871-1945) started work in 1892 at the firm Salfield & Kohlberg. Following a brief partnership, he opened his own practice in 1897 eventually becoming an extremely important San Francisco architect. He designed very fine houses in Pacific Heights, Presidio Heights and Russian Hill, as well as commercial and fraternal buildings, but is best known for luxury apartment houses such as The St. Regis at 1925 Gough (1906); Lafayette at 2135 Sacramento (1905); 2000 Washington (1922); and 2006 Washington (1925). While commissions for wealthy apartment owners were what make his name better known, no less attention to detail was spent for this commission by Carmel Fallon for the Hotel Fallon, despite being designed as a residential hotel.

### Overview of residents

Residents of the seven buildings with residential uses were universally white, of American or European origin. Ages ranged from children living with their parents, to retirement age. One common thread is relative lack of accumulated wealth. The residential sub-types represented in the district each offered units that were either furnished or partly furnished, or units with built-in furniture. Residential hotels commonly provided a locker for clothing and a bed. Apartment buildings were fitted with built-in kitchens, and murphy beds. Residents needed to only provide some basic furnishings of their own. No building offered larger than a three room apartment composed of a simple eat-in kitchen large enough for a small dining table and perhaps three or four chairs, a living room, and a walk-in dressing closet to which the murphy bed was mounted.

Occupations of the building's residents were as varied as those of apartment buildings today; however, some interesting patterns are found between the different residential sub-types. The two residential hotels (1666 Market and 1693 Market) housed persons more likely to have blue-collar jobs, or no occupation listed at all. In fact, of the residents identified in the 1920 city directory, half had no listed occupation, and the majority of these people only listed their initials, and did not provide a full name. They may have been retired, or may have been without work, or participated in an underground economy.

The larger apartment buildings with more amenities such as 20 Franklin and 1649 Market Street housed low earning white-collar workers. Clerks, cashiers, accountants, chemists were some of the occupations in the 1920s. The 1940 Census provides greater insight. At 20 Franklin, occupations for heads of households included: milliner for wholesale hats, hotel clerk, carpenter, house painter, bar tender, shoe sales clerk, and even a clerk-typist for the 1940 World's Fair. Non-heads of households were typically wives. Most were employed as seamstresses, typists, maids and nurses. Several were also housewives.

Figure 34 - 1693 Market St, architect's drawing, C. A. Meussdorffer, 1914



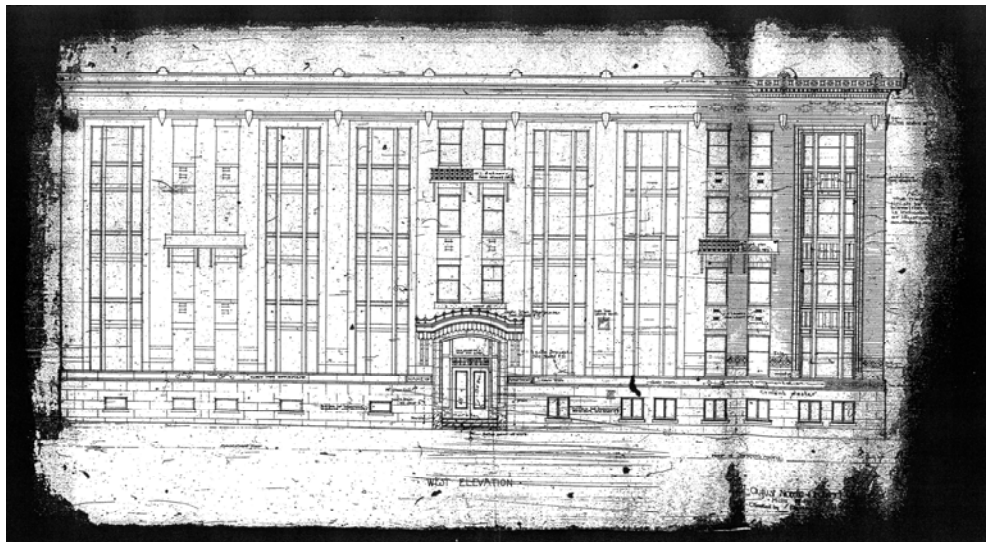


## INDIVIDUAL BUILDING HISTORIES

### 150 Franklin Street

The 1894 Block Book identifies Ann E. Gorman as the owner of the land on which 150 Franklin is built. The 1899 Sanborn map depicts the site being occupied by a large horse stable and open corral. The surrounding blocks containing the fires following the earthquake of 1906 destroyed the dwellings and flats that constituted the immediate neighborhood. The 1909 Block books show that the property was owned by Hulda G. Johnson.

The present building was erected in 1912 for the Franklin Realty Company; however, the original plans by August Nordin identify 150 Franklin as the “Mills Building.” The building as built differs slightly from the original plans in two ways. First, the architect designed metal balconies to be located on the Franklin Street elevation above the central entry at the base of the fourth floor, and in the second and eighth bays at the base of the third floor. There is no physical evidence on the building that they were built and later removed, suggesting that they were omitted as the building was constructed. Secondly, as designed, the band of Greek key ornament between the raised basement and first floor was designed to be executed in galvanized iron; however, cast stone was used in its place.



**Figure 35 - 150 Franklin, architect's drawing, August Nordin, 1912**

According to a San Francisco Chronicle article from July 20, 1912, the building had thirty apartments of two rooms and a bathroom each, and eight apartments of three rooms and a bathroom each. An example of how women earned a living a century

ago, Mrs. Katherine A. Whiteside,

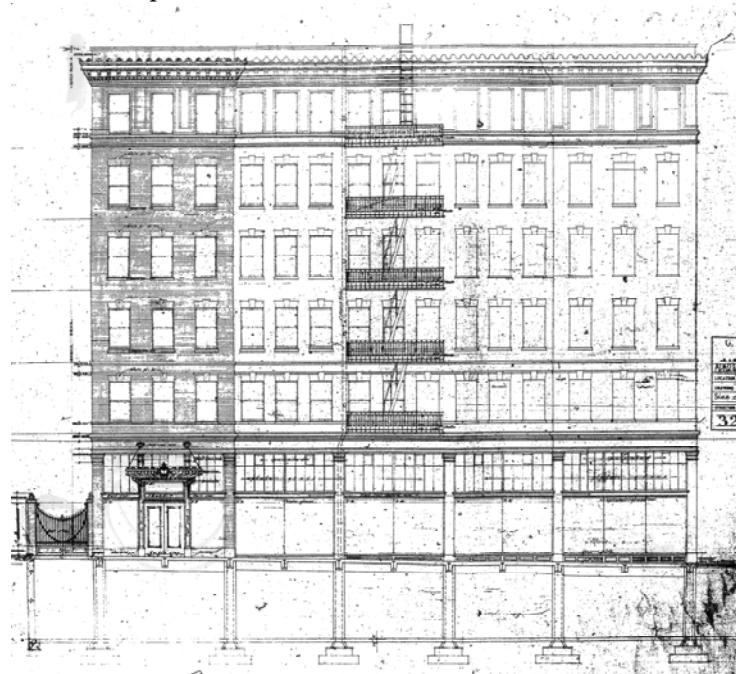
described as having been engaged in the apartment house and hotel business in San Francisco for several years, held a five-year lease on 150 Franklin Street. The building appears on the 1915 and 1919 Sanborn maps as the Whiteside Apartments. By the time of the 1915 Sanborn map, only about half of the surrounding blocks were built upon with roughly half being single-story temporary buildings, the others containing multi-unit residential buildings. The remaining areas continued to be vacant. Bertha Tex owned the property in 1920. By 1935, the building was owned by Ida M. Brickell; and by 1946 by Daniel J. and Nora T. McCarthy. By 1940 the immediate neighborhood was fully built upon. The 1950 Sanborn map shows the present building, with hotels and furnished rooms to the east. Over the years, fires have resulted in extensive damage to units 106, 301 and 401, and may account for some of the non-historic windows. In 1958, the building owner was Daniel McCarthy, and by 1969 the owners were called “Realty House”.

The building is an example of the post-1906 earthquake relocation and reconstruction trends in Hayes Valley when vacant land was sold by speculating owners and smaller one- and two-story shops and single family homes that were not lost in the fire were demolished to make way for large multi-story flats and apartments that could house multiple families. 150 Franklin Street, with its Hayes Valley location, apartment building typology and 1913 construction date, accurately reflects an association with the 1906 Earthquake and Fire and Reconstruction period of significance.

150 Franklin Street exhibits characteristics of the Classical Revival style such as a basement story separated from the upper stories by a metal band of Greek key ornament, metal architrave with beveled shield ornaments between the bays, a frieze with brick Flemish diagonal bond ornament, and a deeply projecting, metal cornice with dentils, egg and dart molding, drop finials on the soffit, concrete spandrel panels, and geometric fascia ornament with plaques set between the bays on the cornice fascia. The building retains sufficient character defining features and integrity which allow it to accurately embody the distinctive characteristics of the Classical Revival type, period and method of construction.

### **20 Franklin Street, aka 1580-1598 Market Street**

In 1894, the land of the same dimensions as today was owned by Marion Leventritt. In 1886 and 1899, the large lot was occupied by a small two-story frame building with a front porch the width of the building, a single-story wing to the west, and a single-story appendage to the rear. It was oriented towards Market Street. This odd, rural arrangement was unlike any other property in the surrounding blocks. The location, orientation and size are consistent with what could have been the homestead of Thomas Hayes, the land owner for whom Hayes Valley is named. Neighboring buildings to the east housed commercial establishments, including some three and four story hotels. The area was destroyed by the fires related to the 1906 disaster. A temporary building was erected on the site, of which it is only known to have been for commercial use. A 1909 permit to alter the storefront was taken out by Marion Leventritt for a new butcher shop at the location.



**Figure 36 - 20 Franklin, architect's drawing, G. Albert Landsburgh, 1911**

The present building, known as the "Miramar Apartments" was designed by G. Albert Landsburgh with Rickson Erhart as the engineer, and built in 1911. The 1913 Sanborn map shows the current building, then known as the Raymond Apartments, with 100 apartments. Adjacent buildings consisted of one-story shops, though the block was still mostly vacant. The only identified use among the five storefronts is for a druggist at 1588 Market Street. The 1919 Sanborn and Land Use map adds that the two eastern storefronts housed a wallpaper store. From at least 1935 to 1946, the land was jointly owned by Edgar M. Roy, and Mortimer C. Leventritt. In 1938, extensive work was carried out in the basement as it related to the sidewalks. At that time the commercial spaces were



used for refreshments, a barber shop, and a wallpaper store. The 1950 Sanborn map indicates the many of the storefronts were combined, and used for a wallpaper and paint shop. The 1950 Sanborn map also shows that the block was built-out, with many buildings used for auto-related businesses, although many were vacant.

Subsequent uses were for the New Civic Center Market, a bar, and rubber stamp manufacture. In 1957, the cocktail lounge replaced its storefront with one made of rustic redwood. In 1962, Kay Graziano's bar, "K's Journal Club", had a 16-foot tall neon blade sign installed at their 1592 Market Street storefront. In 1965, a manufacturer of rubber stamps altered the storefront at 1588 Market Street by removing the platform under the show window, but the business did not last long, for in 1968, a private art club, "Mini-Torium" replaced them at this location. According to employees of the company that owns the building, Patty Hearst is rumored to have been kept in the basement of this building for a portion of her time in captivity by the Symbionese Liberation Army in 1974/5. In 1984, a hot plate caused a major fire damaging the top two floors of the building's western block. Repairs over the next several years prepared the building for earthquakes, replaced all windows and storefronts, and realigned the residential entrance from Market Street, back to 20 Franklin Street.

1580-1598 Market Street embodies the trend of post-quake reconstruction in the western mid-Market area (also known as the Hub). In addition to destroying this section of Market Street, the 1906 Earthquake displaced thousands of San Franciscans. After the quake residential builders took advantage of the demand for housing by erecting dozens of large-scale apartment buildings along Market Street and along parallel and intersecting streets. This building is one of the largest and most ambitious built during this era. It is an intact and well-preserved example of a Classical Revival apartment building constructed during the Period of Significance (1906-1929) in the 1906 Earthquake and Fire Reconstruction context.

The building clearly expresses its association with a broad pattern of San Francisco's history and embodies the distinctive characteristics of its type, period and method of construction. The property also represents the work of a master architect, G. Albert Lansburgh, and possesses high artistic values.

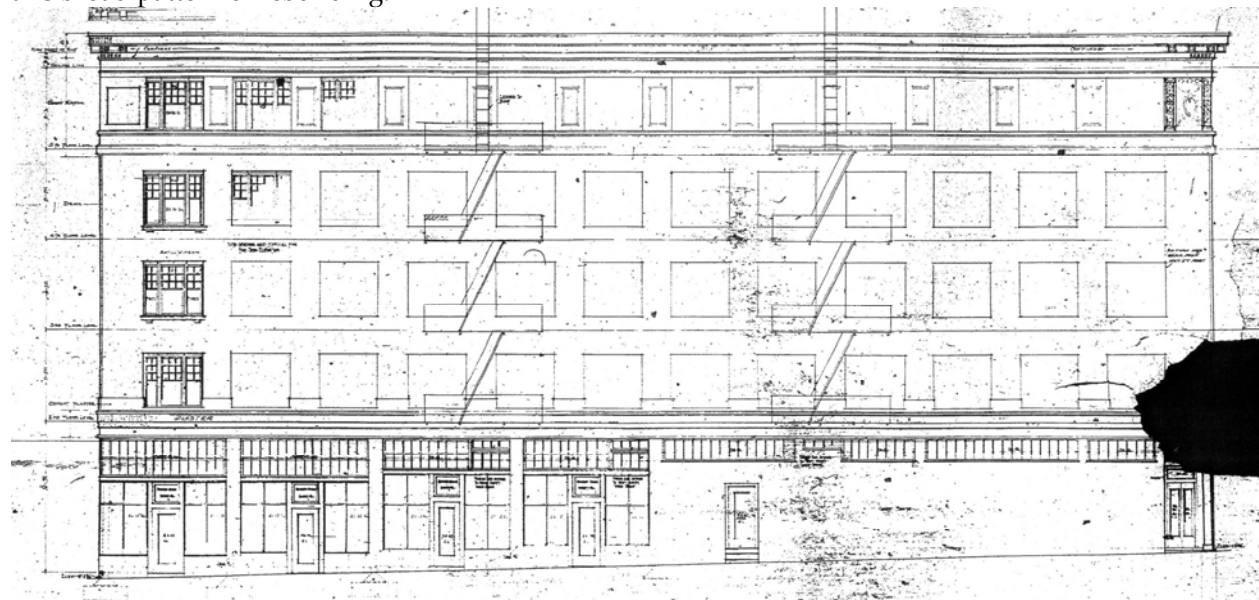
### **1649-1651 Market Street**

In 1894, the land was part of a larger lot owned by the Pacific Improvement Co. In 1899, the land was occupied by a two story small dwelling on Stevenson Street, four flats and dwellings on Brady Street, a saloon at the corner of Market and Brady, and a mixed-use building on Market Street with dwellings above shops. The area was destroyed by the fires related to the 1906 disaster. By 1909, the larger lot was partitioned, and the portion on which 1649 Market is located was owned by the Sierra Investment Co., an enterprise of Charles H. Crocker, the president of the Crocker Publishing Co., publishers of San Francisco City Directories. In 1912, the property owner, Sierra Investment Co., hired the firm MacDonald & Applegarth to design the five-story apartment building at 1649-1651 Market Street.

The 1915 Sanborn map shows the current building labeled as the "Crocker Apartments" with the original nine shops at the ground floor. In 1917, a permit to relocate the front doors forward within the recessed opening was given to the owner, C. H. Crocker. The 1919 Sanborn and Land Use map indicates that the stores were occupied by restaurants and saloons. In 1935, the land was owned by "Investment Properties Corp." By 1946, it was owned by George and Thomas Kappas, who retained ownership to at least 1973. Through the 1930s, the San Francisco City Directories indicate the the apartments housed a mix of male and female tenants, employed at lower level white collar and blue collar jobs, one of which was a washing machine sales representative. By 1940, the building was known as the Bradmar Apartments,

and other than the restaurant, the remaining storefronts were occupied by a grocery, laundry and a construction office. By 1950, the two western storefronts on Market Street were combined for a restaurant. By 1983, the anchor tenant was the Russian-American Food Center.

This section of Market Street and surrounding area were entirely destroyed during the 1906 Earthquake. Between 1906 and the First World War San Francisco builders and real estate developers took advantage of the need for housing and commercial space by erecting large, mixed-use masonry apartment buildings with commercial space on the floor along Market Street and nearby streets, significantly increasing the density of the area. 1649-1651 Market Street also represents the new trend in construction methods: after the 1906 Earthquake, fire and life-safety codes began to favor masonry and concrete for multi-family construction and by the 1910s some areas witnessed the construction of dozens of three-to ten-story (and even taller) masonry apartment buildings and residential hotels. Often built on more generous corner lots measuring either 137'x 137' or 120' x 120' in the Tenderloin, the South of Market or the Western Addition, these multi-unit buildings ushered in a more urban use of land in much of inner city San Francisco, which was seldom encountered elsewhere in the West. 1649-1651 Market Street shows a clear association with this broad pattern of rebuilding.



**Figure 37 - 1649 Market St., architect's drawing, George Applegarth, 1912**

1649-1651 Market Street retains character-defining features of the Classical Revival style including odd numbers of bays arranged around a central entrance, bold neoclassical porticos supported by fluted Corinthian columns, Palladian and oval windows, large classically detailed cornices visually supported by modillions, ornamental plaster ornaments in the form of neo classical motifs, such as cartouche and garlands, often found in the spandrel panels of windows, chamfered bay windows, and double-hung, one-over-one windows, although the upper sashes are typically divided into smaller panes. Despite alterations to the first story, 1649-1651 Market Street retains the majority of its character defining features, and embodies the Classical Revival style.

### **1657 Market Street**

In 1894, the land was part of a larger lot owned by the Pacific Improvement Co. In 1899, the land was occupied by a mixed-use building with three small shops, and a two-story residence above. Neighboring properties were similarly developed. The area was destroyed by the fires related to the 1906 disaster.

By 1909, the larger lot was split, the subject site was then owned by George D. and Robert Lucy. The building was built in 1911 for the G.D. Lucy Co., a soap manufacturing company, with a plant on San Bruno Avenue. The firm of Hladik & Thayer, architects for the building, was well-known as apartment and hotel designers in the city, and was in high demand after the 1906 Earthquake.



**Figure 38 - 1657 Market St., architect's drawing, Hladik and Thayer, 1911**

The 1915 Sanborn map shows the current building with its current name, the Hotel Ascott. The 1919 Sanborn and Land Use map indicates that the ground floor was occupied by a "barber pool." In 1921, the commercial space was occupied by the Fresno Rug Maintenance Company as an office and shipping room. Charles Cates was the owner from 1921 to at least 1935. By 1935, the building was owned by George D. and Emma M. Lucy, and by 1946 it was owned by John S. and Mary W. Gang. The Security Plumbing Supply Co. occupied the storefront in the 1930s to about 1953. In 1936, one listed occupant of the hotel was Daniel Hayes, who listed his occupation as a builder. At some point after 1953, the first story storefront was sealed. In 1964, the front door was replaced, and the metal marquee was removed.

1657 Market Street retains a majority of its design and construction detail to accurately convey both the characteristics of the residential hotel building type and the Venetian revival style as applied to this building type. The urban interpretation of the Venetian Revival style incorporated ornamental details such as large detailed cornices visually supported by modillions, stucco scored to resemble masonry, ornamental plaster

detailing, fluted columns and pilasters, and banks of windows within an arcade. The adaptation of these forms into the residential hotel is well-illustrated at 1657 Market Street, with its paneled spandrels, double-hung windows, engaged pilasters and arcade windows at the fifth floor, entablature with dropped brackets and molded frieze. 1657 Market Street embodies the distinctive characteristics of the mid-size residential hotel building type and the Venetian Revival style applied to that building type.

1657 Market Street is an example of a residential hotel constructed in San Francisco's western Mid-Market area in the wake of the 1906 Earthquake. The disaster destroyed most of central San Francisco, displacing thousands of local residents. After the disaster, builders responded to the need for housing by building hundreds of multi-story, masonry apartment buildings and residential hotels. These residential hotels continued to house many of San Francisco's predominantly single-male, working-class workforce until after the Second World War. The property also is a moderately well preserved Venetian Revival style residential hotel constructed in the Market Street Corridor during the 1906 reconstruction period.

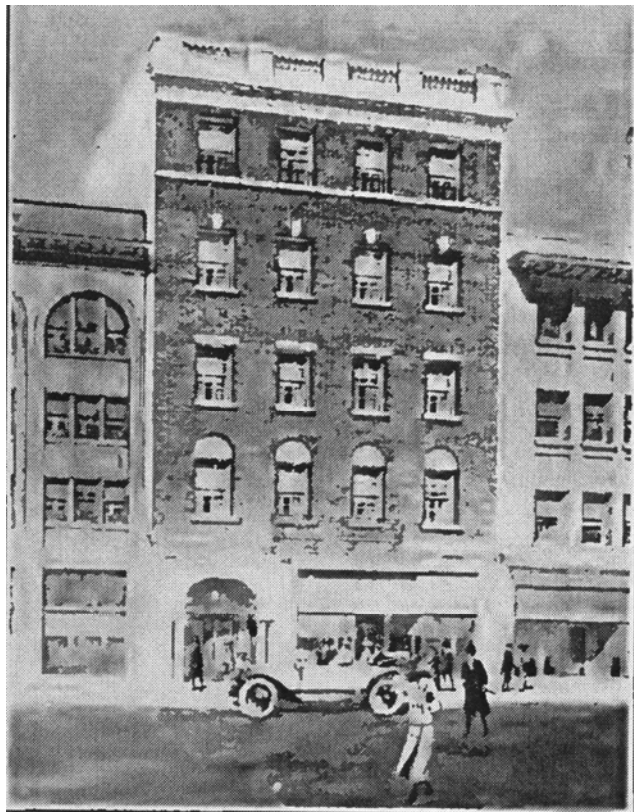
### **1666-1668 Market Street**

The 1894 Block Books show that the parcel was owned by John Healy. The 1886 Sanborn map shows the parcel was occupied by a one-story building that housed a hay and feed shop, with similar adjacent buildings housing a plumber, and others. The 1899 shows the same building and use, with a four-story



building constructed on the corner. Nearby, the area housed larger buildings, often with residential uses above the first floor. The area was destroyed by the fires related to the 1906 disaster. 1906 and 1909 Block Books identify the owner as Jonathan Healy.

William H. Crim designed 1666-1668 Market Street, originally called the Hotel Eastman, which was constructed by Fisher & Wolfe Co. in 1913. The first owner, Bruce Cornwall, was a prominent member of San Francisco society, and the only son of P. B. Cornwall, a pioneer who was a member of the first California Legislature. Bruce Cornwall took over his father's real estate holdings after his death in 1904.



**Figure 39 - 1666 Market, artist's rendering, 1913**

He was a senior partner of Coldwell, Kern, Cornwall, & Banker, a lawyer and real estate broker. Bruce Cornwall owned the property to at least 1946.

Within two years of being built, a music store had the front show windows rebuilt. By 1919, the Sanborn and Land use map indicates a tea and coffee roaster occupied the storefront. In 1936, a neon sign was erected for the Hotel, but later removed. The 1940 census provides some insight into the clientele of the Eastman Hotel. International guests were from Germany and Russia. American guests came from elsewhere in California, Texas, Oklahoma, Oregon, Utah, Nebraska, Illinois, Kentucky and New York. All guests were white, most were men, about half were married. City Directories from the 1930s, 1940s and 1950s all identify the ground floor of the building as an upholstery business and the lobby of the Hotel Eastman. A Greek newspaper was located here in the late 1950s, and in 1962, a surplus electronics shop opened in the storefront. In 1972, a fire damaged the lobby

and storefront, necessitating replacement once again; however, these were themselves replaced in 1984 and again in 2005. Through these renovations, the perimeter frame of the storefronts has never been altered.

Some of the destroyed commercial and residential fabric of San Francisco replaced after 1906 was rebuilt in the simple, elegant and flexible vocabulary of Colonial Revival. Prominent architectural features, including classically detailed porticos supported by fluted columns, Palladian windows, dormers, shutters and large classically detailed cornices, rounded out the design. Frequently plaster moldings in the form of cartouches, swags, wreaths or garlands highlight the center of the gables or the spandrel panels. The style was very popular on the east coast in cities such as Philadelphia and Washington DC.

1666-68 Market Street is a good example of the Colonial Revival style, with its red brick veneer and contrasting white-tinted galvanized iron ornament, including belt courses and arched window enclosures fan light over the main entrance, chaste cornice consisting of alternating triglyphs and metopes and roof-top balustrade. Resembling more closely a large Philadelphia rowhouse than a typical San Francisco residential hotel building, the Eastman Hotel at 1666-68 Market Street stands out from its neighbors.

### 1670-1680 Market Street

In 1894, the land was owned by M. B. Levy. The 1899 Sanborn map indicates that three buildings occupied the site. The eastern portion contained a single-story hay and feed building, the western portion had a single-story dwelling fronting onto Rose Avenue and a two-story shop fronting Market Street. The area was destroyed by the fires related to the 1906 disaster. The 1915 Sanborn shows a rebuilt single-story hay and grain building on the eastern portion of the lot, and a single-story stable fronting onto Rose Street, the Market Street portion of the lot is shown vacant. The entire site was vacant in the 1919 Sanborn map. 1670-1680 Market Street, known as the Gaffney Building or the Lady Hub Apartments, was designed by Walter C. Falch and constructed by G. P. N. Jensen in 1923.



**Figure 40 - 1670 Market St.**

The original owners, Gaffney & Luce, ran the “Hub Market” wholesale meats in one of the storefronts on the ground floor. James B. Gaffney and Raymond A. Luce continued to own the building into the 1960s. Mrs. A. Gaffney was the owner in 1967 when the interior was updated. City Directories from the 1930s, 1940s, and 1950s list the Lady Hub Apartments as housing an equal number of male and female tenants. The 1936 and 1940 directories identify Gaffney and Luce Butchers, Hub Market, and the Hub Tavern as occupying the first story storefronts. In 1936, neon was added to a marquee, both since removed. In 1944, a fire at the rear of the building caused the need for windows and rear stairs to be replaced. The 1953 Directory identifies the first story storefronts as housing the Hub Bakery, Hub Market, Hub Tavern, and James B. Gaffney Meats. In 1984, the lower storefront at 1676 was replaced.

Destroyed during the 1906 Earthquake and Fire, this section of Market Street was rebuilt after the disaster. Due to the demand for housing among the legions of

displaced San Franciscans, builders and property developers erected dozens of larger masonry apartment buildings, particularly along Market Street and adjoining streets. In this way the neighborhood was transformed from a middle-class neighborhood of single-family homes before the quake into a more densely populated area of multi-family apartments and flats.

Although 1670-1680 Market Street's 1923 construction date places the building outside of the general association with the 1906 Earthquake and Fire and Reconstruction period of significance, it is the first building to be erected on the site after the disaster. Its location and apartment building typology reflect the scope of the period of significance and therefore enabled it to embody this broad pattern of San Francisco's history.

1670-1680 Market Street is a well-preserved and intact example of a multiple-family apartment building designed in the Renaissance Revival design. With its stucco cladding, storefronts with tiled bulkheads and window enframements and original wood frame storefront transom windows, upper stories with bay windows with paneled spandrels, and entablature with molded medallion frieze and modillion cornice, the building embodies the distinctive characteristic of a type, method or period of construction.



### 1687 Market Street

In 1894, the land was owned by Margaret Halliday. The 1899 Sanborn map depicts two two-story shops at the front of the lot, a small two-story dwelling at the center of the lot, and a two-story dwelling at the rear. The surrounding area was dominated by the Market Street Cable Railway Company, who maintained a massive powerhouse burning coal, storage sheds for carriages, machine shops and other support buildings. The area was destroyed by the fires related to the 1906 disaster, leaving only portions of the 160-foot tall brick chimney standing. By 1909, the land was owned by Margaret J. Morffew. The land remained vacant until the present building was erected.



Figure 41 - Gough Street looking south, 1906

1687 Market Street was constructed in 1925 by architects Fabre & Hildebrand for an estimated cost of \$30,000. The initial owner was Edward Lawrence McRoskey who used the building as a mattress factory and salesroom. An innovative plan for the time, McRoskey designed the building to be multifunctional with manufacturing and retailing directly to the consumer, rather than through stores or retailers. As when first built, the front portion of the building is a display and sales space, and the back and top floor are for manufacturing. In the 1930s, the signage for the building featured neon tubing. In 1941, McRoskey engaged architects Fabre & Hildebrand to alter the interior mezzanine and grand central staircase.



Figure 42 - 1687 Market St, 1976

The property became a prominent corner lot when Gough Street was extended across Market Street to connect to Otis Street. Shortly thereafter, in 1948, two steel rolling doors were installed along the newly exposed Gough Street elevation, and a metal frame for an awning was erected on the east side of the building to provide shelter for loading and unloading goods. In 1964, the brick parapet and wall at the front of the building were repaired, as were the tile cornice and terracotta facing. In 1980, emergency repairs to the shipping room were undertaken due to a fire, and some of the windows and doors were replaced for security reasons. In 1990 the parapet was strengthened.

The McRoskey Mattress Company was started by brothers Edward and Leonard McRoskey in 1899. Edward was born in



St. Louis in 1879 to Polish immigrants and came to California at the age of 19 with his older brother Leonard to seek his fortune. The McRoskeys brought with them a mattress-making machine designed by Leonard, hoping to sell it for a profit; instead they entered into the mattress business themselves, importing feathers from China. After the 1906 Earthquake, McRoskey & Company moved to a factory at 16th & Harrison Streets where they continued manufacturing mattresses until the brothers split up in 1921. Edward set up shop at 1506 Market Street, saving money to build this factory at Market and Gough streets, and Leonard operated his own mattress business at 15th & Valencia Streets, which he operated until his death in the early 1930s. Since its construction in 1925, 1687 Market Street has continued as the home of the McRoskey Airflex Mattress Company, which is still owned and operated by the McRoskey family.

1687 Market Street was part of a broad pattern of commercial and light industrial development along Market Street that began after the Earthquake and continued into the 1920s, an era of increased prosperity and real estate development nationwide. During this time, other manufacturing and commercial uses developed near the McRoskey Mattress Factory. Market Street was lined with similar family-owned businesses that manufactured and sold products locally.

The McRoskey Mattress Company is a long-standing family-owned San Francisco business. Additionally, it is the last mattress factory of its kind remaining in San Francisco. The building is also significant as a well-preserved example of a combined manufacturing and retail space. This combined use convention was relatively new at the time that this building was constructed. While factories were common in the industrial areas of the city such as the South of Market Area and the Mission neighborhood, they were unusual on Market Street. The McRoskey Mattress Company is a rare example of a factory still in operation at its original Market Street location. The building is also a good example of 1920s commercial design, featuring masonry construction, an enframed window wall composition, and Classical Revival details. As is typical of this style, a gilded enframement dominates the façade, and each level is separated by decorated spandrels.

### **1693-1695 Market Street**

In 1894, the land was owned by Carmel Fallon. Carmel Fallon was the daughter of Jose Castro, a wealthy landowner in Mexican California, and the divorced wife of Thomas Fallon who claimed San Jose for the United States during the Mexican-American War and later became a wealthy landowner. She built and resided in the nearby Fallon Building, at 1800 Market Street, San Francisco Landmark #223. The 1899 Sanborn map depicts a two-story basket factory on the site. The surrounding area was dominated by the Market Street Cable Railway Company, who maintained a massive powerhouse burning coal, storage sheds for carriages, machine shops and other support buildings. The area was destroyed by the fires related to the 1906 disaster, leaving only portions of the 160-foot tall brick chimney standing. The 1913-15 Sanborn map shows a single-story temporary building made of corrugated iron on studs occupied by the Western Manufacturing Company for leather and canvas goods.

Originally called the Hotel Fallon, after the first owner, 1693-1695 Market Street was designed by C. A. Meussdorffer and constructed in 1913-1914. The 1919 Sanborn and Land Use map shows the present building with the ground floor being used for the repair of tires. Following the 1923 death of Carmel Fallon at the age of 96, her children entered into an extended legal battle over her estate. From at least 1928 to 1946, the building was owned by her son Frederick A. Fallon. In 1949, owner Roy J. Skinner had the rotted wooden storefront replaced. It is likely that the hotel name change occurred contemporaneously with the change of ownership. The 1950 Sanborn Map describes the building at 1693-

1695 Market Street as the Hotel Allen. The commercial storefront that currently characterizes the first story of the building changed incrementally over time between 1950 and 1995. The building is currently used as a cafe at the first story and multi-unit residential hotel at the upper stories. The present storefront was installed in 1999.

Rebuilding after the 1906 Earthquake proceeded at varying rates throughout the city. Many lots which had previously held single family dwellings or small commercial buildings were rebuilt in a higher density use pattern, especially in the South of Market and Market Street Corridor areas. These higher density buildings took the form of residential hotels or apartment buildings. 1693-1695 Market Street clearly reflects its association with this shift in preferred building typologies and accurately reflects its association with the 1906 Earthquake, Fires and Reconstruction period of significance. 1693-1695 Market Street is a moderately well preserved example of a multi-unit, mixed-use residential hotel designed in the Renaissance Revival style in the Market Street Corridor during the 1906 Earthquake and Fire and Reconstruction period of significance. Both the overall effect and the specific architectural details of 1693-1695 Market Street embody the distinctive characteristics of the Renaissance Revival style.



Figure 43 - 1693 Market St., 1976

## ARTICLE 10 LANDMARK DESIGNATION

This section of the report is an analysis and summary of the applicable criteria for designation, integrity, period of significance, significance statement, character-defining features, and additional Article 10 requirements.

### SIGNIFICANCE FOR DESIGNATION

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

- ☒ Association with events that have made a significant contribution to the broad patterns of our history.
- ☐ Association with the lives of persons significant in our past.
- ☒ Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- ☐ Has yielded or may be likely to yield information important in history or prehistory.

### Statement of Significance

Characteristics of the Landmark District that justify its designation:

Eight architecturally significant buildings located between Franklin and Valencia Streets comprise the Market Street Masonry District. Highly regarded master architects such as August Nordin, G. Albert Lansburgh, Conrad A. Meusdorffer and George Applegarth worked in the popular revival styles of the early 20th-century such as Classical Revival, Colonial Revival, and Venetian Gothic Revival.

For each building, the architects utilized a formal three-part arrangement consisting of a base (often with a commercial storefront), main portion or column (often with residential floors), and decorative top with either a projecting cornice or decorative parapet. All are three to six stories tall, and are fully built out, covering their entire lot. Most are mixed-use with commercial ground floor uses and residential above.

Built between 1911 and 1925, following the 1906 Earthquake and Fire, and responding to new building codes, they influenced the visual transition of San Francisco from a city of wood and brick, to one of concrete and stucco. Projecting bay windows, a long-standing feature in San Francisco, visually reinforce the vertical emphasis, while increasing the light and air into the interior of many of the buildings. The buildings are executed in earthquake and fire-resistant materials with steel frames, reinforced concrete, brick, and galvanized metal ornament.

While each building is unique, they relate to each other as a group because of the period in which they were constructed, their high-style design, and fire-proof masonry construction. All of the buildings are well-preserved examples and retain character-defining features, such as elaborate metal cornices, pattern brickwork, historic storefronts with glass transom lights, bronze plate glass window frames and decorative bases.



## Period of Significance

The period of significance for the Market Street Masonry District is 1911 to 1925, to coincide with the range of construction dates of the eight buildings. This period overlaps with what is commonly known as the Reconstruction Period.<sup>5</sup> The reconstruction period following the disaster of 1906 begins in 1906, and generally ends by 1915; however, rebuilding continued into the 1920s. San Francisco immediately began rebuilding in the weeks and months after the disaster, and by 1908 about half of what was lost was rebuilt along the lines of what was in place before the fires. Most reconstruction was completed for the opening of the Panama-Pacific International Exposition of 1915. In this neighborhood, reconstruction did not follow the old land use patterns. In large part, this was due to changes in the building code, to extend the area of downtown which prohibited wood-frame construction, and wood exterior cladding and ornament in favor of fireproof masonry and metal ornament. The buildings of the district were much larger and housed more people than the neighborhood had before 1906. While most reconstruction was complete by 1915, vacant lots were still being developed. The two buildings of the district that were built in the 1920s were the first permanent buildings on the lots following the disaster.

## Integrity

The seven aspects of integrity are location, design, materials, workmanship, setting, feeling, and association in relation to the period of significance established above. As a discontinuous district, integrity is assessed on the individual merits of the contributing buildings, and an evaluation of the setting. Cumulatively, the eight buildings of the district retain sufficient integrity to convey the significance, as detailed in the integrity analysis of each building below.

The setting of the district is largely intact. Adjacent and interstitial development has occurred. Post 1920s construction outside the district's period of significance has followed the same characteristics, including development to the lot lines, without side setbacks, masonry construction, ornament made of durable fire resistant materials, and, importantly, tripartite composition.

### **150 Franklin Street**

150 Franklin Street does not appear to have undergone any substantial alterations. Selective window replacement appears to be the only external alteration, and has not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

### **20 Franklin Street AKA 1580-1598 Market Street**

1580-1598 Market Street appears to have undergone few substantial alterations. Replacement aluminum-sash windows in the upper stories, replacement of the four storefronts with modern metal-frame doors and storefront windows, and removal of the metal marquee over the residential entry have not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

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<sup>5</sup> For further reading, see: Tobriner, Stephen, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco 1838-1933*. Berkeley, CA: Heyday Books, 2006.

**1649-1651 Market Street**

1649-1651 Market Street appears to have undergone few substantial alterations. No known changes have occurred above the ground story. Consolidation of several storefronts at the first story, the removal of several storefront doors and windows and their replacement with contemporary anodized aluminum doors and windows, the recladding of sections of the first story in glazed ceramic tile and stucco, and the removal of the metal marquee above the residential entry have not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

**1657 Market Street:**

1657 Market Street has undergone minor alterations. The first story storefront is partially boarded but intact. Removal of original entrance doors and metal marquee, replacement with a contemporary glazed wood door and sidelights, removal of approximately half of the original windows at the upper stories, and the replacement of some double-hung wood windows with contemporary aluminum or vinyl sash sliding and double hung windows have not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

**1666-1668 Market Street:**

1666-1668 Market Street appears to have undergone few substantial changes aside from the modification of its first-floor storefronts within the original plaster enframing, which have not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

**1670-1680 Market Street:**

The Gaffney Building appears to have undergone only minor alterations to the lower storefronts, which have not affected the integrity of the resource. Overall, it retains the characteristics for which it is architecturally and historically significant.

**1687 Market Street:**

The Edward McRoskey Mattress Company building has not undergone any major exterior alterations. The building has lost some integrity of setting with the 1940s removal of adjacent structures to the east for the extension of Gough Street south of Market Street. However, the corridor is still characterized by commercial development. Overall, it retains the characteristics for which it is architecturally and historically significant.

**1693-1695 Market Street:**

The Fallon Hotel (Hotel Allen) has undergone some alterations including the removal and replacement of the ground story storefront, removal of the metal marquee over the residential entry and the loss of some ornament from the parapet. Overall, it retains the characteristics for which it is architecturally and historically significant.

## ARTICLE 10 REQUIREMENTS SECTION 1004 (b)

### Boundaries of the Landmark Site

The boundaries of the Landmark District are limited to the following eight buildings, which encompass the entirety of each lot (Assessor Parcel Number Block/Lot):

150 Franklin Street (0834/012);  
20 Franklin Street, 1580-1598 Market Street (0836/010);  
1649-1651 Market Street (3504/001);  
1657 Market Street (3504/046);  
1666-1668 Market Street (0854/004);  
1670-1680 Market Street (0854/005);  
1687 Market Street (3504/040) and  
1693-1695 Market Street (3504/038)

### Character-Defining Features

Whenever a building, site, object, or landscape is under consideration for Article 10 Landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important in order to preserve the historical and architectural character of the proposed landmark.

There are no character-defining *interior* features or spaces included in this designation.

The character-defining *exterior* features of the buildings are identified as:

#### **150 Franklin**

Character defining features include: five-story height and rectangular massing; scored concrete cladding on the raised basement and brick cladding on the upper stories; recessed main entrance with a concrete, segmental arch surround, marble steps, and glazed wood door with sidelights and transom; glass and metal framed curved marquee; fenestration pattern of recessed, semi-hexagonal bays, with double-hung wood sash windows set within galvanized metal surrounds that extend the full height of the building; Classical Revival decorative details, including a basement story separated from the upper stories by a band of Greek key ornament, metal architrave with beveled shield ornaments between the bays, a frieze with brick Flemish diagonal bond ornament, and a deeply projecting metal cornice with dentils, egg and dart molding, drop finials on the soffit, galvanized metal spandrel panels, and geometric fascia ornament with plaques set between the bays on the cornice fascia; and flat roof.

- All exterior elevations, architectural details, motifs and rooflines
- Rectangular massing
- Projecting metal and glass marquee above the main entry on Franklin Street
- Exterior cladding including unpainted common bond brick; painted stucco base and terra cotta and/or cast stone water table and bay frames and panels
- Historic one-over-one wood double hung windows on residential floors; paired wood casement sash at the raised basement.
- Projecting metal cornice



## **20 Franklin Street, AKA 1580-1598 Market Street**

Character-defining features include: six-story height and E-shaped massing; brick cladding; high vertically divided transoms at the second story level; light wells at second story that are separated from those below and above by metal cornices; light wells fronted by a dentilated triangular pediment supported by Tuscan columns; symmetrical fenestration pattern with flat arch lintels and keystones; sixth floor windows with molded surrounds and label molding; modillion cornice; parapet; and flat roof.

- All exterior elevations, architectural details, motifs and rooflines
- Irregular pentagonal massing at the base, and “E” shaped apartment blocks on upper floors
- Pediments supported by columns fronting the southern light courts
- Window openings with double hung sash, historically one-over-one wood double hung sash
- Unpainted English bond brick on Market and Page Street elevations
- Painted brick piers and bases at the glazed storefronts with glass transoms
- Projecting metal cornice
- Flag pole

## **1649-1651 Market Street**

Character defining features include: its five-story height and U-shaped massing, stucco and brick cladding, recessed entrance with glazed wood door, sidelights and transom, wood sash mezzanine windows at several storefronts, distinctive upper story fenestration pattern of modified Chicago-style windows with six-over-one light double-hung wood sash windows separated by spandrel panels with inlaid brick designs, side windows angled to the depth of the building wall, fifth story stucco cladding with an elaborate decorative scheme, slightly arched fifth story window openings with Corinthian columns with embossed patterning on the shafts, sills supported on molded brackets, and recessed panels between windows, a relief panel with a female face surrounded by garlands at the left and right ends of the story, and a metal entablature with dentils and a modillion cornice.

- All exterior elevations, architectural details, motifs and rooflines
- Rectangular massing
- Unpainted Flemish bond brick on Market, Brady and Stevenson Streets
- Recessed residential entry with marble paneling and beveled divided lights
- Glazed storefronts with wood divided-light transoms set within embossed metal frames
- Painted stucco base on Market, Brady and Stevenson Streets
- Historic six-over-one and nine-over-one wood double hung sash
- Terra cotta ornament at the fifth floor
- Projecting metal cornice

## **1657 Market Street**

Character defining features include: its five-story height and rectangular massing, brick cladding, intact lattice transom at the former storefront, multi-story canted bays, approximately fifty percent of the original double-hung, wood-sash windows, paneled spandrels and projecting cornices at the bays, a distinctive fifth story fenestration pattern including a pair of arched window openings with double-hung, wood sash in the left and right bays, and a blind window opening in the center bay, all divided with pilasters, a continuous sill and outlined with coping, and a cornice with dropped brackets and a molded frieze.

- All exterior elevations, architectural details, motifs and rooflines

- Rectangular massing
- Storefront surround with embossed metal ornament, painted stucco base, embossed metal frames, prism glass storefront transom
- Projecting bay windows supported on scroll brackets
- Historic one-over-one wood double hung sash
- Projecting metal cornice

#### **1666-1668 Market Street**

Character defining features include: height and massing; brick cladding; fenestration pattern with six-over-six light, wood, double-hung sash; Colonial Revival decorative features including arched, recessed entrance in the left (western) bay with Doric columns and divided sidelights and a fanlight transom; upper stories with arched window openings on the second story with infilled, paneled arches; third story with flat lintels and sills; fourth-story with segmental arch lintels and keystones; belt course that separates the fifth story; entablature with triglyphs and medallions on the frieze and a modillion cornice; parapet topped with a balustrade.

- All exterior elevations, architectural details, motifs and rooflines
- Trapezoidal massing
- Unpainted Flemish bond brick on Market Street; stucco and galvanized metal on Rose Street
- Storefront enframing of painted molded stucco (the configuration within the enframing is non-historic)
- Historic six-over-six wood double hung sash
- Projecting metal cornice and balustrade parapet

#### **1670-1680 Market Street**

Character defining features include: six-story height and massing, stucco cladding; storefronts with tiled water tables and window enframements and original wood frame storefront windows and high, divided, straight, transom with arched openings and turned spindle muntins; entry with shouldered, arched opening and a door hood on brackets with a shouldered pediment; upper stories with bay windows in the second, fourth, and sixth bays with paneled spandrels, colonnettes with spiral fluting, and molded friezes; and entablature with molded medallion frieze and modillion cornice.

- All exterior elevations, architectural details, motifs and rooflines
- Trapezoidal massing
- Recessed residential entry with marble step, tiled floor, and wood entry door and transom with wrought iron grilles
- Glazed storefronts with wooden arched top divided light storefront transoms, tiled piers and bases and retractable awning pockets
- "Gaffney Building" incised panel above the storefronts
- Historic wood casement windows with transoms
- Projecting metal cornice

#### **1687 Market Street**

Character defining features include: two-story with mezzanine / three-story height and massing, stucco cladding, glazed storefronts, deeply recessed entry with tiled floor, wood entry doors with transoms, steel windows with divided-light transoms, stucco moldings framing the façade and between the mezzanine and upper floor metal tile pent roof and shaped parapet on Market Street; three levels of industrial divided-light steel sash on Stevenson Street

- All exterior elevations, architectural details, motifs and rooflines
- Rectangular massing
- Deeply recessed entry with tile floor, mirror, two wood doors and transoms
- Glazed storefronts with painted stucco bases and no transoms
- Steel windows with divided light transoms on Market Street; divided light steel industrial sash on Stevenson Street
- “Edward McRoskey Mattress Co” incised panel
- Shaped parapet with metal tile pent roof

### **1693-1695 Market Street**

Character defining features include: five story height and rectangular massing, combination brick and metal cladding, recessed residential entry at the left bay, four-story continuous canted bays with wood sash awning windows, spandrel panels and fixed, recessed, half-round or square transoms, fire escape at the central bays on the second through fifth floors, entablature and double, arched parapet with decorative keystones above the first and fourth bays and a flagpole in the center.

- All exterior elevations, architectural details, motifs and rooflines
- Rectangular massing
- Recessed residential entry with divided-light transom
- Commercial storefront with painted masonry piers
- Unpainted stacked and American bond brick above the ground floor
- Wood awning windows with transoms
- Metal-clad projecting bay windows
- Double-arched brick and metal shaped parapet
- Flag pole



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