



SAN FRANCISCO PLANNING DEPARTMENT

California Register Nomination Case Report

HEARING DATE: MAY 3, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Date: April 25, 2017
Case No.: 2017-002319OTH
Project Address: 310 7th Street
Zoning: NCT (Folsom Street Neighborhood Commercial, Transit)
65-X Height and Bulk District
Block/Lot: 3755/003-004
Project Sponsor: Kenneth Fulk II
310 7th Street
San Francisco, CA 94103
Staff Contact: Frances McMillen – (415) 575-9076
frances.mcmillen@sfgov.org
Reviewed By: Timothy Frye – (415) 575-6822
tim.frye@sfgov.org
Recommendation: **Send resolution of findings recommending that, subject to revisions, OHP approve nomination of the subject property**

BACKGROUND

In its capacity as a Certified Local Government (CLG), the City and County of San Francisco is given the opportunity to comment on nominations to the California Register of Historical Resources (California Register). Listing on the California Register of Historical Resources provides recognition by the state government of a building's or district's architectural and historical significance. The nomination materials for the individual listing of 310 7th Street were prepared by Page & Turnbull.

PROPERTY DESCRIPTION

310 7th Street is located in San Francisco's South of Market neighborhood on the west side of 7th Street between Folsom and Harrison streets. The property is a Renaissance Revival style light-industrial building constructed c. 1922. Designed by Mel I. Schwartz, the three-story brick building was originally a two-story structure. A recessed third floor with a flat roof was added in 1927.

CALIFORNIA REGISTER CRITERIA

The California Register is the official list of the State's cultural resources worthy of preservation. The California Register's criteria for evaluating the significance of properties were designed to recognize the accomplishments of all peoples who have made a contribution to the State's heritage. The following four California Register criteria are designed to guide state and local governments and others in evaluating potential entries into the California Register:

- | | |
|--------------------------------------|--|
| Criterion 1 (Events): | that are associated with events that have made a significant contribution to the broad patterns of local or regional history or cultural heritage of California or the United States; or |
| Criterion 2 (Person): | that are associated with the lives of persons important to local, California, or national history; or |
| Criterion 3 (Architecture): | that embodies the distinctive characteristics of a type, period, region or method of construction or that represent the work of a master or possess high artistic values; or |
| Criterion 4 (Information Potential): | has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation. |

According to the nomination's summary, 310 7th Street is eligible for individual listing to the California Register of Historical Resources under Criterion 3 (Architecture) as "a distinct example of Renaissance Revival style, light-industrial loft building." The identified period of significance is 1922, the year listed by the San Francisco Department of Building Inspection as the date of construction. No original building permits or plans were found in the preparation of the nomination. The building design is attributed to San Francisco architect Mel I. Schwartz. The attribution is based on a notation listing Schwartz as the architect on a c. 1927 photograph of the property and his 1927 design of the building's recessed third-floor addition. The nomination notes that the property is one of several hundred light industrial buildings constructed in the South of Market neighborhood following the 1906 earthquake and fire. The building was designed for the Metropolitan Furniture Manufacturing Company and served as the company's manufacturing site and wholesale warehouse until the 1940s. Beginning in the mid-1940s a series of tenants occupied the building. The nomination notes that a general contracting and construction firm operated from the site in the early 1950s and a clothing retailer was located there between 1955 and 1970. The building was again occupied by furniture related businesses beginning in the early 1970s through 1991.

The Department agrees that the property is significant under Criterion 3 as an example of a Renaissance Revival style light industrial building. However, the Department does not concur with the determination that the building is not eligible under Criteria 1 (Events) as contributing resource to a potential historic district for the following reasons:

1. The nomination states that although the property was part of the post-1906 earthquake and fire reconstruction it is not eligible for listing under Criterion 1 (Events) due to the loss of integrity of setting. According to the nomination, the overall integrity of 310 7th Street is diminished by the loss or alteration of many of the buildings within the vicinity. The property was identified as a contributing building in the Western SoMa Light Industrial and Residential Historic District materials prepared by Page and Turnbull in 2010. The historic district is significant partly for its "post-quake construction, light industrial development and use, labor, and working-class culture, have shaped the built environment and created an overall unity of light industrial and residential

uses.” The identified period of significance is 1906 to 1936. The subject property was one of 252 contributing buildings identified constructed between 1920-1929 and which retains integrity. This information was reviewed and adopted by the Historic Preservation Commission at its February 16, 2011 hearing. All findings were forwarded to and accepted by the California Office on Historic Preservation.

Recommendation: The Department recommends revising the nomination to include the assessment of the property included in the Western SoMa Light Industrial and Residential Historic District. The nomination should also be revised to include a discussion of why the building is eligible as a contributor to a historic district, but not individually eligible under Criterion 1.

South of Market emerged as a center of the city’s leather community in the 1960s. The neighborhood’s first leather bar, the Tool Box, opened in 1962. By the mid-1960s Folsom Street became the center of the leather scene with the opening of several bars and commercial establishments. The SoMa leather community continued to expand through the 1970s. It would become, according to anthropologist Gayle Rubin, who researched and written extensively on history and development of South of Market leather culture, “one of the most extensive and densely occupied leather neighborhoods in the world.” The leather community continued to thrive through the early 1980s. The AIDS epidemic devastated SoMa and by the mid-80s many of the neighborhood’s leather bars, clubs and businesses had closed.¹ Many of the businesses were replaced during the 1990s and early 2000s by commercial establishments catering to new residents and employees of the numerous technology companies who moved into SoMa, transforming it into a technology center. Today, a smaller, but significant LGBTQ and leather community remains in SoMa with numerous bars, shops, clubs, and organizations located in the neighborhood.

Recommendation: The Department recommends the nomination’s historic context be expanded to include the LGBTQ history of the South of Market neighborhood, in particular the history of the leather community in SoMa. The history of the property should also be revised to include the tenancy of Mr. S Leather, one of the oldest leather businesses in SoMa.

Through its direct association with this significant theme as the location of Mr. S, the building has been recognized as a social heritage resource in *Recognizing, Protecting and Memorializing South of Market LGBTQ Social Heritage Neighborhood Resources*. The leather production and retail facility was originally owned by Alan Selby, a leader in the leather community and prolific fundraiser for AIDS related service organizations and other charities. Selby opened the business in 1979 at 227 7th Street. The *Citywide Historic Context Statement for LGBTQ History in San Francisco* notes that Mr. S was one of four businesses catering to leathermen that opened in San Francisco that year. According to Gayle Rubin, Mr. S has grown to be one of the largest retail and leather production facilities in San Francisco and has developed a national and international presence.² Selby sold Mr. S in the early 1980s. The subject property was Mr. S’s third location and during its occupancy the business underwent a considerable expansion. Although Mr. S’s occupation of 310 7th Street occurred less than 50 years ago, and the building is not the original location of the business, including the discussion of the tenancy of Mr. S provides a broader contextual

¹ Rubin, Gayle, 1998. “The Miracle Mile: South of Market and Gay Male Leather, 1962-1997,” in James Brook, Chris Carlsson, and Nancy J. Peters, eds., Reclaiming San Francisco: History, Politics, Culture, San Francisco, City Lights Books. 255-259.

² Gayle Rubin communication with Planning Department staff, April 14, 2017.

understanding of the property and its place in the LGBTQ history of SoMa, which dates to the early 1960s.

The nomination provides few details on the Metropolitan Furniture Manufacturing Company and additional research on the history of the business is recommended. No information on the founding or closure of the company is provided.

Recommendation: The nomination would benefit from including this information as well as details regarding the type of furniture manufactured, the size of the company, and other relevant information necessary to determine its significance.

The nomination states that no drawings or permits for the original building were located and a c. 1927 photograph is the only source that ties Schwartz to the original design. If additional documentation on the c. 1922 design is not available further detail on how 310 7th Street fits into Schwartz's body of work is necessary. As currently written the nomination does not make a strong case that Schwartz is the original designer. The nomination also does not fully discuss the design or importance of Schwartz's 1927 addition to the building and whether it is considered a character defining feature of the property.

Recommendation: The nomination will benefit for more analysis regarding Mel I. Schwartz's career and significance and conducting further research on his role in the design of the building, including addition. The discussion of his career provides an overview of his work and the types of buildings he designed, but does not argue that Schwartz played a significant or influential role in the history of San Francisco's built environment.

The cover letter includes several statements that do not agree with the nomination. The letter states "310 7th Street remains well-associated with the period and architect Schwartz as a result of its high level of historic integrity." The cover letter also lists the period of significance as 1922-1929 and the subject property is "worthy of individual historic designation to the California Register under Criterion 1 (Events) and Criterion 2 (Architecture)." This is inconsistent with the period of significance, listed as 1922 in the nomination, and eligibility criteria, which is listed as Criterion 3 (Architecture).

Recommendation: Coordinate the materials for clarity for all reviewers and decision-makers. .

ACTION REQUESTED

- Review the completed State of California Department of Parks and Recreation Building, Structure and Object Record Form
- Provide comments on whether 310 7th Street meets the criteria of significance of the California Register; and
- Recommend, or recommend with modifications, or not recommend the nomination of 310 7th Street for listing on the California Register.

BASIS FOR RECOMMENDATION

- The property is eligible for listing on the California Register of Historical Resources under Criterion 3 (Architecture) and may be eligible under Criterion 1 (Events).

RECOMMENDATION: Send resolution of findings recommending that, subject to revisions, SHPO should approve nomination of the property to the California Register

Attachments:

Draft Resolution

Relevant sections of the Western SoMa Light Industrial and Residential Historic District Nomination

State of California Department of Parks and Recreation Building, Structure and Object Record Form

Gayle Rubin, "The Miracle Mile: South of Market and Gay Male Leather, 1962-1997," in James Brook,

Chris Carlsson, and Nancy J. Peters, eds., Reclaiming San Francisco: History, Politics, Culture, San Francisco, City Lights Books.

Gayle Rubin, April 14, 2017 correspondence with Planning Department Staff



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No.

HEARING DATE: MAY 3, 2017

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Reviewed By: Tim Frye – (415) 575.6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE STATE HISTORIC PRESERVATION OFFICER THAT 310 7th STREET, LOT 003 IN ASSESSOR'S BLOCK 3755, BE NOMINATED TO THE CALIFORNIA REGISTER OF HISTORICAL RESOURCES AND THAT, SUBJECT TO REVISIONS, THE OFFICE OF HISTORIC PRESERVATION PROCESS THE CALIFORNIA REGISTER NOMINATION.

PREAMBLE

WHEREAS, On February 9, 2017, Josh Bevan, Architectural Historian/Cultural Resources Planner, Page and Turnbull, forwarded a request to the San Francisco Planning Department (hereinafter "Department") for review and comment on the nomination of 310 7th Street on Lot 003 in Assessor's Block 3755, to the California Register of Historical Resources (hereinafter "California Register").

WHEREAS, Pursuant to the Certified Local Government Agreement between the Office of Historic Preservation (hereinafter "OHP") and the City and County of San Francisco, the Historic Preservation Commission (hereinafter "Commission") is provided with a ninety (90) day review and comment period to provide written comments to the OHP before the State Historical Resources Commission takes action on the above-stated California Register nomination.

WHEREAS, The California Register is the official list of the State's cultural resources worthy of preservation. The California Register's criteria for evaluating the significance of properties were designed to recognize the accomplishments of all peoples who have made a contribution to the State's heritage in the areas of Events, Persons, Design/Construction, and Information Potential. The four

California Register criteria are designed to guide state and local governments and others in evaluating potential entries into the California Register.

WHEREAS, At its hearing on May 3, 2017 the Commission, acting in its capacity as San Francisco's Certified Local Government Commission, reviewed the nomination of 310 7th Street to the California Register.

WHEREAS, In reviewing the nomination, the Commission has had available for its review and consideration reports, photographs, and other materials pertaining to the nomination contained in the Department's case file, and has reviewed and heard testimony and received materials from interested parties during the public hearing on the Project.

WHEREAS, According to the nomination's summary, 310 7th Street is individually eligible for the California Register under Criterion 3 as a distinct example of a Renaissance Revival style, light-industrial building.

WHEREAS, The Commission agrees that the property is significant under Criteria 3; however, the Commission also recognizes that the nomination would benefit from expanding the statement of significance to include the LGBTQ history of the South of Market neighborhood and the tenancy of Mr. S Leather, one of SoMa's oldest leather businesses, at the property. The nomination would further benefit from additional research on the history of the Metropolitan Furniture Manufacturing Company, the original tenant and owner of the property.

WHEREAS, The Commission agrees that the property appears to be a exceptional example of a Renaissance Revival style, light industrial building, the nomination would benefit from further research regarding Mel I. Schwartz's design of the building and additional information on Schwartz's career and the significance of his work.

WHEREAS, Properties listed in the California Register of Historic Places are automatically included in the California Register of Historical Resources and afforded consideration in accordance with state and local environmental review procedures.

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby supports the nomination of 310 7th Street to the California Register, but finds that based on staff analysis the property may be eligible for listing under Criterion 1 (Events) for its association with the light industrial development of the South of Market neighborhood following the 1906 earthquake and fire.

The Commission **further recommends** the nomination is revised to include:

- the tenancy of Mr. S Leather and the LGBTQ history of South or Market;
- additional research on the history of the Metropolitan Furniture Manufacturing Company;
- additional research into Mel I. Schwartz's design of the original building and further assessment of his career.

BE IT FURTHER RESOLVED that, subject to these revisions, the Historic Preservation Commission hereby **recommends** that the property located at 310 7th Street, located on Lot 002 in Assessor's Block 0197, be nominated to the California Register of Historical Resources, and that the Office of Historic Preservation process the California Register nomination.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Recording Secretary to transmit this Motion, and other pertinent materials in the case file 2017-002319OTH to the State Historic Preservation Officer.

I hereby certify that the foregoing Motion was **Adopted** by the Historic Preservation Commission on May 3, 2017.

Jonas P. Ionin
Acting Commission Secretary

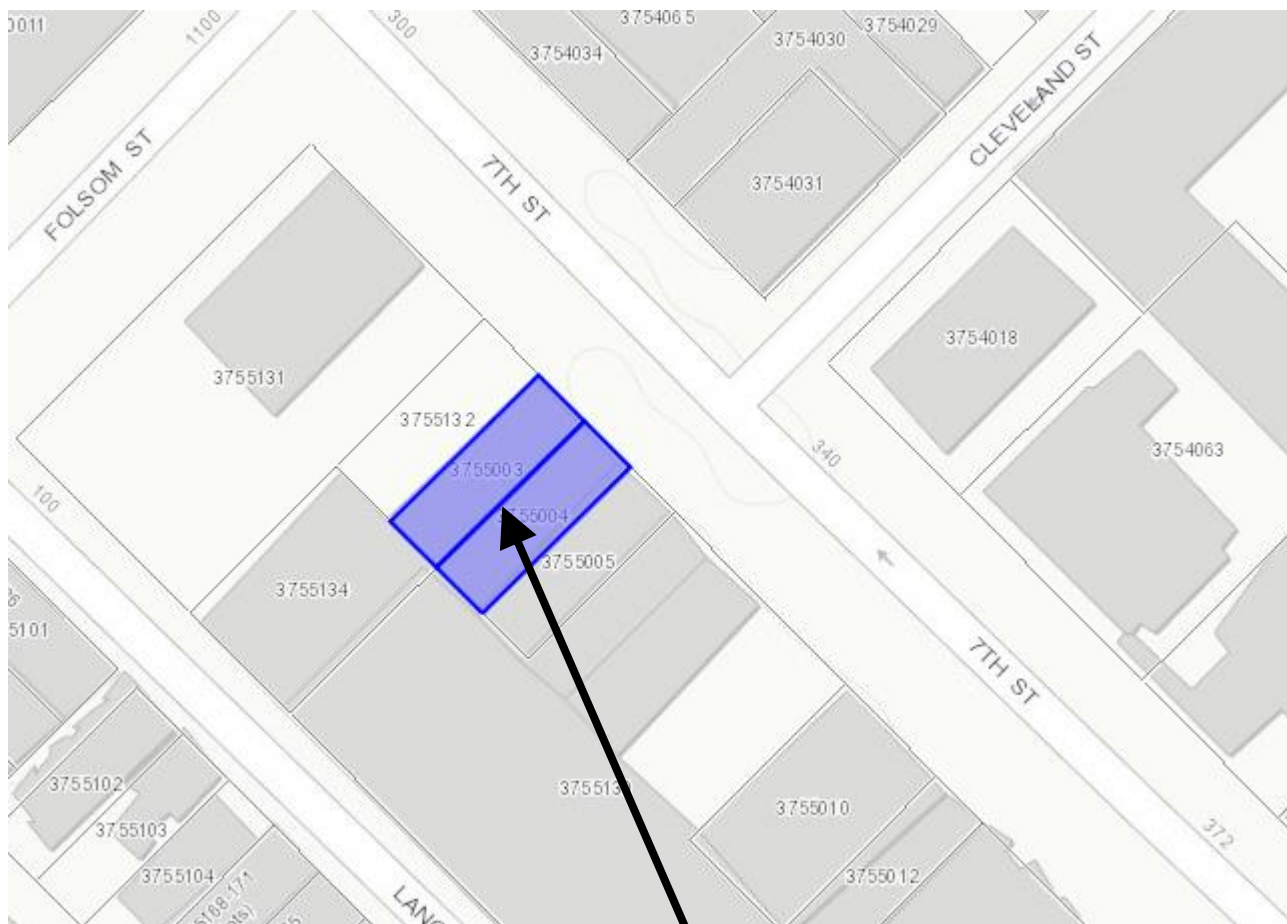
AYES:

NAYS:

ABSENT:

ADOPTED:

Parcel Map

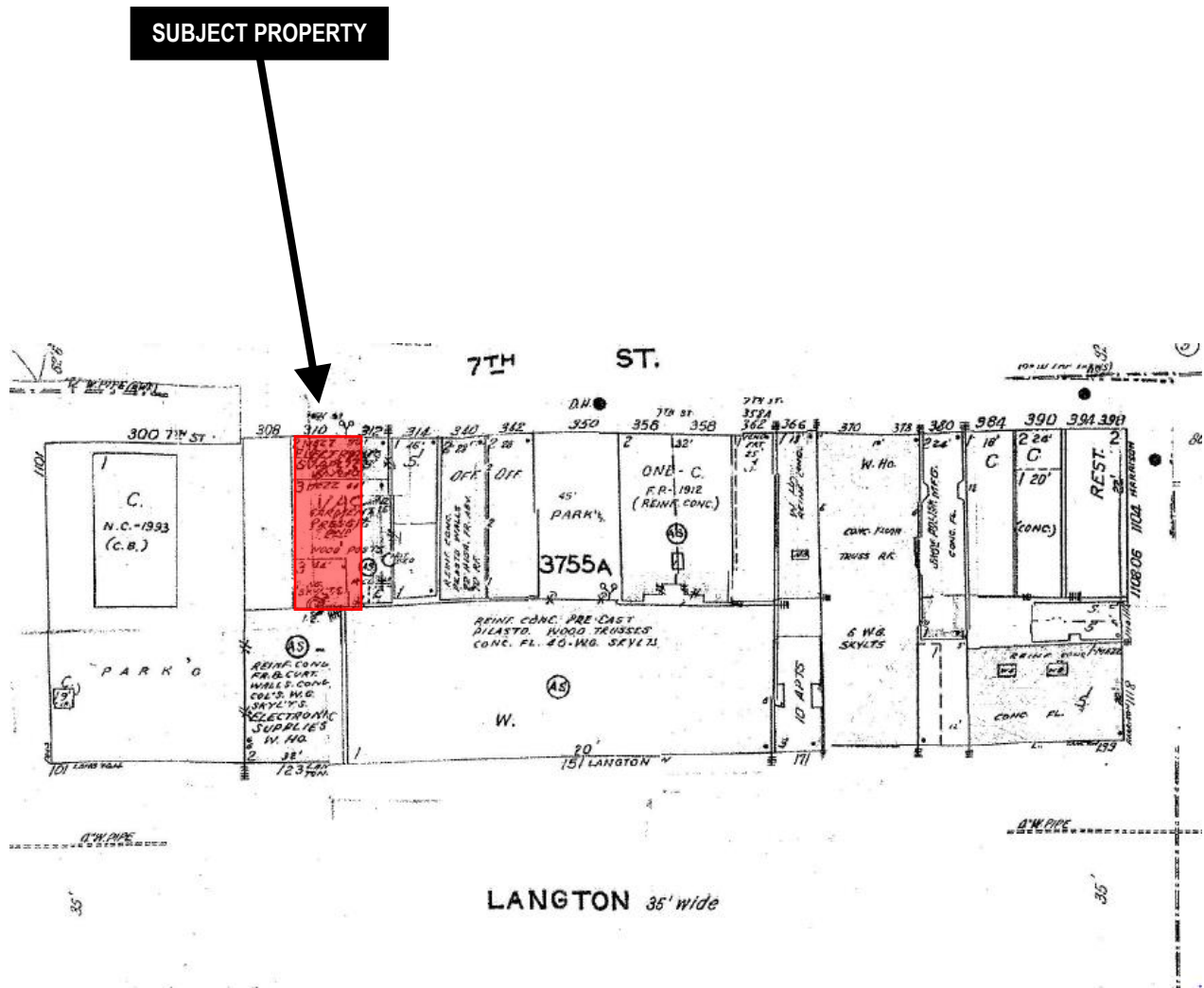


SUBJECT PROPERTY



California Register Nomination
Case Number 2017-002319OTH
310 7th Street

Sanborn Map*

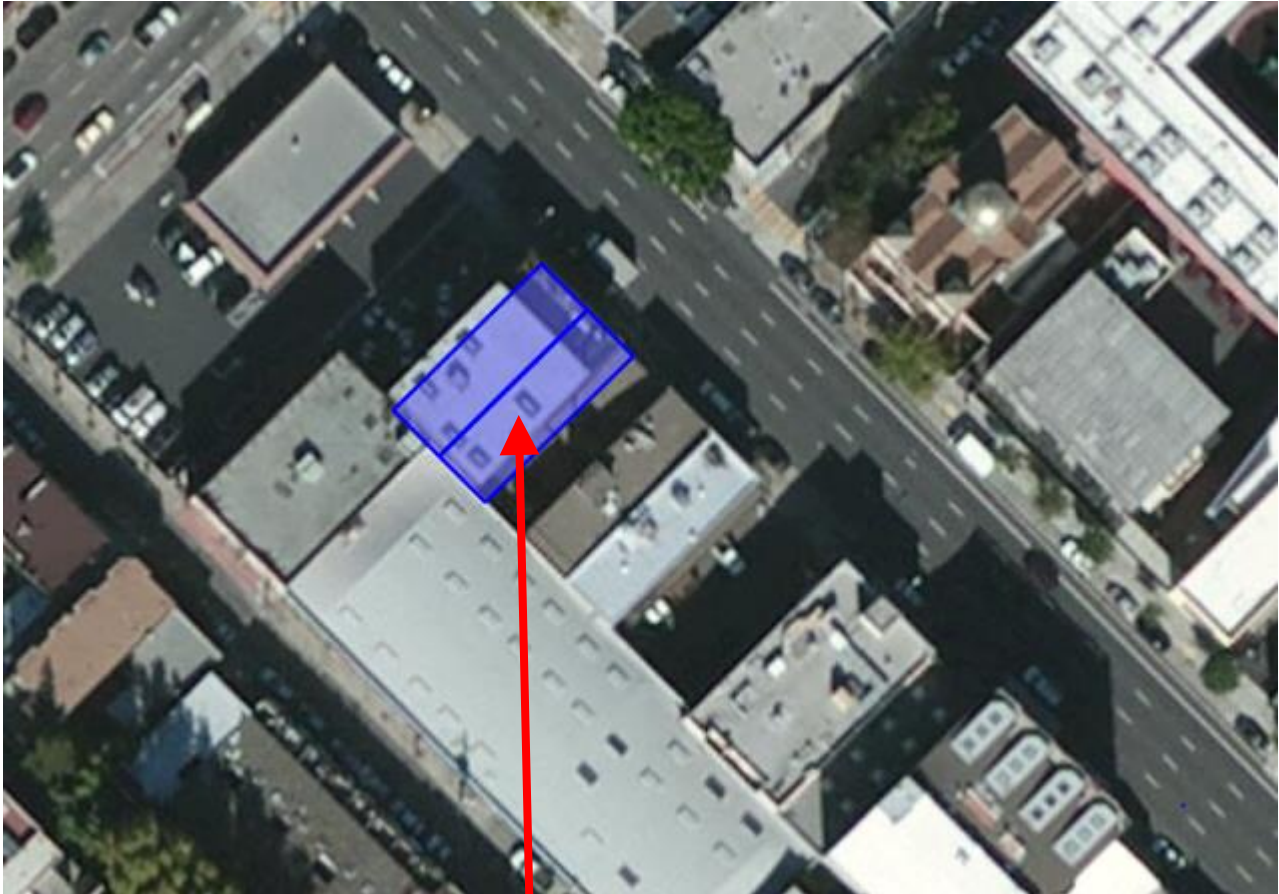


*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



California Register Nomination
Case Number 2017-002319OTH
310 7th Street

Aerial Photo

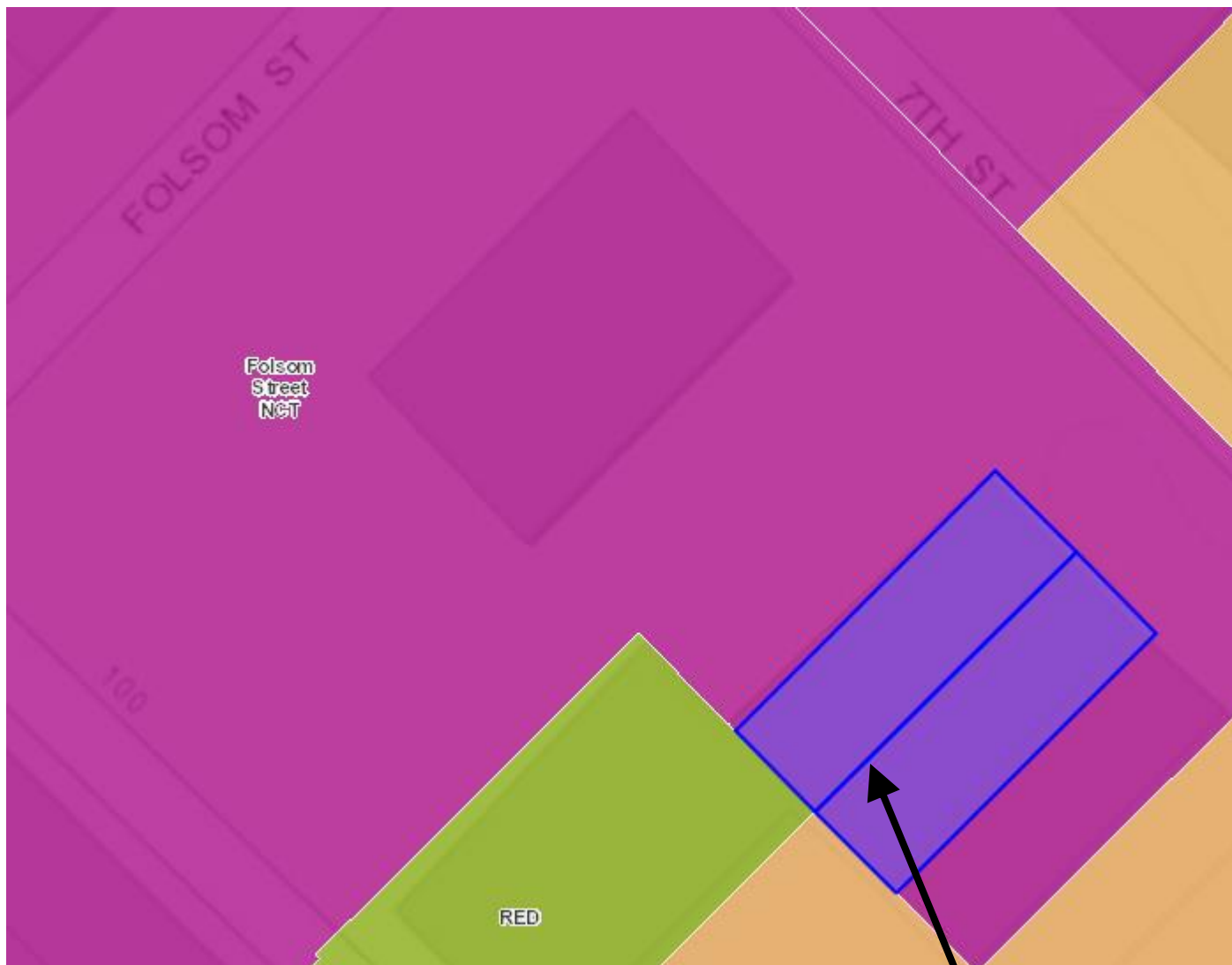


SUBJECT PROPERTY



California Register Nomination
Case Number 2017-002319OTH
310 7th Street

Zoning Map



SUBJECT PROPERTY



California Register Nomination
Case Number 2017-002319OTH
310 7th Street

PAGE & TURNBULL

imagining change in historic environments through design, research, and technology

February 9 2017

Tim Frye, Historic Preservation Office
San Francisco Planning Department
1650 Mission Street, Suite 400
San Francisco, CA 94103
Tel: (415) 558-6378
Fax: (415) 558-6409

RE: 310 7th Street-CRHP Nomination

Dear Mr. Frye,

The attached California Register of Historic Resources Nomination for the building at 310 7th Street was prepared by Page & Turnbull, Inc. in November/December 2016 at the request of the building's owner, Kenneth E. Fulk, II. The California Office of Historic Preservation requires the applicant to send notification of the nomination to San Francisco Planning Department via certified mail with a copy of the nomination and a request for review and comments over a 90-day period. 90 days after notification, the applicant shall forward all completed applications and any comments to the Office of Historic Preservation.

Owner/Applicant:

Kenneth E. Fulk, II
310 7th Street
San Francisco, CA 94103

Consultant:

Page & Turnbull, Inc.
417 Montgomery Street, 8th Floor
San Francisco, CA 94104

Statement of Significance:

310 7th Street is a three-story, light-industrial building constructed c. 1922 during a period of post-earthquake and fires reconstruction in San Francisco's Western SOMA district. The building was designed by notable San Francisco architect, Mel I. Schwartz, in the Renaissance Revival style and originally housed the Metropolitan Furniture Manufacturing Co., Inc. Between 1920 and 1929, Western SOMA experienced a post-First World War building boom as economic recovery occurred nationally. As one of many light-industrial buildings construction throughout the district during that time, 310 7th Street remains well-associated with the period and architect Schwartz as a result of its high level of historic integrity. Originally a two-story light-industrial loft building, alterations in 1925 and addition of a third-story in 1927 by Schwartz augmented the building's initial design, but remain integral aspects of the building's design within its period of significance, 1922-1929. Accordingly, It is the opinion of Page & Turnbull that 310 7th Street rises to a level of historic significance worthy of individual historic designation to the California Register under Criterion 1 (Events) and Criterion 2 (Architecture).

Sincerely,

Josh Bevan

Architectural Historian/Cultural Resources Planner

ARCHITECTURE
PLANNING & RESEARCH
PRESERVATION TECHNOLOGY

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 34 Resource name(s) or number (assigned by recorder) 310 7th Street

P1. Other Identifier:

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County San Francisco

*b. USGS 7.5' Quad San Francisco North Quad. Date: 2015

*c. Address 310 7th Street, San Francisco

City San Francisco

Zip 94103

*e. Other Locational Data: Assessor's Parcel Number(s) 3755/003 and 3755/004

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries.)
310 7th Street is situated on two rectangular lots (each 26 feet wide by 80 feet deep) on the west side of 7th Street, between Harrison (east) and Folsom streets (west). Built c. 1922, as a two-story building with flat, parapeted roof, the building was altered in 1927 resulting in the addition of a setback third story clad in corrugated metal siding with flat roof. 310 7th Street is a brick masonry light-industrial/commercial building designed in the Renaissance Revival style, attributed to architect Mel I. Schwartz. The rectangular-plan building is clad in brick and is capped by a flat roof. The foundation is not visible. The primary façade faces north towards 7th Street and includes a broad central bay flanked by two narrower side bays. Typical fenestration consists of fixed, divided-light steel-sash windows; and round-arched steel-sash windows and steel sash divided-light windows with functioning awning openings related to the ventilation of upper-level industrial spaces originally housed within the building. Terracotta ornamentation surrounds entrances and windows along the primary façade and includes, Solomonic columns with twisted fluting on window mullions; cartouches at the second-story; and highly detailed molded surrounds. Additional architectural details include a corbelled table, cement plaster freize with drop ornamentation, and a pent roof parapet clad in rounded clay roof tiles. Skylights located within the roof of the setback third story provide ambient lighting to various spaces at the first, second, and third stories, including utility/loading shaft spaces toward the rear of the building.

(see Continuation Sheet-Page 2)

*P3b. Resource Attributes: (list attributes and codes) HP2: Single Family Property

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other

P5a. Photo



P5b. Photo: (view and date)
View looking southwest.
November 18, 2016

*P6. Date Constructed/Age and Sources: ☒ historic
c.1922 w/alterations 1925 and 1927.
San Francisco Planning Department
and San Francisco Department of
Building Inspection

*P7. Owner and Address:

Kenneth E. Fulk, II
Ken Fulk, Inc.
310 7th Street
San Francisco, CA 94103

*P8. Recorded by:

Josh Bevan
Page & Turnbull, Inc.
417 Montgomery Street, 8th Floor
San Francisco, CA 94104

*P9. Date Recorded:

November 18, 2016

*P10. Survey Type:

California Register nomination

*P11. Report Citation:

See, B.12 References

*Attachments: ☐ None ☒ Location Map ☒ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record
☐ Artifact Record ☒ Photograph Record ☒ Other (Building Permits)

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 2 of 34

Resource Name or # 310 7th Street

*Recorded by Page & Turnbull, Inc.

*Date November 18, 2016

☒ Continuation ☐ Update

***P3a. Description (continued):**

Note: The subject building faces northeast. For the purposes of architectural description, the building's primary façade, fronting 7th Street, will be referred to as the north façade. Additional façades will be described with respect to this orientation.

Primary (north) Façade

The primary (north) façade is divided into three bays (**Photo P5a, pg. 1**). The building's original cement plaster water table is extant, although it has been painted over. Otherwise, much original detail remains along the primary façade (**Figure 1**). The three bays at the first story contain a series of shoulder-arched openings with terracotta surrounds, creating the visual effect of a continuous arcade. The eastern bay of the first story is a vehicular entrance with roll-up steel door. The central bay of the first-story contains three steel-sash, divided-lite windows. These windows are separated by brick mullions that are clad on the exterior with terracotta resembling Solomonian (twisted) columns with composite capitals placed directly below the imposts of each arch (**Figure 2**). The western bay contains the building's main entry comprised of a glazed door flanked by plate glass side lights, underneath a transom with eight lites separated by steel muntins (**Photo P 5a and Figure 3**). A corbelled table that originally contained painted signage for the Metropolitan Furniture Manufacturing Company, Inc. is located between first and second stories. This table corresponds to the interior mezzanine level (**Photo P5a**).

At the second story of the primary façade, the eastern bay contains a fixed, steel-sash divided-lite window with ornate terracotta surround, sill, and inset terracotta tiles with floral motifs above the window head. The window is divided vertically into four equal sections by steel mullions. Each section contains eight lights divided by steel muntins. The central bay contains a bank of five, round-arched windows with ornate terracotta surrounds, sill, and mullions resembling Solomonian columns. Each window is divided vertically by a central muntin into two single lights beneath an arched transom light. This results in the effect of a glazed arcade. The western bay is identical in fenestration to the eastern bay. Four evenly-spaced terracotta cartouches are placed above the central bay's grouping of round-arched windows and are vertically aligned with the four centralmost mullions. Above the second story, a cement plaster frieze with drop detailing is placed beneath a pent roof parapet clad in clay roof tiles (**Photo P5a, Figure 4 and Figure 5**). The third story of the building is set back from the lower two stories at the primary façade, accommodating a terrace with wood decking behind the parapet. The western bay and eastern bay of the third story façade each feature one steel-sash divided-light window with an operable central awning light. The central bay contains a pocket door to access the building's interior (**Figure 6**).

East Façade

The east façade of the subject building abuts the one-story neighboring building and is visible from the second story upward. The second story is clad in brick and contains five fixed, steel-sash segmental-arched windows. At the third story, the east façade contains two steel-sash, divided-light windows. The four centralmost lights within these windows are grouped in a functioning, awning opening (**Figure 7, Figure 8 and Figure 9**).

Rear (South) Façade

The rear façade abuts, and is attached to neighboring properties at 123 Langton Street and 340 7th Street resulting in portions of the second and third stories remaining visible. The easternmost portion of the second story contains one steel-sash window. All exposed portions of the rear façade are clad in corrugated metal siding.

West Façade

The west façade faces a parking lot along its entire extent. The first level of the west façade is clad in brick. While the first level has no openings currently, several remaining segmental brick arches indicate that past openings were infilled at these locations. These arches appear to be those mentioned in a 1927 building permit that were filled around the time the third-story addition was constructed. The arches may have corresponded to a mezzanine level interior space that once extended to the front of the building (**Figure 11**).¹ (**Photo P5a and Figure 12**). At the second story, the southern half of the west façade contains three standard steel-sash windows. The third story contains four steel-sash windows; one is located at the northern end of the façade, and the remaining three are grouped in the southern half of the façade. Structural tie backs are visible along the west façade at the mezzanine level, second story, and third story.

¹ Building Permit 160457, San Francisco Department of Building Inspection.
DPR 523L

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 3 of 34

*NRHP Status Code 7

*Resource Name or # 310 7th Street, San Francisco, CA

B1. Historic name: Metropolitan Furniture Manufacturing Company, Inc. Building

B2. Common name: none

B3. Original Use: Furniture Manufactory and Showroom

B4. Present use: Professional Services and office

*B5. Architectural Style: Renaissance Revival

*B6. Construction History: c.1922 w/alterations 1925 and 1927. San Francisco Planning Department and San Francisco Department of Building Inspection (see Continuation Sheet-Page 7)

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: n/a Original Location: n/a

*B8. Related Features: None

B9a. Architect: Mel I. Schwartz, San Francisco, CA

b. Builder: Industrial Construction Co., San Francisco, CA

*B10. Significance: Theme Light-Industrial and Residential Development Area SoMa, San Francisco

Period of Significance 1922 Property Type Light-Industrial/Commercial Applicable Criteria 1 (Events) and 3 (Architecture)

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity)

Summary of Significance

Built in 1922, the subject building appears eligible for individual listing to the California Register of Historical Places under Criterion 3 (Architecture) as a distinct example of a Renaissance Revival style, light-industrial loft building with a period of significance of 1922. The subject building was one of hundreds of light-industrial buildings constructed in San Francisco's South of Market Area (SoMa) in the 1920s that are associated with the area's recovery and reconstruction following the major earthquake and fires of 1906. The building's design is attributed to San Francisco-based architect, Mel I. Schwartz. Schwartz's design resulted in an artistically-refined light-industrial loft building combining its primary use as a manufactory with a secondary use as a wholesale furniture warehouse. The building retains a high level of historic integrity relating to its original design, materiality, craftsmanship, and overall architectural significance and association with architect Schwartz. (see continuation sheet)

B11. Additional Resource Attributes: (List attributes and codes)

HP-6/HP-8

*B12. References:

See continuation sheet.

B13. Remarks:

Zoning: NCT-Folsom Street Neighborhood Commercial Transit

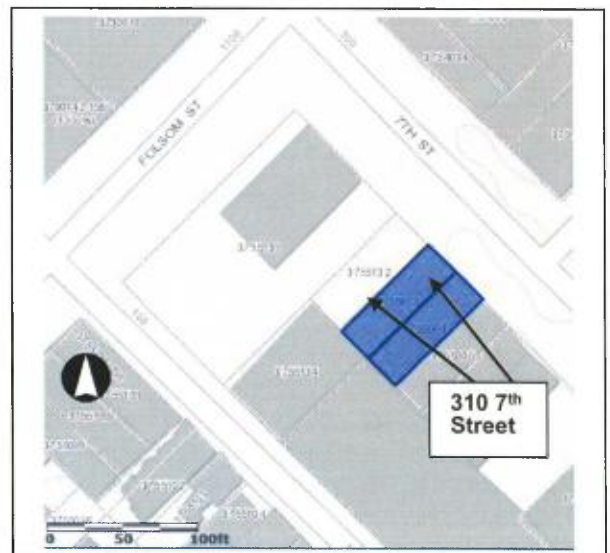
SF Planning Department Historic Resource Status: A-Historic Resource Present

South of Market Area Historic Resource Survey (2011) Survey Rating 3D-Appears eligible for NR as a contributor to a NR eligible district through survey documentation.

*B14. Evaluator: Josh Bevan, Page & Turnbull, Inc.

*Date of Evaluation: 29 November 2016.

(This space reserved for official comments.)



State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____

HRI # _____

Trinomial _____

Page 4 of 34

Resource Name or # 310 7th Street

*Recorded by Page & Turnbull, Inc.

*Date November 18, 2016

☒ Continuation ☐ Update

***B6. Construction History (continued):** (See attachments for copies of Building Permits)

310 7th Street is listed by the San Francisco Planning Department as being constructed in 1922. While original plans and permits for the building were not recovered at the San Francisco Department of Building Inspection,² a c. 1927 photograph of the building notes that architect Mel I. Schwartz was responsible for the building's design (**Figure 13**). The building underwent alteration in 1925 and received a setback, third-story addition in 1927 by architect Mel I. Schwartz. Plans for the 1927 addition indicate that several arched openings were filled in along the building's perimeter; these likely refer to the infilled segmental arched window openings along the west façade at mezzanine level (**Figure 11 and Figure 12**). After 1927, only interior changes in the form of wall or partition construction are listed in permit records. Reroofing completed in 1995 does not appear to have altered any historically significant fabric within the building or along its exterior. Multiple interior alterations were undertaken in the 1970s to adapt spaces to the needs of various tenants who operated furniture-related companies.

***B10. Significance (continued):**

SoMa Prior to 1906

Prior to the 1906 earthquake and fires, SoMa was an industrial area comprising a large number of wood-frame residential buildings including hotels, boarding houses, flats, and detached houses. In the decades following the Civil War, the area developed around a combination of maritime and industrial businesses. Warehouses and light-industrial plants followed in the 1880s as dense residential growth attested to the area's emergence as San Francisco's industrial hub.³ By the turn of the 20th century, several ethnic enclaves including Irish, Swedish, German, Japanese, and Jewish were established in SoMa. The district was devastated by the 1906 earthquake and fires, which were fueled by gas main breaks and resulted in large-scale destruction and the highest death toll of any district in the city.⁴

During the post-1906 period of earthquake reconstruction, spanning the years 1906-1929, SoMa assumed its dominant physical character of low- and mid-rise masonry loft buildings and associated enclaves of frame dwellings and residential hotels. Residential uses, once prominently featured throughout SoMa, were confined to large residential hotels built along Mission, Howard, and 6th streets, and frame flats built along narrow interior alleys in the southwestern part of the neighborhood.⁵ During the immediate post-quake period of 1906-1913, insurance settlements led to the construction of new, and in some cases reconstructed, light-industrial buildings such as stables and warehouses. This initial reconstruction period was followed by economic recession through World War I, which largely halted progress.

Light-Industrial Development in SoMa Post-1906

The process of recovery for San Francisco was extensive, necessitating not only the demolition of ruined structures and removal of debris, but also the settlement of insurance claims, resolution of outstanding title concerns, and acquisition of building permits for new construction. In many ways, SoMa was uniquely affected by the earthquake and lingering uncertainty over its historical patterns of development, which delayed reconstruction longer than many other areas in San Francisco. Unlike certain parts of the city that were reconstructed quite rapidly after the 1906 earthquake, such as North Beach, locations within SoMa took a decade or longer to fully recover.⁶

Many of the earliest buildings built in SoMa prior to 1906 were livery stables, storage yards, or other lightweight frame buildings that could be easily dismantled or moved. In 1905, lots 3 and 4 of city block 3755, the site of the subject building, were occupied by a one-story frame dwelling and adjacent wagon house. It appears these buildings were destroyed as a result of the 1906 earthquake and fires and thus do not appear on 1913-1915 Sanborn fire insurance maps. By 1915, the subject parcels included a vacant lot (lot 3) and a one-story shed structure at 312 7th Street (lot 4-Owned by

² San Francisco Planning Department, *San Francisco Property Information Map*, propertymap.sfplanning.org.

³ Page & Turnbull, Inc., *Historic Context Statement: South of Market Area, San Francisco, California*, (San Francisco: Page & Turnbull, Inc., 2009), 30-42.

⁴ Page & Turnbull, Inc., *Historic Context Statement: South of Market Area, San Francisco, California*, 5.

⁵ Sanborn Fire Insurance Company, *Fire Insurance Maps for San Francisco, California: 1899-1900 and 1913-15*.

⁶ See, Page & Turnbull, Inc., *Historic Context Statement: South of Market Area, San Francisco*, 48; and San Francisco Relief and Red Cross Funds Corporation, *Department Report of the San Francisco Relief and Red Cross Funds Corporation* (San Francisco: March 19, 1907), 20.

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Louis Abrams since c. 1906).⁷ The 1915 map shows the block was roughly 50% vacant at the end of the initial redevelopment stage between 1906 and 1913, as San Francisco encountered the early years of recession leading up to World War I (**Figure 14 and Figure 15**).

Following removal of earthquake debris, many owners erected temporary buildings on their properties until they could obtain insurance settlements or determine their long-term plans. In the early 1920s, however, construction rebounded to coincide with a nationwide, postwar real estate boom. During this period, industrialists and developers constructed hundreds of reinforced concrete or brick, two- and three-story industrial loft buildings on the remaining empty lots, largely building out SoMa by 1929.⁸ Widespread changes in construction type signaled a heightened awareness of past destruction and an attempt to ensure greater permanence for new buildings. Additionally, structures constructed of concrete provided the added industrial benefit of uninterrupted workspaces, as found in 310 7th Street's open upper-level spaces.

310 7th Street is one of twenty-two light-industrial or residential buildings constructed in SoMa in 1922, anticipating the postwar building boom's peak years between 1923 and 1926.⁹ A comparison of fire insurance maps dating from 1920 and 1950, and aerial photography completed in 1938, reveals that the 300 block of 7th Street was still taking shape following World War I, but had largely been filled in by the dawn of World War II. By 1950, the block including 310 7th Street contrasted starkly with its earlier iterations prior to 1920 as the largely residential block had completely evolved into a light-industrial area. Gone were remnants of frame buildings from the turn of the twentieth century, replaced by sturdy reinforced buildings now associated with SoMa's earthquake recovery in the years prior to the Great Depression (**Figure 16, Figure 17, and Figure 18**).

Light-Industrial Architecture in SoMa

Industrial buildings predominated in SoMa as redevelopment took hold between 1906 and the early 1930s. Several types of industrial buildings were constructed throughout the area including: small-scale, multipurpose light-industrial buildings, typically of brick or concrete; masonry warehouses found proximal to the waterfront; and light-industrial loft buildings as found at 310 7th Street.¹⁰ Light-industrial lofts are typically located closer to downtown and combine commercial and industrial design aspects that relate to a variety of purposes including light-manufacturing, warehousing, and wholesale distribution—often with ancillary commercial or retail space on the first floor.¹¹ These characteristics are readily associated with 310 7th Street and its original use.

Light-industrial loft buildings separated retail or wholesale uses on the first floor, and manufacturing and storage on open-plan upper floors designed to carry heavy loads. Many loft buildings were situated with frontage to a public, primary street and an alley or side street that provided a secondary entry. Loft buildings in SoMa were commonly designed in styles including Classical Revival and Renaissance Revival that refined the appearance of industrial buildings along street-facing façades. 310 7th Street typifies such a loft building in its Renaissance Revival styling. The building's primary façade maintains a symmetrical composition that incorporates an automobile accessible loading bay on its east side, a central display bay, and public entry bay on its west side. Steel-sash industrial windows are further refined with ornate terracotta surrounds, sills, and inset motifs above window heads resulting in a refined public façade. The building's terracotta roof tiles along its pent roof parapet are also common to the Renaissance Revival style.

⁷ Sanborn-Perris Map Company, *Fire Insurance Maps of San Francisco, California*, Published 1899-1905 and 1913-15, (New York: Sanborn-Perris Map Company). See also, David Rumsey Map Collection, <http://www.davidrumsey.com/blog/2011/6/27/pre-earthquake-san-francisco-1905-sanborn-insurance-atlas>. Accessed 21 November 2016.

⁸ Page & Turnbull, Inc., *Historic Context Statement: South of Market Area, San Francisco, California*, 5.

⁹ Ibid, 40.

¹⁰ Page & Turnbull, Inc., *Historic Context Statement: South of Market Area, San Francisco, California*, 92.

¹¹ Ibid, 92.

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Date:	Permit Appl. #	Owner Listed	Architect/Contractor	Description of Work
27 May 1925	139331	Louis Abrams	A. Renaud	Remove brick wall and substitute steel girder.
30 April 1927	160457	Louis Abrams	Mel I. Schwartz	Remove brick firewall and add 1 story as per plans and specifications.
2 May 1972	408928	Robert Lutler (agent of owner)	N/A	Interior partitions
8 February 1973	418008	Calvin Interiors (lessee)	Stuart Sauter Co.	New tubular frames and canvas covered awning for entrance
23 February 1973	418567	Furniture Gallery	N/A	Temporary partitions for display purposes
16 September 1977	7708826	N/A	Rosall Construction	Build a wall 14' high, 45' long- Finish two office[s]. 2x4 studs and 5/8" [sheet]rock.
7 August 1981	8106605	Robert Morry, Inc.	San Francisco Neon Co.	Lighting and desk installation
22 August 1991	9112783	Leonard Biss	N/A	Parapet Bracing
3 February 1995	09501484	Leonard Biss	North Cal Roofing	Replace built-up roof covering; apply one layer of base with 1 1/2" simplex nails.

Mel I. Schwartz, Architect

The work of architect Mel I. Schwartz is most often associated with, but certainly not limited to, the design of auto garages in San Francisco between c. 1914 and the late 1920s. Schwartz was a partner in the firm of [Samuel C.] Heiman & Schwartz between 1914 and 1919 before he shifted to individual practice.¹² By the time he was commissioned to design 310 7th Street c. 1922, Heiman & Schwartz completed the designs of a string of auto garages at 1650, 1660, 1670 Pine Street (1917). The garages are contributing buildings in San Francisco's Pine Street Auto Shops Historic District.¹³ Several residences designed by Schwartz were featured in publications and advertisements in architectural journals such as *Architect & Engineer* and *Western Architect & Engineer*. These included a 1920 two-story frame and stucco office building and apartments for Dr. Albert Abrams (no known relation to Louis Abrams) at 2151 Sacramento Street, and the residence of Mr. Louis Anixter near 22nd and Lake Streets (1930).¹⁴ Schwartz's residential designs typically featured symmetrical façades drawing on a Beaux-Arts influence with Classical or Renaissance ornamentation. His garage designs, however, appeared relatively restrained in terms of ornament, but reliant upon the Beaux-Art and Classical cues that many garage designers gravitated towards in San Francisco in the early 20th century. Both with partner Heiman and individually, Schwartz was one of several San Francisco architects who carried Beaux-Arts classicism from prior apartment building design into the realm of the auto garage.¹⁵ 310 7th Street appears to be a design completed by Schwartz during the prime of his individual career, with a relatively high degree of overall architectural and material quality. The building's streetfront composition reflects the commonality of primary central bays flanked by secondary bays found in so many garages of the time, including Schwartz's own work. Additionally, the building's original use as a manufactory and wholesaling warehouse is well represented by a combination of an open utilitarian plan and ornate details that lend a higher level of esteem to the building than a more restrained industrial factory loft may have.

¹² William Kostura, DPR Form April 2010, "Pine Street Auto Shops Historic District," 4-7.

¹³ Ibid, 4-7.

¹⁴ See, "Architect Schwartz Busy," *Western Architect and Engineer* (San Francisco: McGraw-Hill Company of California, July 1920), 114; and, "Clay Products of Distinction," *Architect and Engineer* June 1930, 131, respectively.

¹⁵ Mark D. Kessler, *The Early Public Garages of San Francisco: An Architectural and Cultural Study, 1906-1929*, (Jefferson, NC: McFarland & Company, 2013), 147-148.

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Ownership and Occupant History

310 7th Street is situated on two parcels acquired separately by furniture manufacturer Louis Abrams between c. 1906 and 1918. Abrams was listed as owner of lot 4 (containing the eastern half of 310 7th Street) in 1906.¹⁶ Abrams retained ownership of lot 4 after the 1906 earthquake, despite the loss of the two-story frame dwelling that was situated on the lot. In 1914, Abrams and his wife Fannie conveyed ownership of the parcel to each other, perhaps as the former dwelling was cleared and insurance claims assessed.¹⁷ On 24 April 1918, Nora T. Moynihan conveyed lot 3 to Tillie Linsey, Louis Abrams' daughter, and secretary-treasurer for Abrams', Metropolitan Bedding Manufacturing Co. (MBM); the business was located nearby at 444 6th Street. On September 10, 1918, roughly six months after her acquisition of the lot, Tillie Linsey conveyed title to her father.¹⁸ By 1920, MBM relocated to 1017 Folsom Street, just one block northeast of present-day 310 7th Street. MBM changed its name to Metropolitan Furniture Manufacturing Co., Inc. (MFM) in 1922, according to city directories. The company's listed address, however, remained at 1017 Folsom until 1928. Presumably, Abrams maintained an office at 1017 Folsom until a third-story office space was added to his light-industrial manufactory at 310 7th Street in 1927. Furthermore, a 1925 building permit for alterations at 310 7th Street names Abrams as owner, dating the building's construction between 1920 and 1925. The San Francisco Planning Department lists a construction date of 1922.¹⁹

Abrams and his wife maintained ownership of 310 7th Street through the 1930s, despite Abrams' retirement from MFM in the mid 1930s. Abrams passed away in May 1948, resulting in the division of his real estate holdings in 1950 to his son Joseph R., part-owner Zelda Heumann (wife of Armand Heumann, a former employee of Abrams), Minnie Passer (wife of Simon Passer, a former employee of Abrams), and Zabelle Linsey (Abrams' granddaughter).²⁰ Between the mid-1940s and 1953, 310 7th Street was owned by Abrams and his heirs and former employees, but was occupied by tenants not related to furniture manufacturing, including GPW Jensen & Sons, a Bay Area general contracting/construction firm. Between 1955 and 1970, city directories listed Gay Shops of California, a women's clothing retailer, as tenant.

In 1973, part-owner Minnie Passer died, which resulted in the division of her interest in 310 7th Street (lots 3 and 4) to her son Richard J. Passer; Sylvain M. Heumann (Armand Heumann's son and brother of furniture designer Jules Heumann); and Zabelle Linsey.²¹ In the two years prior, 310 7th Street was listed as vacant. In 1973, these owners sold their interest to a new ownership group that returned 310 7th Street to a furniture-related use with tenant, Imperial Furniture Company. In 1981, 310 7th Street again changed hands as the new owners, Leonard N. Biss and Gloria R. Biss; Robert and Jean Dessausse; Andre P. and Beverly C. Friant took title.²² In the 1980s, ownership shifted to Leonard Biss, Gloria Biss, and Robert Morry, Inc., coinciding with the building's use as the headquarters for Robert Morry, Inc., another furniture-related business. Leonard and Gloria Biss remained owners of the property between March 1989 and October 1991, when title was conveyed to Gloria R. Biss and Leonard N. Biss, Jr. as trustees. Thereafter, the property was subject to a series of reconveyances before being sold to current owner, Kenneth E. Fulk, II in 2007.²³

Evaluation of Significance

310 7th Street is not currently individually listed in the National Register of Historic Places (National Register) or the California Register of Historical Resources (California Register). The building appears in the California Historical Resources Information System (CHRIS) with a rating of 3D (Appears eligible for NR as a contributor to a NR eligible district through survey evaluation) as a result of a 2009 reconnaissance survey by Page & Turnbull, Inc. which was included

¹⁶ *Map Book: 100 Vara Survey: Official Map of the Subdivision of the City and County of San Francisco, also known as the 100 Vara Survey*, City and County of San Francisco, Office of the Assessor-Recorder (San Francisco: 1905 with updates), 231. See also, Sanborn-Perris Map Company, *Insurance Maps of San Francisco, Vol. II*, (New York: Sanborn-Perris Map Co., 1899-1905).

¹⁷ Real Estate Sales Ledgers, 1914-1999, City and County of San Francisco, Office of the Assessor-Recorder.

¹⁸ Ibid.

¹⁹ Building Permit Application-Alteration #139331, San Francisco Department of Building Inspection. 27 May 1925.

²⁰ Real Estate Sales Ledgers, 1914-1999, City and County of San Francisco, Office of the Assessor-Recorder.

²¹ Ibid.

²² Ibid.

²³ San Francisco Planning Department, San Francisco Property Information Map, Recorded Documents on File for 310 7th Street (3755/003 and 3755/004), Accessed 21 November 2016.

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among other surveyed properties in the *South of Market Area Historic Resource Survey*, completed for the San Francisco Planning Department in 2011.

Criterion 1 (Events)

310 7th Street does not appear eligible for listing in the California Register under Criterion 1 (Events). Although 310 7th Street was constructed during SoMa's post earthquake recovery, the building has not retained integrity of setting due to notable changes in the fabric within the vicinity of the building. Many buildings in the immediate area have been heavily altered or replaced since 310 7th Street's construction, diminishing the area's overall historic integrity. Therefore, the building does not appear to contribute to a potential historic district associated with such a context.

Criterion 2 (Persons)

310 7th Street does not appear eligible for listing on the California Register under Criterion 2 (Persons). The building's original owner, Louis Abrams, is most readily associated with the development of the Metropolitan Furniture Manufacturing Company between 1905 and the 1930s. Abrams or his heirs were owners or part-owners of 310 7th Street between from 1918 to 1973. Despite long-term family ownership, MFM's growth as a family-owned and operated business was tied to other buildings besides 310 7th Street. None of the owners associated with 310 7th Street have contributed to the history of San Francisco, California, or the United States to a level that supports listing under Criterion 2.

Criterion 3 (Architecture)

310 7th Street is eligible for listing in the California Register under Criterion 3 (Architecture). 310 7th Street is a well-intact example of a Renaissance Revival style, light-industrial loft building representative of a common building type associated with redevelopment in SoMa between 1920 and 1929. San Francisco-based architect, Mel I. Schwartz, designed 310 7th Street as a furniture manufactory and warehouse for founder and president of MFM, Louis Abrams c.1922. Light-industrial loft buildings constructed contemporaneously were most often rectangular in plan, and filled their entire parcel(s), with primary façades facing the street and in some cases a secondary façade facing an alley. The multipurpose use of these buildings combined industrial utility and structural strength with refined styling that exuded high artistic and architectural values and provided an alluring presence to the public along the primary streetfront. 310 7th Street embodies these characteristics of light-industrial loft buildings, retaining its integrity of design. Further, integrity of material and craftsmanship have been retained as character-defining details such as steel-sash windows, highly-decorative window surrounds, pent roof parapet, and terracotta roof tiles remain. Thus, enabling the building to exemplify the application of the Renaissance Revival style to light-industrial buildings of the early 20th century. The building's balanced composition along its primary façade and integration of ornate terracotta detailing around façade openings showcases architect Mel I. Schwartz's blending of utility and refinement that, along with contemporary architects of industrial buildings, was integral to the emergence and predominance of high-style industrial buildings constructed throughout SoMa between 1906 and the early 1930s.

Architect Mel I. Schwartz was a relatively well-known architect in San Francisco throughout his career during the early 20th century. Schwartz designed several auto garages in San Francisco, mainly as a partner in the firm of Heiman & Schwartz between 1914 and 1919, and also made notable contributions beyond auto-oriented design through several residential commissions. 310 7th Street is unique among Schwartz's known designs in San Francisco in that its building typology diverged from more common work of Heiman & Schwartz and Schwartz individually.

Criteria 4 (Information)

This property was not fully assessed for its potential to yield information important in prehistory or history, per California Register Criterion 4 (Information Potential) as this criterion is typically reserved for archaeological resources evaluation.

Summary of Significance

310 7th Street appears eligible for individual listing to the California Register of Historical Places under Criterion 3 (Architecture) with a period of significance of 1922. The building retains a high level of historic integrity concerning its design, materials, and characteristics of workmanship associated with the Renaissance Revival architectural style and light-industrial loft buildings and retains integrity enabling its association with architect, Mel I. Schwartz.

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Character-Defining Features

Rectangular Plan with open loft spaces	The building's plan is common to light-industrial loft buildings, providing flexible floor space for manufacturing and warehousing uses.
Massing	The building combines a two-story rectangular volume and a one story, set back third story volume that provide separate spaces and levels for varying uses associated with multipurpose light-industrial buildings of the same era of construction. Most light-industrial loft building in SoMa are contained in a rectangular volume that occupies the entirety the lot or lots the building is situated upon.
Symmetrical Primary Façade	The building's primary, street facing façade provides a refined public face for the the industrial building while providing separation of garage/loading entry bay, central display bay, and a public entry bay.
Renaissance Revival Detailing	Terracotta ornamentation surrounds windows and openings along the primary public façade of the building and emphasizes the common theme of industrial buildings displaying highly artistic character during the subject building's era of construction.
Steel-sash Industrial Windows	Several varieties of steel-sash industrial windows are located throughout the building and correspond to uses of each space. The most utilitarian of windows are located on secondary façades and do not feature the same ornamentation as those on the primary façade.
Parapeted Roof	The building's parapeted roof remains intact along the primary façade and is detailed with terracotta roof tiles and a cement plaster frieze with drop detailing.
Brick Cladding	The building's brick structure and exterior cladding are typical of light-industrial building construction.
Arched Openings along Primary Façade	The building's arched openings are common to the Renaissance Revival style and retain their terracotta detailing.
Corbelled table at mezzanine level	The corbelled table along the primary façade once contained signage for the Metropolitan Furniture Manufacturing Co., Inc.

Evaluation of Integrity

310 7th Street retains a high level of historic integrity. Alterations in 1925 and 1927 resulted in the removal of a limited amount of original fabric, and most importantly the addition of an extant, third-story set-back volume. The third-story addition in particular corresponded to the need to adapt the space to the needs of MFM, a company that in 1927 had continued to expand its furniture manufacturing and wholesaling business. Additional alterations to interior spaces including the addition and removal of partitions and select window openings along the west façade have not detracted from the building's overall design as a three-story, rectangular plan, light-industrial building with mezzanine level and have not removed affected the building's character-defining features that convey the building's historic significance.

Location

310 7th Street retains integrity of location as it remains in its original location along the west side of 7th Street.

Setting

310 7th Street does not retain integrity of setting along the south side of 7th Street. At the time of the building's construction c. 1922, 310 7th Street was flanked by buildings to its east and west and abutted an adjacent building to its south. 310 7th Street is currently adjacent to a parking lot at its west that does not associate with the building's era of construction. Additionally, buildings in the vicinity of 7th and Folsom remain in most cases of similar scale and massing relative to their historic setting, but the area in general does not retain a light-industrial setting or feeling.

Design

310 7th Street retains integrity of design as the building's rectangular plan, fenestration along its primary façade, and original ornamentation remain well-intact and provide reference to the building's earliest and longest lasting iteration c. 1927. Key, extant features include the primary façade's composition and ornamentation that connect

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to the building's presence as an light-industrial building with an highly-ornamented public face. The building's fenestration along its primary façade provides both display and light penetration to industrial and wholesaling spaces that speaks to the buildings original use. Original ornament in the form of intricate terracotta cladding around windows, entryway, and the garage bay add a sense of refinement to the building that continues to define its position along 7th Street. Select windows along the primary façade and at several locations throughout the building retain original awning-opening panes designed to ventilate industrial spaces. These industrial windows combine with extant skylights to recall the need for ambient lighting within the building and also correspond to various former locations within the building that held specific purposes or functions including stairways, elevator/lift shafts, and working spaces.

Materials

310 7th Street retains material integrity. The building's historic materiality is well intact, especially along its primary façade. The building is able to remain associated with its era of construction through materials including: terracotta ornamentation surrounding windows and entries at the primary façade, terracotta roof tiles; steel-sash windows throughout the property; brick cladding as the primary exterior material. In comparison to the historic photo provided, the building appears to show little alteration aside from main entry door arrangement and the absence of a plaster cement water table.

Workmanship

310 7th Street retains integrity of workmanship. The building's retains a great deal of its original materials and structural makeup, enabling it to represent early-20th century workmanship associated with the design and construction of light-industrial buildings. These materials include steel-sash industrial windows, glazed terracotta ornamentation applied at multiple locations along the primary façade, the building's brick cladding found at first and second level along each façade, terracotta tiles capping the pent roofed parapet.

Feeling

310 7th Street retains integrity of feeling. The property retained light-industrial uses through majority of its history and retains such industrial design features as steel-sash windows; large loading bays; open, loft planning; prominent, period-relevant materials such as hard-wood floors, and exposed brick walls at interior locations; skylights in third story roof. The building's current use as a design studio and office has not resulted in significant loss of the building's interior plan. Additionally, the building retains separation of entry/lobby, mezzanine/showroom level, loading bay and elevator/lift shaft that allows the building's industrial feeling to be maintained.

Association

310 7th Street retains integrity of association as the building's design, material, workmanship are well-intact. Many features of the buildings design further emphasize the building's historic use, enabling continued association with the building's year of construction, c. 1922. These include the building's retainage of first, mezzanine, second, and third story spaces that separated showroom, office and manufacturing uses that were common features of light-industrial buildings of the period. Key elements within the buildings design such as its reinforced brick construction, and steel sash industrial windows also enable association to the building's original light-industrial design.

Conclusion

310 7th Street is a three-story, Renaissance Revival style, light-industrial loft building located within San Francisco's SoMa neighborhood. The building retains a high level of overall historic integrity, relating to its 1922 design by architect, Mel I. Schwartz. 310 7th Street was was one of many light-industrial buildings constructed between 1920 and 1929 in SoMa, an area with a documented history of reconstruction and industrial redevelopment after the 1906 earthquake and fires. As a light-industrial loft building of high architectural quality and with a high-degree of historic integrity, 310 7th Street appears eligible for individual designation to the California Register under Criterion 3 (Architecture), with a period of significance of 1922.

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***B12. References:**

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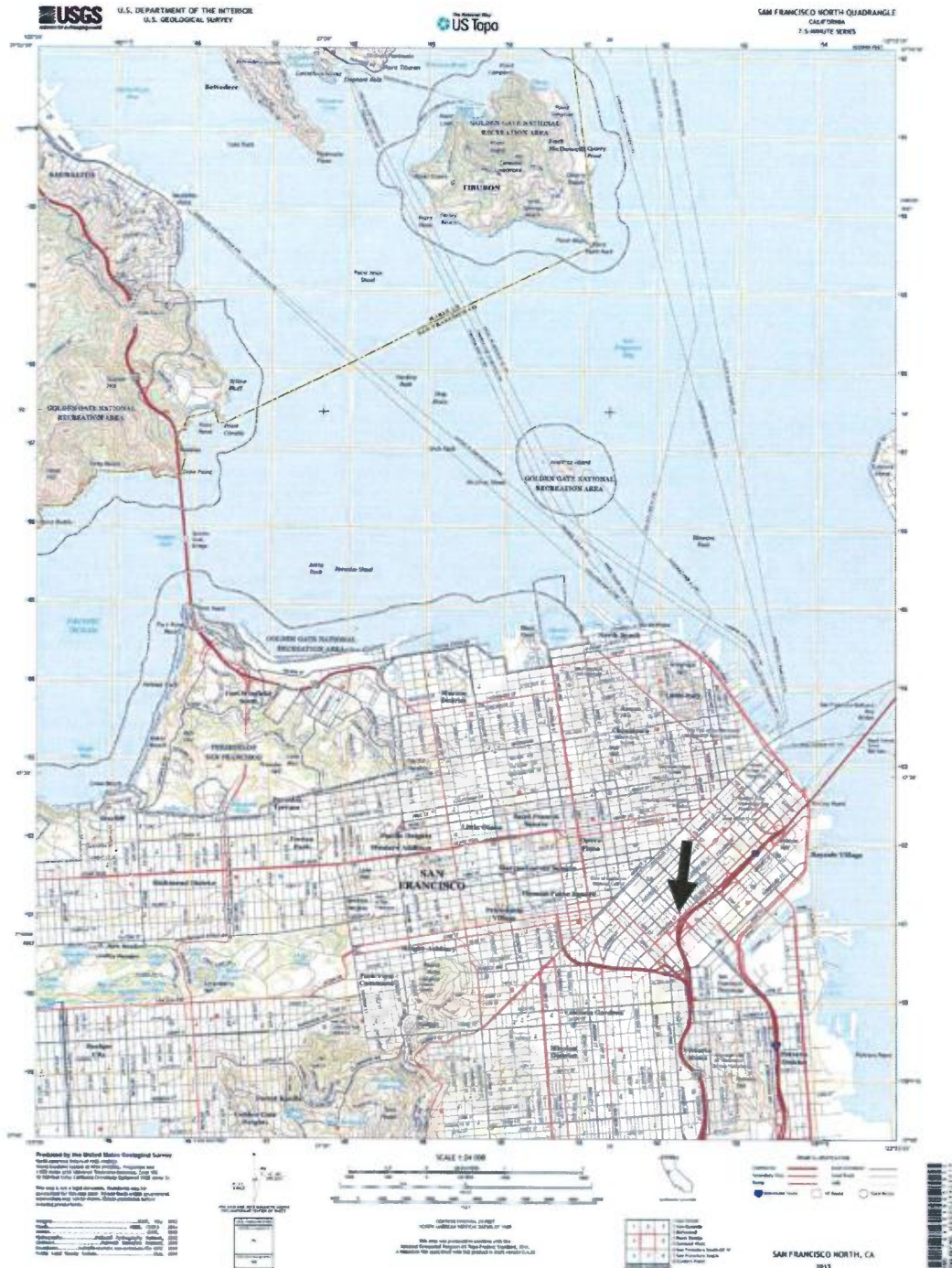
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*Map Name: San Francisco North Quadrangle *Scale: 1:24,000 *Date of map: 2015



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Project Name: 310 7TH Street, San Francisco, CA **Year** 2016

Camera: Nikon D3200 **Format:** Digital SLR **Lens Size:** 18-55mm **Film:** N/A **Negatives Kept at:** Page & Turnbull, Inc. 417 Montgomery Street, 8th Floor, San Francisco, CA 94104



Figure 1: Original cement plaster water table, currently painted. Looking west.



Figure 2: First-story, primary façade. Looking west.

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Project Name: 310 7TH Street, San Francisco, CA **Year** 2016

Camera: Nikon D3200 **Format:** Digital SLR **Lens Size:** 18-55mm **Film:** N/A **Negatives Kept at:** Page & Turnbull, Inc. 417 Montgomery Street, 8th Floor, San Francisco, CA 94104



Figure 3: Divided-light transom above entry door in western bay, primary façade. Looking south.



Figure 4: Grouping of five round-arched, steel-sash windows; second story, primary façade. Looking south.

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Project Name: 310 7TH Street, San Francisco, CA Year 2016

Camera: Nikon D3200 Format: Digital SLR Lens Size: 18-55mm Film: N/A **Negatives Kept at:** Page & Turnbull, Inc. 417 Montgomery Street, 8th Floor, San Francisco, CA 94104



Figure 5: Fixed, steel-sash divided-light window with terracotta surround. Identical windows are located at western (shown) and eastern bay of second story, primary façade. Looking south.



Figure 6: Third-story terrace and primary façade of 1927 addition. Fixed, steel-sash window in western bay not pictured. Looking southwest.

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Project Name: 310 7TH Street, San Francisco, CA Year 2016

Camera: Nikon D3200 Format: Digital SLR Lens Size: 18-55mm Film: N/A **Negatives Kept at:** Page & Turnbull, Inc. 417
Montgomery Street, 8th Floor, San Francisco, CA 94104

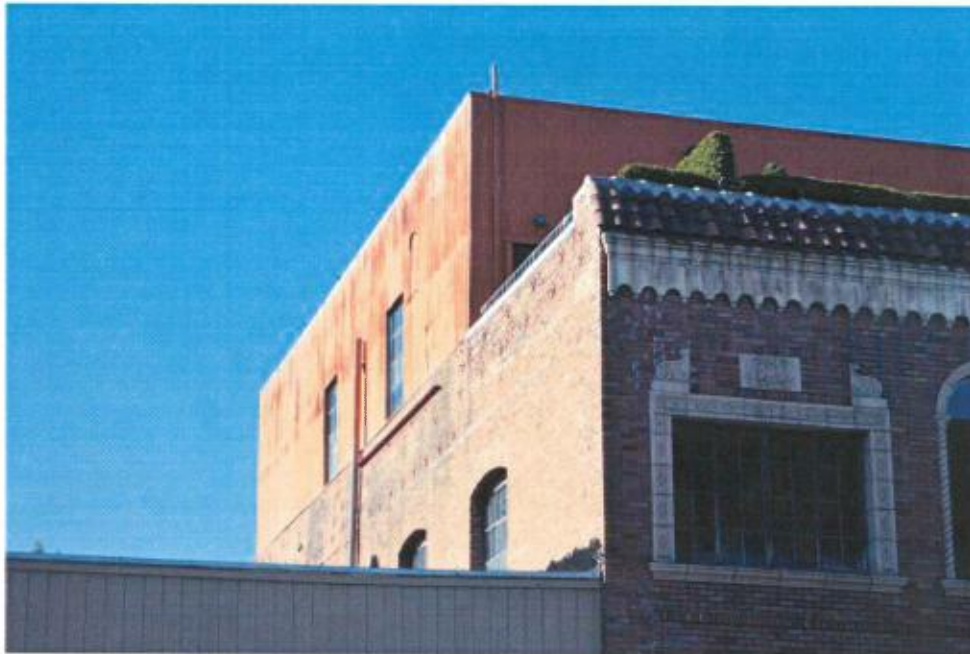


Figure 7: Second and third stories, east façade viewed from 7th Street. Looking south.



Figure 8: Three steel-sash windows along east facade viewed from third-story interior. Looking east.

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Project Name: 310 7TH Street, San Francisco, CA Year 2016

Camera: Nikon D3200 Format: Digital SLR Lens Size: 18-55mm Film: N/A **Negatives Kept at:** Page & Turnbull, Inc. 417 Montgomery Street, 8th Floor, San Francisco, CA 94104



Figure 9: Aerial imagery shows rear façade of 310 7th Street. Looking north. Google Earth Pro, 2016. Edited by Page & Turnbull.



Figure 10: Interior shaft space at southeast corner of building. Second-story window at south façade picture right. Skylight at roof level pictured left. Facing south.

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Project Name: 310 7TH Street, San Francisco, CA Year 2016

Camera: Nikon D3200 Format: Digital SLR Lens Size: 18-55mm Film: N/A Negatives Kept at: Page & Turnbull, Inc. 417
Montgomery Street, 8th Floor, San Francisco, CA 94104

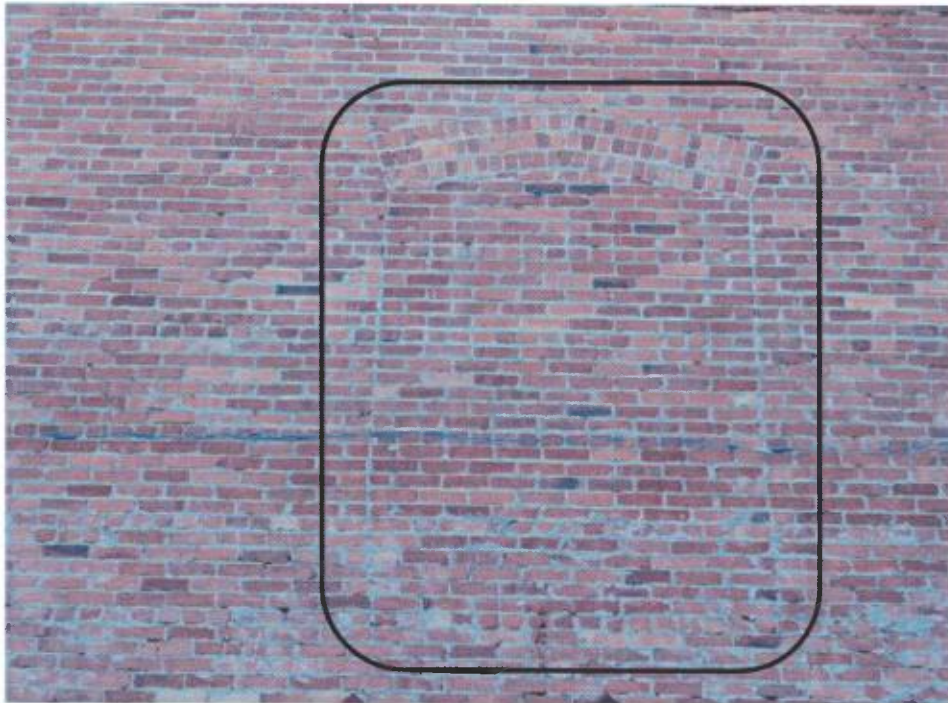


Figure 11: Segmental arch and mortar joints of former window openings along west façade remain visible. Looking east.

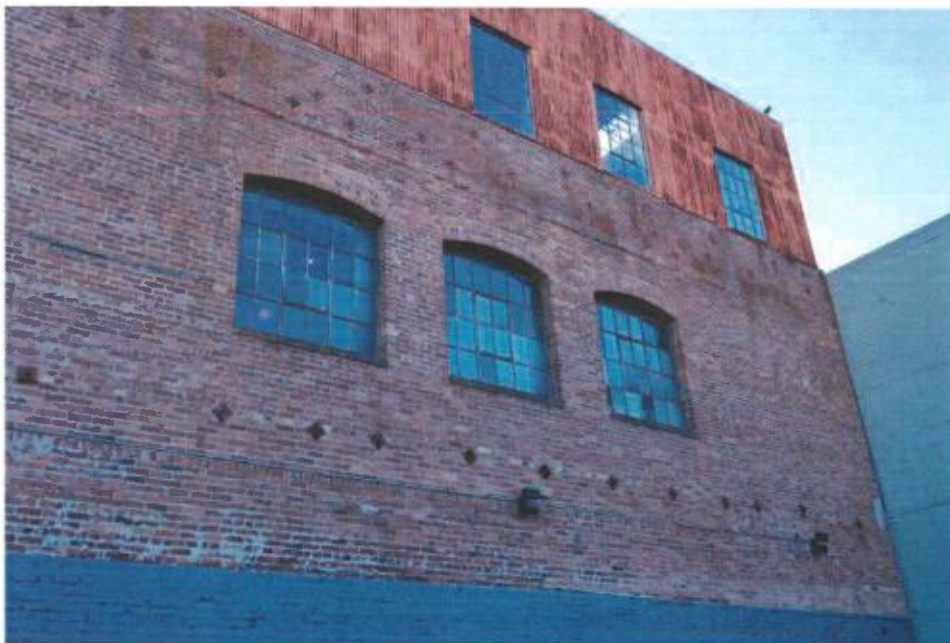


Figure 12: Steel-sash windows at second and third floors of the west façade. Looking east.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PHOTOGRAPH RECORD

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Project Name: 310 7th Street, San Francisco, CA Year 2016

Camera: Nikon D3200 Format: Digital SLR Lens Size: 18-55mm Film: N/A Negatives Kept at: Page & Turnbull, Inc. 417 Montgomery Street, 8th Floor, San Francisco, CA 94104

Mo.	Day	Time	Exp./Frame	Subject/Description	View Toward	Accession #
11	8	10:30	Photo P5a.	Primary Record: Primary Facade	SW	
11	8	10:30	Figure 1	Original cement plaster water table, currently painted. Looking west.	W	
11	8	10:30	Figure 2	First-story, primary façade. Looking west.	W	
11	8	10:30	Figure 3	Divided-light transom above entry door in western bay, primary façade. Looking south.	S	
11	8	10:30	Figure 4	Grouping of five round-arched, steel-sash windows; second story, primary façade. Looking south.	S	
11	8	10:30	Figure 5	Fixed, steel-sash divided-light window with terracotta surround. Identical windows are located at western (shown) and eastern bay of second story, primary façade. Looking south.	S	
11	8	10:30	Figure 6	Third-story terrace and primary façade of 1927 addition. Fixed, steel-sash window in western bay not pictured. Looking southwest.	SW	
11	8	10:30	Figure 7	Second and third stories, east façade viewed from 7th Street. Looking south.	S	
11	8	10:30	Figure 8	Three steel-sash windows along east facade viewed from third-story interior. Looking east.	E	
11	8	10:30	Figure 9	Aerial imagery shows rear façade of 310 7th Street. Looking north. Google Earth Pro, 2016. Edited by Page & Turnbull.	N	
11	8	10:30	Figure 10	Interior shaft space at southeast corner of building. Second-story window at south façade picture right. Skylight at roof level pictured left. Facing south.	S	
11	8	10:30	Figure 11	Segmental arch and mortar joints of former window openings along west façade remain visible. Looking east.	E	
11	8	10:30	Figure 12	Steel-sash windows at second and third floors of the west façade. Looking east.	E	

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Additional Images Referenced:

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*Date November 18, 2016

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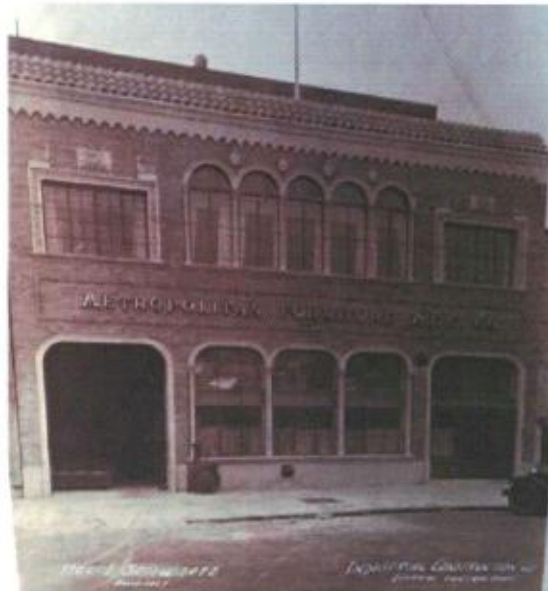


Figure 13: c. 1927 photograph of 310 7th Street. This photo shows third-story addition and signage relating to MFM. Photograph courtesy Ken Fulk, Inc.

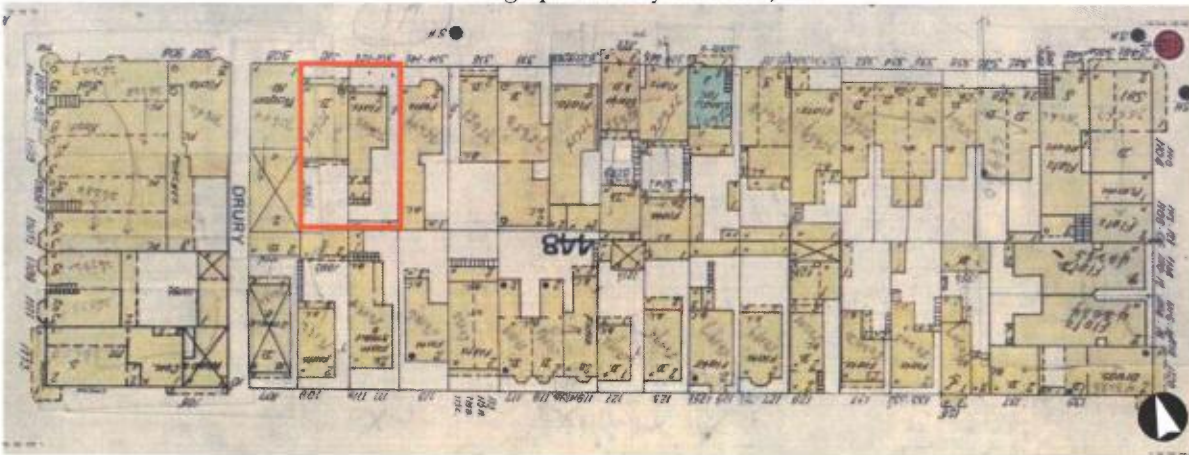
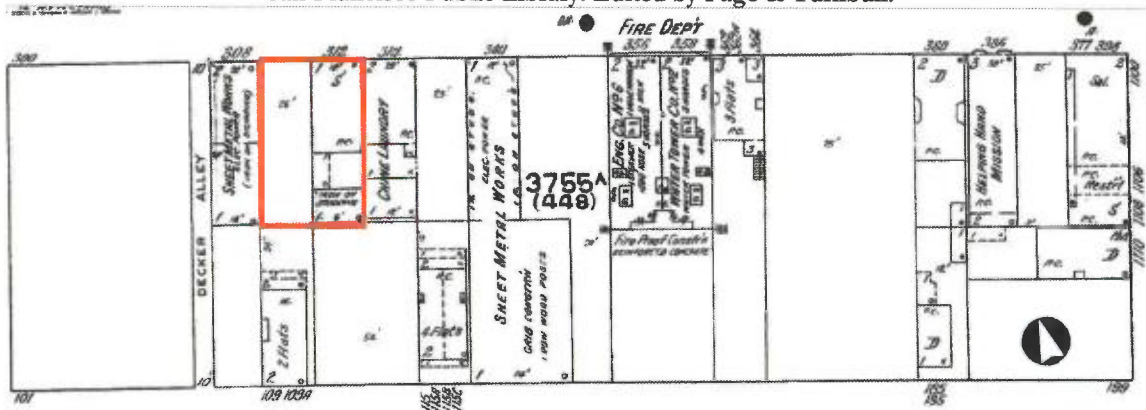


Figure 14: 1905 Sanborn fire insurance map shows 300 block of 7th Street comprised of mostly frame dwellings. Future site of 310 7th Street indicated with orange rectangle. David Rumsey Map Collection.

San Francisco Public Library. Edited by Page & Turnbull.



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Figure 15: 1913-1915 Sanborn fire insurance map shows 300 block of 7th Street approximately one decade after 1906 earthquake and fires. Future site of 310 7th Street indicated with orange rectangle.

San Francisco Public Library. Edited by Page & Turnbull.

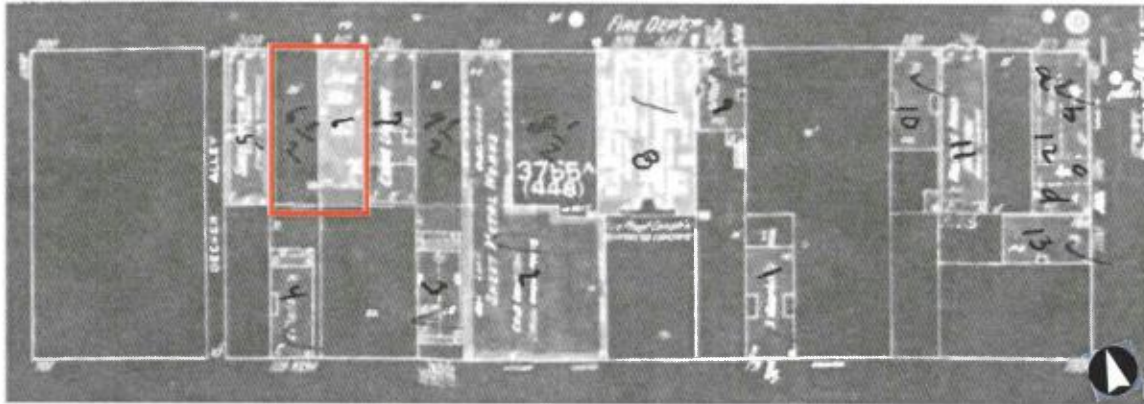


Figure 16: Figure 15: 1920 Sanborn fire insurance map shows little change from 1913-1915 in subject block. 310 7th Street indicated with orange rectangle still shown as vacant lot. San Francisco Public Library. Edited by Page & Turnbull.

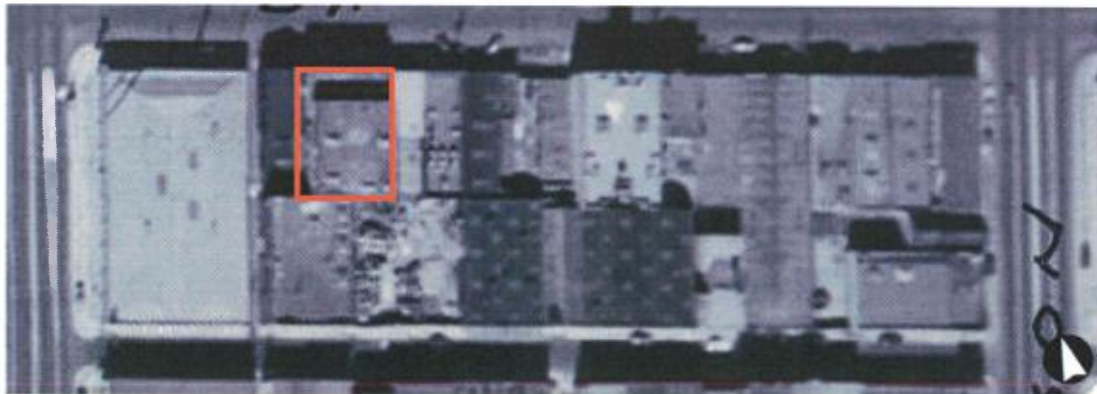


Figure 17: 1938 aerial photograph by Harrison Ryker shows 310 7th Street indicated with orange rectangle. David Rumsey Map Collection. Edited by Page & Turnbull.

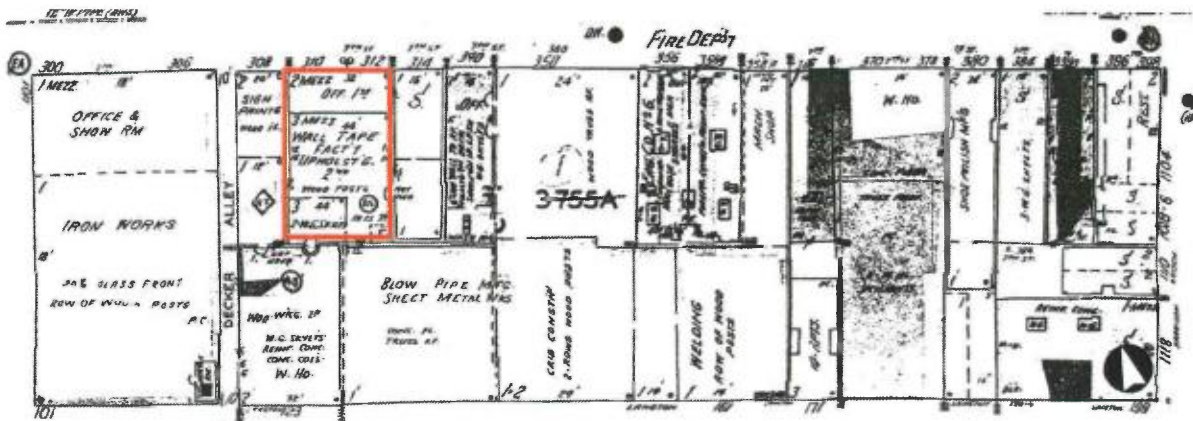


Figure 18: 1950 Sanborn fire insurance map shows 300 block of 7th Street filled with built fabric, a majority of which was constructed 1920-1929. 310 7th Street indicated with orange rectangle. San Francisco Public Library. Edited by Page & Turnbull.

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Building Permits: San Francisco Building Department

139221

APPLICATION
OF
REPAIR ADDRESS — GROUND

To make addition, alterations or repairs
to building

Location 310 - 7th St.

Street 400.

Estimated Cost, \$ 400.

Filed May 27 1925

Returned to Inspector May 27 1925

Approved May 27 1925

Inspector May 27 1925

ALTERATION BLANKS
WRITE IN INK — FILE TWO COPIES
TO THE REGISTRAR
THE BOARD OF PUBLIC WORKS
OF THE CITY AND COUNTY OF SAN FRANCISCO

The undersigned respectfully petition your Honorable Board for permission to do the following work at number 310 - 7th Street Area 400.

WRITE PLAINLY FULL DESCRIPTION OF WORK TO BE DONE

Remove brick wall and erect brick steel structure.

Estimated cost of work, \$ 400.

Building to be used as STORE BUILDING

I hereby certify that I am a duly licensed contractor and have obtained the City and County of San Francisco and the City and County of San Francisco, and have obtained the necessary permits and licenses for the work to be done and that I am not a partner or associate of any person who has been convicted of a crime involving the construction of buildings or the sale of building materials.

Address of Applicant Yacht & Boat Co., Inc.

Address of Builder's Office 31, Kearney St.

Builder's Name Yacht & Boat Co., Inc.

Builder's Address 31, Kearney St.

Builder's Phone 400.

Builder's Signature Yacht & Boat Co., Inc.

Builder's Title Builder

Primary # _____
HRI # _____
Trinomial _____

Resource Name or # 310 7th Street

*Date November 18, 2016

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Report Informal
Sec. 155, Prohibition
the Class of Construction
Class of License
April 22-21.

2755
160457
APPLICATION
L. Abrams
320-22 7th St.
To the Chicago Police Department
In Building
Location W. 7th St.
75 S. Dearborn Street
Estimated Cost \$77,000
Filed April 22nd '27
Referenced in Building Report
Class not quality -
Class 1st
Feb. 20, 27
Approved
Chief Building Inspector.
April 24, 1927

[illegible]

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*Date November 18, 2016

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*Date November 18, 2016

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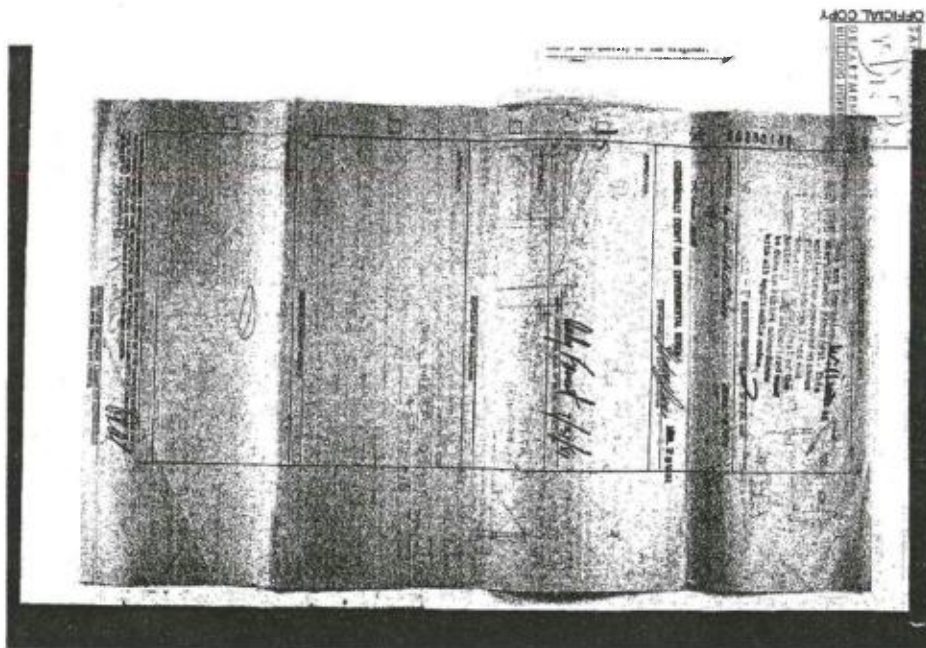
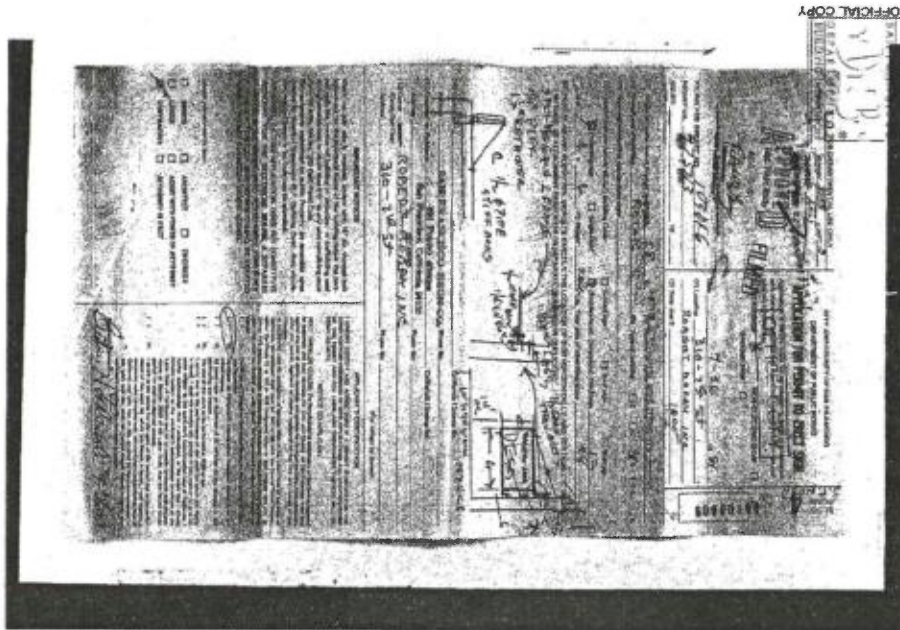
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DEPARTMENT OF
TOMBING & ACTION

1. I hereby certify that, for the purpose of filling the
position of _____, I have examined _____
and find him to be a person of good character, sound
mind and body, and of good reputation, and that he is
qualified to perform the duties of the position.
I declare under penalty of perjury that the foregoing
is true and correct.

John Doe
John Doe
Secretary of the _____

DATE: 1-27-81

OFFICIAL COPY
FBI
DEPARTMENT OF JUSTICE
BUILDING DIVISION

WATERS OF THE INSPECTOR OF BUREAUS
FOR ADDITIONAL INFORMATION

I hereby waive all the restrictions relative to
submission of additional information. This waiver
applies to those provisions of law which limit the
City and County of San Francisco's ability to require
further information for this project application.
Those provisions of law include Sections 6993 and
6994 of Chapter 4.5 of Division 1 of Title 7 of the
Government Code (Review and Approval of Development
Projects).

Robert M. Bunker
APPROVING AUTHORITY
DATE 7-26-8
BY WILLIAM J. BUNKER
TITLE WILLIAM J. BUNKER
OFFICE 310-34454

7-26-8

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DEPARTMENT OF PARKS AND RECREATION
BUREAU OF LAND MANAGEMENT

APPLICANT: 310 7th Street
ADDRESS: 310 7th Street
CITY: San Francisco
STATE: CA
ZIP: 94103

DATE: 11/18/16 (month/year) NAME: W. F. HERR
CITY: San Francisco STATE: CA

REASON FOR APPLICATION: SEE PAGE 29

APPLICANT'S SIGNATURE: [Signature]
DATE: 11/18/16

APPROVED BY: [Signature]
DATE: 11/18/16

REMARKS: SEE PAGE 29

DATE: _____ (month/year) NAME: _____ (signature)
CITY: _____ STATE: _____

REMARKS: SEE PAGE 29

OFFICIAL COPY
DEPARTMENT OF PARKS AND RECREATION
BUREAU OF LAND MANAGEMENT

APPLICANT: 310 7th Street
ADDRESS: 310 7th Street
CITY: San Francisco
STATE: CA
ZIP: 94103

DATE: 11/18/16 (month/year) NAME: W. F. HERR
CITY: San Francisco STATE: CA

REASON FOR APPLICATION: SEE PAGE 29

APPLICANT'S SIGNATURE: [Signature]
DATE: 11/18/16

APPROVED BY: [Signature]
DATE: 11/18/16

REMARKS: SEE PAGE 29

DATE: _____ (month/year) NAME: _____ (signature)
CITY: _____ STATE: _____

REMARKS: SEE PAGE 29

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less sharp than this machine, is - -
due to the quality of the original.

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due to the quality of the original.

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APPLICATION FILING FEE
PLAN CHARGING SECTION
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FEB 10 1964
FBI - NEW YORK

RECEIVED
FEB 10 1964
FBI - NEW YORK

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The Miracle Mile

South of Market and Gay Male Leather 1962-1997

by Gayle S. Rubin

THIS IS A STORY of several separate realities and their convergence: a complicated San Francisco neighborhood, a distinctive segment of the gay male population, the harsh imperial dreams of urban redevelopment, and a ravaging epidemic. It is a tale of sex, gender, real estate, morality, money, and medicine.

The Site

More than any other neighborhood in the city, South of Market is the part that contains the whole: the one matrix that subsumes unto itself every successive layer of urban identity in the history of the city. Here indeed is the anchor district of San Francisco: the site of all of its early institutional life—churches, orphanages, schools, unions, hotels, and public institutions. Here is the residential district of its most diverse population. . . . South of Market was an urban district containing the full formula of the city. (Starr 1995-6, 370)

Market Street is one of the primary corridors of San Francisco. It cuts a sharp diagonal across the city from the Ferry Building to the base of Twin Peaks. The trolley rails along Market Street have long marked a physical and psychological boundary (the Slot) between the area north of Market, where the local centers of political and commercial power are situated, and the predominantly poor and working-class area "South of the Slot."

The South of Market was first settled during the Gold Rush: "A tent city sheltering perhaps a thousand would-be gold miners, it was called Happy Valley for its sunshine, shelter from prevailing winds, scrub oaks, spring water, and care-free inhabitants." (Bloomfield 1995-6, 372) Much of the present neighborhood was then a marshy swamp or entirely under water. Like most of San Francisco's shoreline, the South of Market was largely manufactured through the liberal



Rubble of the Tool Box at 4th and Harrison Streets (1971); inset: Chuck Arnett (left) and Bill Tellman (right) at Satyrs Badger Flat Run (1966) PHOTOS MICHAEL

application of landfill. Most of the city's early industries were located here, including iron foundries, boiler works, machine shops, manufacturers of bullets and shot, breweries, and warehouses. The wharves South of Market were a focus for shipping and shipbuilding. The residential population worked in these industries or in other nearby commercial enterprises. (Bloomfield 1995-6, Averbach 1973)

Leveled by the 1906 earthquake and fire, the South of Market was quickly rebuilt, and became "part of San Francisco's commercial downtown. The South of Market did not, however, match North of Market in uses. Here there were no major department stores, fashionable boutiques, banks, or except for the Palace, leading hotels. The owners did not anticipate such high-rent tenants and they built accordingly." (Bloomfield 1995-6, 387) While the postquake South of Market sheltered many working-class families, it was also an area with a high concentration of single working men and seasonal laborers. This had been the case since the Gold Rush days, when miners and field hands wintered in San Francisco, and seamen and transient workers stayed when they were between jobs or looking for work. (Averbach 1973)

This pattern intensified after the 1906 earthquake and fire. Most of the

labor force that rebuilt San Francisco lived in the South of Market and much of the housing constructed there after the quake consisted of residential hotels. The city's shipping industry continued to dominate the eastern portion close to the waterfront. Seamen and dockworkers lived nearby, and service businesses in the neighborhood catered to them. The headquarters of maritime unions were in the South of Market, and the area seethed with labor activism. (Issel & Cherney 1986, Bérubé forthcoming)

World War II brought new working populations. Averbach notes that

South of Market emerged in 1950 with almost nine times the black population it had held before the war. . . . This recently arrived group was part of the great wartime migration of workers who followed numbers of Chicanos who had begun to move into South of Market in the early 1930s. . . . During the 1950s, the southwestern half of South of Market served as a reception area for a Filipino population of seasonal migratory workers. (Averbach 1973, 215)

While the ethnic composition of the transient poor changed, the general character of the neighborhood remained relatively stable until the 1950s. Then came the era of slum clearance and urban renewal.

Redevelopment

This land is too valuable to permit poor people to park on it.

—Justin Herman, Executive Director, San Francisco Redevelopment Agency, 1970 (Hartman 1974, 19)

The South of Market area for many years has been recognized as an area of blight producing a depressing, unhealthful, and unsafe living environment, retarding industrial development, and acting as a drain on the city treasury. This study of 86 blocks is concerned with the problems of blight and with ways and means of improving the area through the use of the redevelopment process. . . . The South of Market Area ranks among the most severely blighted sections of the city, along with Chinatown and the Western Addition. . . . [T]he conditions of blight are such as to be highly conducive to social disintegration, juvenile delinquency, and crime. . . . The present wasteful use of potentially valuable land must be stopped if the South of Market area is to become a well functioning part of the city's environment. (Redevelopment Agency of the City and County of San Francisco 1952, 1-2)

Dreams of urban renewal drove a great deal of postwar urban planning and politics. Redevelopment promised cleaner, more livable, and more prosperous cities; in practice, it often eliminated low-cost housing occupied by poor and working people and replaced light industry, warehousing, and wholesaling with high-rent offices, fancy hotels, and expensive restaurants. Urban renewal also provided

opportunities for large and politically well-connected developers to amass huge fortunes, often subsidized by public funds.

Some of San Francisco's biggest redevelopment projects have been in the Western Addition, the Embarcadero just north of Market, and in the South of Market. The Western Addition, then one of the city's largest concentrations of African American residents, was targeted for redevelopment in 1954. In 1959, the old wholesale produce district and waterfront area north of Market were designated as the Golden Gateway/Embarcadero-Lower Market Redevelopment Project Area. As early as 1953 large sections of the South of Market were approved for redevelopment by the San Francisco Board of Supervisors. At that time, the South of Market still contained light industry. It housed the bus terminals and the cheap hotels for transients, seamen, and other single working men. While the main streets were lined with low-rent commercial businesses, a working-class residential population occupied the smaller side streets and alleys. Many of the charities serving the urban poor were located in the South of Market, which had a substantial concentration of homeless, drug-addicted, or alcoholic street people. The district, with its lower rents and physical proximity, was ideal for housing the service businesses for the large downtown firms. These factors made it a juicy redevelopment plum. (Hartman 1974, 1984; Hoover 1979)

In 1952 the Redevelopment Agency of the City and County in San Francisco released its first comprehensive proposal, which called for displacing the residential population in favor of more industry. Then, in 1954, today's Yerba Buena and Moscone Convention Center were foreshadowed when local developer Ben Swig unveiled a "San Francisco Prosperity Plan." Swig's plan included a convention center, a sports stadium, and several high-rise office buildings. Much of that ambitious agenda has been accomplished, and the sports stadium now also looms as inevitable.

"One obvious prerequisite to South-of-Market development was the removal of the 4,000 residents and more than 700 small businesses. . . . In 1966, following final official approval of the plans by the Board of Supervisors, land acquisition and relocation began in earnest." (Hoover 1979, ix) Then in 1969, local residents and owners formed Tenants and Owners in Opposition to Redevelopment (TOOR) and filed the first of the many lawsuits that delayed redevelopment and reshaped its ultimate manifestations.

During the period of political and legal wrangling, the old neighborhood was significantly dismantled. Housing was demolished and entire streets disappeared. But the construction of new office towers and public buildings awaited the outcome of litigation, so the new neighborhood remained largely unrealized. In

the interregnum, different kinds of residents and enterprises flowed into the disrupted niche. There were plenty of vacant buildings, both residential and commercial. Rents and land values were cheap, until speculation and resurgent redevelopment activity began to drive them higher. Street life at night was sparse. The streets emptied out when businesses closed and the daily work force departed. Parking at night was plentiful. The South of Market became a kind of urban frontier. The area began to attract artists looking for affordable studio space, musicians in search of practice venues, squatters who occupied the abandoned factories, and gay men. The relative lack of other nocturnal activity provided a kind of privacy, and urban nightlife that was stigmatized or considered disreputable could flourish in relative obscurity among the warehouses and deserted streets.

The Population

There had certainly been men engaging in homosexual activities in the old South of Market. A common pattern in which male homosexuals had relationships with masculine "trade" (straight-identified men who performed only insertive sex acts) has been well documented in other waterfront and working-class enclaves in late nineteenth- and early twentieth-century U.S. cities. (Chauncey 1985, 1994)

Moreover, research by Allan Bérubé shows the extent to which gay life in New York and San Francisco overlapped and intermixed with the world of sailors and merchant seamen. San Francisco's Embarcadero was known as a gay male cruising area at least as far back as the 1920s. At that time it was considered a "tough" area, so "only the boldest" went there. Bérubé's research shows that there were also many homosexual seamen who were well integrated into the working-class culture that once dominated the neighborhood. (Bérubé 1993, forthcoming)

Along the waterfronts in port cities were complex sexual cultures that incorporated . . . erotic arrangements between men, often with the threat of danger and violence. On the Embarcadero in San Francisco, for example, before the 1960s, were hundreds of cheap hotels, taverns, lunch rooms, cafeterias, union halls, and the YMCA where maritime and waterfront workers and servicemen hung out and interacted with others outside their worlds. By the 1950s, what might have been described as the early gay bars and nightlife in San Francisco might more appropriately be called the homosexual aspects of waterfront culture. These often attracted gay men from other parts of the city. (Bérubé 1993, 10-11)

Bérubé notes that a 1954 police crackdown on San Francisco's "sex deviates" targeted the area at the base of Market Street where it meets the Embarcadero. Police action against gay haunts in the 1950s was typically expressed in political and moral terms, such as the crusades against communism



COURTESY BILL TELLMAN

Fistfucking "time line"—poster for Fist Fuckers of America (FFA) night at the Folsom Street Barracks, by Bill Tellman (c. 1972)

or the need to protect women and children from the putative dangers of sexual psychopaths. (Freedman 1987; D'Emilio 1989b) The timing and severity of such crackdowns were usually determined by election campaigns, morality drives, or sensational and highly publicized crimes. (D'Emilio 1983, 1989a) However, raids and arrests also had significant economic and geographic consequences for the distribution of sexual sites in U.S. cities. For example, police attention toward the bars at the foot of Market Street helped "clean up" the area, which soon became

the Embarcadero Center, whose hotels, office towers, and massive retail complex now span eight city blocks and comprise San Francisco's largest single real estate development.

Paul Gabriel (Member of the Board of Directors and Oral History Project of the Gay and Lesbian Historical Society of Northern California) notes that the "Gayola" crackdowns in 1960 and 1961 focused on the lower Market and waterfront bars. (D'Emilio 1983) These raids drove most of the gay bars from the area. Both Gabriel and Willie Walker (Archivist of the Gay and Lesbian Historical Society of Northern California) observe that as gay sites were driven out of the lower Market and the waterfront, gay occupation in the Tenderloin and Polk areas increased. (Walker & Gabriel personal communications 1997; Garber & Walker 1997; Walker 1997) Similarly, the gay presence in the South of Market shifted westward. It was during the course of the 1960s that the Polk and the Folsom became densely and visibly gay. Police action and redevelopment have had substantial impacts on San Francisco's gay (and sexual) geographies.

During the 1960s, San Francisco's major gay areas acquired different dominant stylistic characteristics, although these overlapped and were not mutually exclusive. Before the emergence of the Castro in the 1970s, the Polk and Tenderloin were the major gay areas. Polk Street became a commercial center. Its variegated gay economy included gay bars and baths, shops that provided gay or sex-related items, and many gay-owned shops that dispensed less specialized goods and services ranging from groceries to antiques. The territories of male hustlers, drag queens, and transsexual sex workers spanned the lower Polk and the adjacent Tenderloin. The Folsom and the South of Market drew a different population, the "leather" crowd. The gay men who began to filter into the South of Market in the 1960s were predominantly a group called "leathermen."

Leather

The South of Market district of San Francisco has been synonymous with leather sexuality for so long—nearly 30 years—that the terms are almost interchangeable.
—Joseph Bean (1988, 4)

"Leather" is a term for a distinctive subgroup of male homosexuals who began to coalesce into coherent communities by the late 1940s. Leather communities appeared first in the major cities of the United States, but later developed in other urban centers and in most industrialized capitalist countries. The leather subculture is organized around sexual activities and erotic semiotics that distinguish it from the larger gay male population. (Mains 1984; Rubin 1994, 1997; Thompson 1991) "Leather" serves as a marker for a kind of community, a collection of sexual prac-

tices, and a set of values and attitudes. However, the leather "community" is not unitary or monolithic. In addition to the common cleavages of class, color, ethnicity, geography, and faction, the apparent homogeneity of "leather" camouflages several major subpopulations divided along lines of sexual semiotics and practice.

If gay male leather can be said to have a core meaning, it would have to be gay masculinity. In the late 1940s and early 1950s, homosexuals were presumed to be effeminate—fairies, pansies, and queens. Gay men who were masculine in their personal style, and especially those who wanted other masculine men as partners, began to carve out alternative gay social spaces. Many of these men rode motorcycles, and as one man later explained to me, "The motorcycle was the symbol of homosexual masculinity."

Biker gear was also coded as masculine. Leather jackets, jeans, boots, and Harley caps all became markers for butch gay men interested, sexually and socially, in other butch gay men. Bars catering to this leather crowd emerged by the mid-1950s. "Leather" bars were contrasted to "sweater" bars, a nickname for the establishments that catered to an ostensibly swishier set.

In the mid-1950s, gay bikers also established gay motorcycle clubs. The first such club was the Satyrs, founded in Los Angeles in November 1954. The Satyrs were followed by the Oedipus in Los Angeles, the New York Motorbike Club, and early San Francisco clubs such as the Warlocks and California Motor Club (CMC). These clubs would host country runs and city celebrations which served as social occasions for leathermen. In the early days of leather, these bike club events comprised much of the leather social calendar. The Satyrs had a popular annual Badger Flat Run. The Warlocks were known for their Witches Christmas, and the CMC was famous for a giant Carnival. The leather bars, the bike clubs, and private parties were the major institutions of the early leather community.

Like most important symbols, leather acquired many meanings. Leather came to mean more than gay masculinity. It also connoted brotherhood and group solidarity, on the one hand, and a kind of rebellious individualism on the other. Like other black-clad rebels of the 1950s, the gay leather crowd expressed its own disaffection with post-World War II America, although mainly with its antigay attitudes and staid sexual moralities. In addition, leather became the major symbolic and social location in the gay male world for various kinds of "kinky sex."

By "kinky sex" I mean primarily activities such as sadomasochism (SM), bondage and discipline, and fetishism. Among gay men, the social organization of sexual sadomasochism and fetishism is generally structured by the idioms of leather and the institutions of leather communities. Some leathermen consider leather to be fundamentally an expression and symbol of SM. Other members of leather communities

have no interest in sadomasochism and may even resent any association with SM.

During the mid-to-late 1960s, another subgroup precipitated around a practice called "fistfucking," also known as "handballing" or simply "fisting." Fistfucking refers primarily to the insertion of the hand or arm into the rectum of a partner, although later, as women began to self-consciously embrace the practice, it also came to refer to the use of the entire hand to penetrate the vagina. Edgar Gregersen has noted that fisting "may be the only sexual practice invented in the twentieth century." (Gregersen 1982, 56–57) By the late 1960s, fisting had become so popular that its enthusiasts quickly comprised another major group among leathermen. "Fisters" have become perhaps the third significant subdivision of the leather population along with sadomasochists and men who eroticize masculinity or motorcycles.

Folsom Street: The Miracle Mile

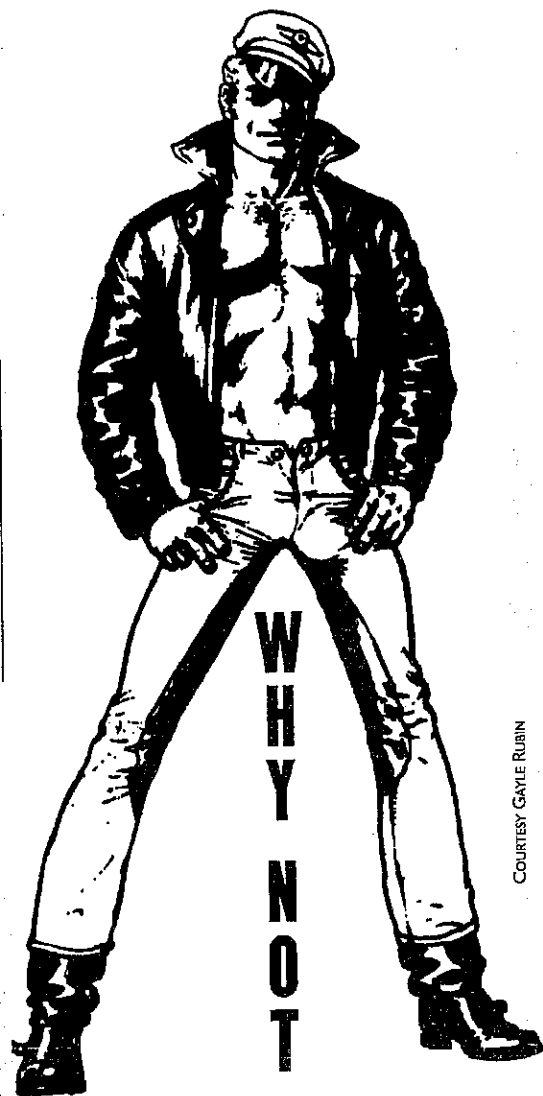
This is the city's backyard. . . . An early morning walk will take a visitor past dozens of small businesses manufacturing necessities; metal benders, plastic molders, even casket makers can all be seen plying their trades. At five they set down their tools and return to the suburbs. . . . A few hours later, men in black leather . . . will step out on these same streets to fill the nearly 30 gay bars, restaurants and sex clubs in the immediate vicinity. Separate realities that seldom touch and, on the surface at least, have few qualms about each other.

—Mark Thompson (1982, 28)

Gay male leather communities have been markedly territorial in major U.S. cities. In San Francisco, leather has been most closely associated with the South of Market neighborhood since 1962. Earlier, in the 1950s, leathermen had mostly patronized the waterfront bars, such as Jack's on the Waterfront, the Sea Cow, and the Castaways. The first dedicated leather bar in San Francisco was the Why Not, which opened briefly in the Tenderloin in 1962. When the Tool Box opened later that year on the corner of Fourth Street and Harrison, it was the first leather bar located in the South of Market.

The Tool Box was a sensation. It was wildly popular and even attracted nationwide media notice. Herb Caen wrote about the Tool Box in his famous *San Francisco Chronicle* column:

As I noted a few days ago, some of the young fellers who hang out in the Tool Box at Fourth and Harrison wear and "S" or an "M" on their shirt pockets to indicate "Sadist" or "Masochist." Which prompted a relieved message from Harold Call. "I'm so glad you printed that," he said. "All this time I thought it meant 'Single,' or 'Married!'" (Caen 1964)



Poster from the Why Not (1962)

Later he was a co-owner of Febe's, one of the first leather bars to open on Folsom Street. Jack also later opened the Slot, and some stories even credit him with having invented fistfucking at a party in his basement in 1962.

Mike Caffee, another artist, is there, too. Caffee worked in and did graphic

The most celebrated element of the Tool Box was a huge mural painted by Chuck Arnett, a local artist who worked at the bar and whose paintings and posters were also featured at such later bars as the Red Star Saloon and the Ambush. The mural was a massive black-and-white painting that depicted a variety of tough-looking, masculine men. In 1964, when *Life* magazine did a story on homosexuality in America, a photograph of the Tool Box was spread across the two opening pages. (Welch & Eppridge 1964) In it we see the mural and some of the bar patrons, including Arnett and several others who would play significant roles in San Francisco's early leather history, as the managers, bartenders, bouncers, and above all, the artists and decorators of local leather establishments. Standing next to Arnett is Bill Tellman, another artist who has contributed a great deal to the local iconography. He designed the poster for the Slot, one of the earliest leather-oriented bathhouses. He also did graphic design for the Ambush, and a made a backlit stained-glass depiction of fistfucking that eventually adorned the Catacombs.

Jack H. is also in the photo. In 1965 Jack and a partner opened the Detour at 888 McAllister Street when the popularity of the Tool Box began to subside.

COURTESY GAYLE RUBIN

design for many leather businesses. In 1966, he designed the logo for Febe's and created a statue that came to symbolize the bar. He modified a small plaster reproduction of Michelangelo's *David*, making him into a classic 1960s gay biker:

I broke off the raised left arm and lowered it so his thumb could go in his pants pocket, giving him cruiser body language. The biker uniform was constructed of layers of wet plaster. . . . The folds and details of the clothing were carved, undercutting deeply so that the jacket would hang away from his body, exposing his well-developed chest. The pants were button Levis, worn over the boots, and he sported a bulging crotch you couldn't miss. . . . Finally I carved a chain and bike run buttons on his [Harley] cap. (Caffee 1997)

This "leather David" became one of the best-known symbols of San Francisco leather. The image of the Febe's David appeared on pins, posters, calendars, and matchbooks. It was known and disseminated around the world. The statue itself was reproduced in several formats. Two-foot-tall plaster casts were made and sold by the hundreds. One of the plaster statues currently resides in a leather bar in Boston, having been transported across the country on the back of a motorcycle. Another "leather David" graces a leather bar in Melbourne, Australia. One is in a case on the wall of the Paradise Lounge, a rock-and-roll bar that opened on the site once occupied by Febe's.

Despite its enormous influence, the popularity of the Tool Box was short lived. By 1965, it had competition from the Detour and On the Levee, and by

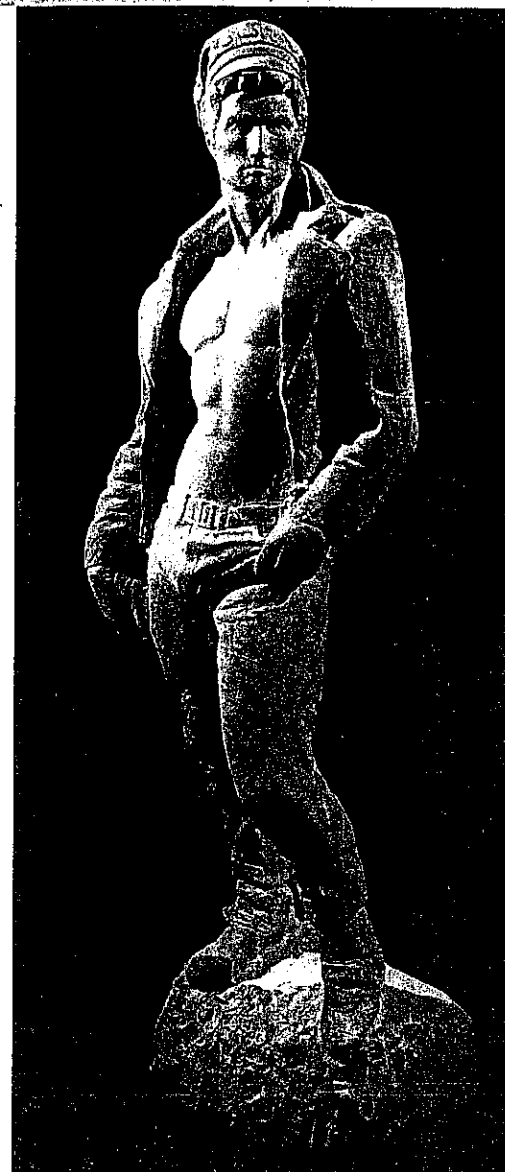


PHOTO JOE WINTERS

Original Febe's statue, by Mike Caffee (1966)

1966, Febe's opened and became the leading leather bar. Although the Tool Box was open until 1971, it was never again the dominant leather bar. However, when the building that housed the Tool Box was torn down for redevelopment in 1971, old patrons came by to get bricks to keep as mementos. During demolition, the wall with the mural was left standing for some time, all alone in a sea of concrete rubble and twisted steel. In his memoir of Chuck Arnett and the Tool Box, Jack Fritscher recalls:

[T]he Tool Box, long deserted, was torn down by the city for urban renewal. Somehow, though, the wreckers ball failed to knock down the stone wall with Arnett's mural of urban aboriginal men in leather made famous by *Life*. For two years, at the corner of Fourth and Harrison, drivers coming down the off ramp from the freeway were greeted by Arnett's somber dark shadows, those Lascaux cave drawings of Neanderthal, primal, kick-ass leathermen. (Fritscher 1991, 117–118)

The leather scene moved to what would become its Main Street in 1966, when Febe's and the Stud opened up at the western end of Folsom Street. Several other bars soon opened along a three-block strip of Folsom Street, establishing a core area that anchored a burgeoning leather economy with various commercial establishments, which continued to develop and expand in the 1970s to become one of the most extensive and densely occupied leather neighborhoods in the world. The area still functions as the local leather "capital." As a result, the South of Market acquired a number of nicknames, including the Folsom, the Miracle Mile, and the Valley of the Kings.

This last appellation was coined by local leather columnist Mr. Marcus. By the late 1970s, Mr. Marcus had given each of San Francisco's three major gay neighborhoods a nickname. The "Valley of the Kings" conveyed an image of powerful, cocky, independent, and sexy masculinity. It contrasted with Marcus' nickname for Polk Street, the "Valley of the Queens," in reference to the older and sometimes more effeminate population of gay men associated with the area. He dubbed the Castro the "Valley of the Dolls," an allusion to its hordes of young and beautiful men.

By the late 1970s, the Castro was unquestionably the center of local gay politics, but the Folsom had become the sexual center. The same features that made the area attractive to leather bars made it hospitable to other forms of gay sexual commerce. Many of the nonleather gay bathhouses and sex clubs also nestled among the warehouses. Just before the age of AIDS, the South of Market had become symbolically and institutionally associated in the gay male community with sex.

The Coming of AIDS and the Fall of the Folsom

Protestations from gay leaders notwithstanding, the AIDS epidemic hit Folsom St. aficionados sooner and much harder than it hit other gays, long ago sending the S and M subculture into a tailspin from which it has never recovered.

—"The Death of Leather" (1985)

The years between 1966 and 1982 were a period of triumphant expansion, but by the mid-1980s, both the neighborhood and community were devastated. The AIDS epidemic brought a tsunami of mortality to gay men in San Francisco, and the South of Market appeared to bear the brunt of its fury.

In the Castro, businesses closed as their owners died. Each week the obituaries announced more losses: singers, artists, therapists, doctors, bartenders, community activists, and politicians. An anguished pall hung over the Castro in the mid-1980s, but while the neighborhood suffered a period of stunned shock, the economic and social reversals did not decimate the neighborhood. Although it lost the joyous innocence it once had, the Castro recovered and remains culturally vital, politically active, populous, and prosperous. By contrast, many of the changes in gay South of Market have been dramatic and enduring. When leather bars or sex clubs closed in the mid-1980s, new ones did not replace them. Most were succeeded instead by restaurants, bars, and dance clubs with a predominantly heterosexual clientele.

By 1987, the institutional infrastructure of leather had undergone substantial attrition, and the South of Market had become a case study in urban succession. Instead of the hordes of gay men en route to the baths and leathermen on the prowl, the Folsom was suddenly filled with the mostly nongay and nonleather patrons of the new eateries and music halls. These changes likely account in part for a persistent belief, often expressed within both the gay community and the nongay press that the leather population has been hit harder by AIDS than other groups of gay men.

However, there are no demographic studies that prove or disprove such assertions, or any hard data demonstrating such differential AIDS mortality among gay sexual subpopulations. Mortality within the leather community has been severe, as has been the overall—and overwhelming—gay male mortality in San Francisco. But the belief in greater AIDS mortality for leathermen is unsupported and probably unwarranted. So why has the Castro prospered while the South of Market has undergone such profound deterioration as a gay neighborhood?

While I do not want to underestimate the devastation that has resulted

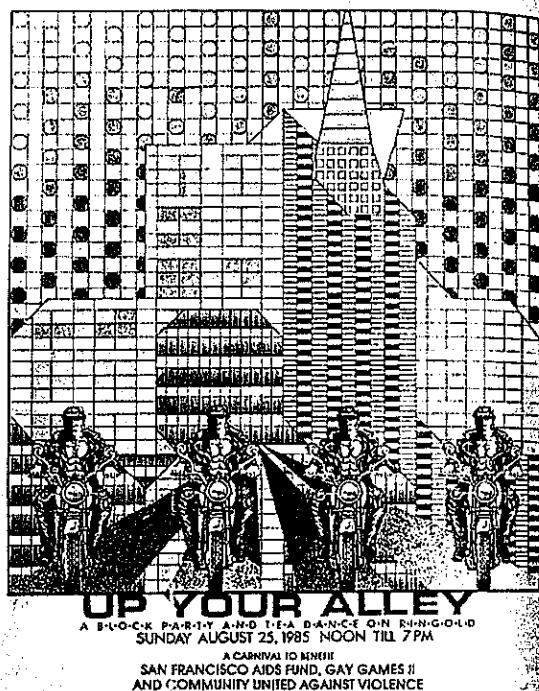
from the sheer loss of life, the effects of AIDS on the leather community have been mediated through other factors. The displacement of gay leather South of Market resulted from geographic competition for the area that long preceded AIDS, and from public policy decisions about disease control, as much as it did from AIDS itself. Moreover, rather than destroying the leather community, AIDS has both reinforced some aspects of its social structure and produced changes in others.

While the level of neighborhood change in the South of Market led to presumptions of greater mortality among leathermen, prior prejudices about leather sexuality also contributed to the notion that men who hung

out in the leather bars were more subject to the disease. Stereotypes that leather sexualities—particularly SM and fisting—were inherently dangerous, undesirable, or unhealthy have been easily assimilated into concerns over AIDS-related risks and hazards. Thus, leather sexualities have been prominent among the ideological scapegoats for AIDS fear, panic, and loathing.

In the gay press of the mid-1980s, it was commonplace to blame “sleazy South of Market leathermen” for the disease:

We have been a plague upon ourselves! In the late '50's and early '60's, when I first came out, backroom bars were non-existent, baths few and far between, the S&M scene a small, closed and very secret society. Fist-fucking was almost unheard of and “rimming” almost never done. . . . The leather scene was now being written up by gossip columnists in various big-city newspapers. Even Bloomingdales, in the mid-70's, did a major promotion featuring black leather clothing. In the late 50's almost no one had ever heard of terms such as “scat,” “water sports,” fist-fucking, tit clamps, etc. Now, not only does everyone know what these terms mean, but many have actually experienced them as well. . . . (Knapp 1983)



Poster for Up Your Alley Street Fair, Ringold Alley (1985)

Clutching our carcinogens and holding butch poses, we treat each other's bodies like disposable bottles, stumbling drunk and wasted through smoke-filled bars, giving and getting attitude, while a cancerous angel of death spreads his black leather wings and prepares to fly over Folsom and Castro. (Evans 1982)

Leathersex and leathermen had become easy targets for AIDS blame. Leathermen were already disdained, and their sexual practices were often feared or disparaged. Moreover, since leathermen were often characterized as more “sexual” than other gay men, it was easy to consider them more prone to exposure to a sexually transmitted disease. Even the South of Market neighborhood became a geographic magnet for AIDS-related apprehensions.

Closing the Baths: A Classic Sex Panic

Before there were any openly gay or lesbian leaders, political clubs, books, films, newspapers, businesses, neighborhoods, churches or legally recognized gay rights, several generations of pioneers spontaneously created gay bathhouses and lesbian and gay bars. . . . [G]ay baths and bars became the first stages of a movement of civil rights for gay people in the United States. . . . Gay bathhouses represent a major success in a century-long political struggle to overcome isolation and develop a sense of community and pride in their sexuality, to gain their right to sexual privacy, to win their right to associate with each other in public, and to create “safety zones” where gay men could be sexual and affectionate with each other with a minimal threat of violence, blackmail, loss of employment, arrest, imprisonment, and humiliation. . . .

As a historian, it is clear to me that yet another government campaign to dismantle gay institutions, even in the well-motivated attempt to stop the spread of AIDS, will only backfire. . . . Instead of wasting its time defending its bathhouses, its bars, and its very right to exist, the gay community must be allowed to devote all its resources, including the bathhouses, toward promoting the research, health programs and safe sex educational measures that will save lives. (Bérubé 1984)

While bathhouse closure may appear tangential to the impact of AIDS on the leather community, the links are strong. Bathhouse closure exemplifies the way in which public policy decisions driven by misplaced passions often had unintended and unanticipated consequences. As with other sexually transmitted diseases, early attempts to explain and combat AIDS often assumed a profoundly moralistic cast that had little connection to the exigencies of epidemiological intervention. Sex prejudice, sex moralism, and sex panic often powered analysis and policy. (Brandt 1988; Bérubé 1988; Patton 1985; Triechler 1988)

Proponents of bathhouse closure, such as Randy Shilts, argued that their

program was an obvious common sense measure to save lives. They portrayed the debate about closure as one pitting public health against civil liberties. Shilts in particular wrote as if public health professionals were in agreement on the desirability of closing the baths, and that only political considerations were preventing them from doing so. (Shilts 1987)

On the contrary, bathhouse closure, far from being an obvious public health measure impeded by political pressure, was a case of political pressure overwhelming public health considerations. Public health professionals were not unanimous about the necessity or desirability of closing the baths, which stayed open in most other cities. It is ironic that while there are still no legal gay bathhouses within the San Francisco city limits, establishments in nearby municipalities such as Berkeley and San Jose have continued to thrive.

It is arguable that what mattered in the long run was changing behavior, not its location. Closing the baths may have actually impeded the progress of safe-sex education. Even in situations where the ownership did not cooperate, safe sex was spreading, like the epidemic itself, from person to person, through sexual contact, as men would engage each other in discussions of what they were or were not about to do. Wholesale closure eliminated opportunities for sex education along with opportunities for sex. At the baths, the concentrated populations of those at high risk for AIDS provided opportunities for educators to disseminate condoms along with written guidelines for AIDS risk reduction. (Murray & Payne 1988; Bolton 1992)

The social costs of closing the baths were treated cavalierly. Those who pushed for closure appeared to assume that nothing important or good ever happened in the sex palaces. They failed to recognize the baths and sex clubs as important institutions that served many needs within a diverse gay male community. (Bérubé 1996) The major gay baths had deep pockets and expensive attorneys, and could afford a protracted legal fight. By contrast, many of the leather clubs were relatively small operations in which a dedicated owner had invested most of his capital and a great deal of personal commitment, and they could not afford prolonged litigation. Calls for closure quickly claimed most of the specialized leather, SM, and fisting sex clubs even before any city actions were taken, and as the agitation intensified, most of the men who ran the leather clubs elected to shut down and limit their losses. The wider social and economic fallout from closure was also substantial. While the owners of bathhouses were frequently vilified as greedy capitalists (and some undoubtedly were), the debates never grappled with the importance of the baths to gay male social life or the economic impact of closure on the gay economy.

New sexual spaces eventually began to reemerge by the end of the 1980s. Many were small, some were dirty, and most were ill-equipped and lacking in the accumulation of small improvements that had made the older clubs comfortable and sexy. Some of the clubs lacked even the most basic of the amenities taken for granted in the old facilities. The infrastructure of semipublic sex was degraded as a result.

This began to change only in 1992, with the opening of Eros and Blowbuddies, two clubs that permit only safe sex on the premises. They have been followed by others, and something of a sex club renaissance is now under way. The infrastructure of gay male commercial sex is being slowly rebuilt. Nonetheless, few of the current facilities can compare with the sex palaces of yesteryear. Nostalgia for those well-developed installations has contributed to recent calls in the local gay press for removing all of the regulations put in place by the closure campaigns. Instead, new regulations have been adopted. Removing the regulations might hasten the recovery of baths and sex clubs, but some changes are irreversible. One of these is the displacement of the gay and leather communities from the South of Market.

"South of Market Dies Screaming"

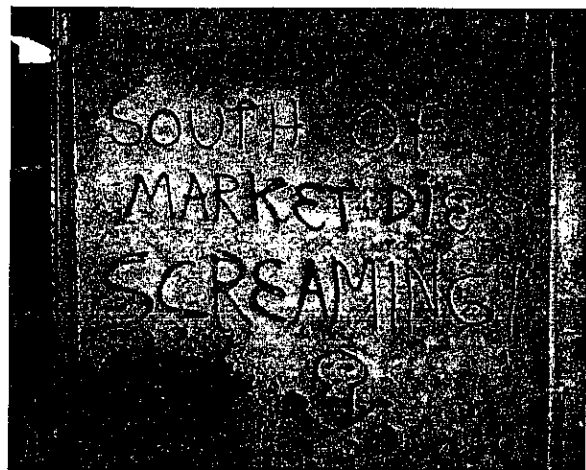
Once the rough threatening preserve of welders, wholesalers, butcher supply houses, winos, struggling artists and gay men who dressed in black leather motorcycle outfits and metal studs, Soma has suddenly become fashionable. . . . Now the streets are lined with shiny BMWs and Mercedes. . . .

—"Off-Beat Rough Toward Chic Very Fine" (1988)

When Gay people take over a neighborhood, they call it gentrification. When straight people take over a neighborhood, they call it a renaissance.

—Tom Ammiano (1988)

By forcing the leather-oriented sex clubs to close, the war against the baths eliminated an important social and economic sector of leather community life.



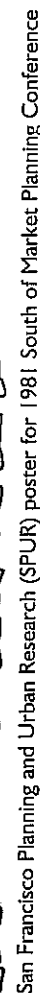
Graffiti on 2nd St. between Bryant and Harrison (1986)

PHOTO COURTESY ALLAN BERUBE

The visible changes in the neighborhood occasioned dozens of articles in the local and even national press celebrating the area's sudden respectability and trendy "renaissance." Virtually all the commentary cited AIDS as the cause of the South of Market's shifting demographics. But these changes had been underway for some time. A major factor was the physical position of the South of Market neighborhood. While the Castro was far away from the centers of retail power, finance, and redevelopment, the proximity the leather neighborhood to downtown San Francisco, once a convenience, had become a threat to its survival.

Dianne Feinstein became Mayor when George Moscone was assassinated by Dan White in 1978. Feinstein's friendlier stance toward development was reflected in an unprecedented building boom and in a marked increase in the pace of "urban renewal" in the South of Market. Among Dan White's legacies is a measure of responsibility for the accelerated Manhattanization of San Francisco in the 1980s.

Leather bars in old Victorian houses were not suited to compete with new high-rise, high-rent buildings or even the mid-level eateries and other enterprises that would service them. Long before AIDS was a factor, conversion to straighter, more respectable, more expensive bars and restaurants was well underway in the



South of Market. Redevelopment is now rapidly invading and encircling the Folsom. At the northeast corner is the Moscone Center and the Yerba Buena complex, which includes two new museums and a performance center. More large civic projects and many private developments are planned. What remains of the leather bar area is within a few blocks of Yerba Buena.

At the southeast corner is a large and growing retail complex which now includes Toys 'R Us, the Bed and Bath Superstore, Trader Joe's, and an entire city block devoted to a huge Price-Costco warehouse store. An Office Max store has recently opened just behind the San Francisco Eagle, one of the remaining leather bars. The back of the Costco parking lot faces the Eagle on one corner and the Lone Star, another leather bar, on the other. Shoppers laden with carts of paper towels and a year's supply of Windex are not a promising mix with gay men dressed in leather. The potential for conflict and violence along these ruptured territorial membranes is immense. In October 1995, three men attacked and severely beat a patron leaving the Lone Star. He dragged himself over to the Eagle to obtain assistance, and his assailants were soon apprehended as they stood in line to get into a nearby music club, the DNA Lounge, which had once been a leather bar named Chaps. It is difficult to imagine how these businesses and populations can continue to coexist. The differences of scale between Costco and the leather bars in size, capital investment, and mayoral benediction are extreme. It is quite evident that if anything gives, it will not be Costco.

The corner of Folsom and 11th Streets is a vivid example of neighborhood change. At the height of leather occupation, this intersection was a major part of a circuit between the various bars, baths, and eating places. There were leather bars on two of the corners, and the intersection formed a corridor between the bars located further south or west, such as the Ambush, Arena, and the Eagle, and bars further east, such as the Brig and the Ramrod. Once the heart of the Miracle Mile, the intersection became a barrier to gay male leather traffic by the late 1980s, having become a major thoroughfare of nongay San Francisco nightlife. On weekend nights, hordes of predominantly heterosexual revelers throng the area. Their presence draws hungry panhandlers, as city policies have driven much of the homeless population out of the major tourist neighborhoods and into adjoining areas such as the South of Market. Street crime has increased as both affluent club patrons and the vulnerable poor are targeted by a variety of scammers, muggers, and thieves. The police cars that endlessly prowl along Folsom and 11th are evidence of how highly charged this strip of real estate has become.

To move among the remaining leather bars, a gay man must navigate through crowds that can be hostile and dangerous. In 1987, a young heterosexual

tourist was assaulted and murdered near the corner of Folsom and 11th after he was apparently mistaken for a homosexual. It is deeply ironic that, contrary to stereotyped expectations, the displacement of those "threatening men in black motorcycle outfits" by a mostly heterosexual street population has made this neighborhood considerably less safe than it used to be.

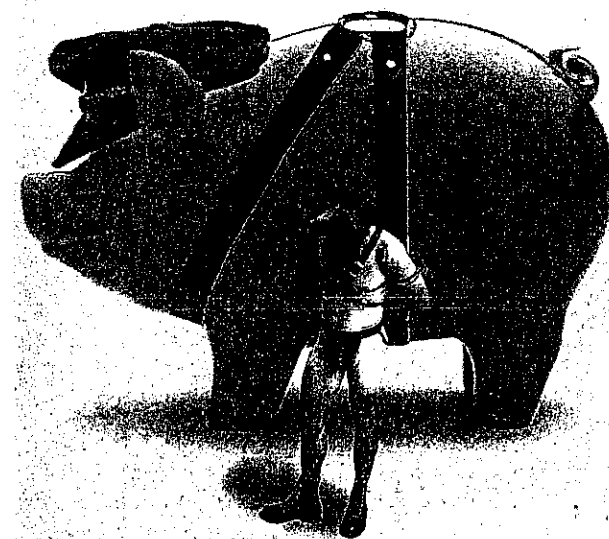
The Resilience of Leather: Changes and Continuities in the Leather Community

Against all odds and expectations, the San Francisco gay male leather community has weathered AIDS, sex panics, and urban renewal. The structures of leather social life have undergone substantial change. But the community and its culture have adapted and survived. For example, AIDS has unquestionably contributed to substantial erosion among some leather institutions, particularly the gay motorcycle clubs. Many major clubs and the events they sponsored did not survive into the 1990s. The Warlocks, one of San Francisco's oldest motorcycle clubs, is among those that vanished, and important events, such as the CMC Carnival and the Satyr's Badger Flat run, have also been suspended.

However, while some of the older institutional forms are foundering, new ones are thriving. Virtually every public event in the gay male leather community raises money for AIDS, and much of leather socializing now occurs at AIDS fund-raisers.

Moreover, there is a palpable, visible recovery taking place. New clubs are being founded, new bars are opening, and leather businesses are once again flourishing. A few

Indulge.



Detail from poster for Folsom Street Fair (1997)

PHOTO JIM WINBOURN; POSTER DESIGN MICHAEL J. WILLIAMS GRAPHIC DESIGN

of these are in the Castro, but most are still in the South of Market. The Folsom is still the central focal point for local leather and it remains a magnet for leather tourists.

The leather occupation of the South of Market is thinner and more dispersed than it once was. The leather bars and businesses are interspersed among the music halls, upscale restaurants, and big-box warehouse stores. The intermingling of gay or leather sites with straight or mainstream undertakings has meant a loss of the very privacy that once drew leathermen to the South of Market. The leather presence is also more episodic. Where there used to be leathermen constantly thronging the Folsom, such hordes now only appear for major leather holidays and festivities.

Two street fairs are important in maintaining the Folsom's leather ambience. In 1984, a group of community organizers and housing activists decided to start a street fair in the South of Market. The Folsom Street Fair was intended to make a political statement that the South of Market, far from being an empty slum in need of urban renewal, was already occupied. The fair, it was thought, would bring together and display all the disparate elements of a vital and viable neighborhood. Thus the fair has never been an exclusively gay or leather event. Nonetheless, the founders included leathermen, and given the strong presence of leather in the area, the fair has always had substantial leather participation.

Like most San Francisco street fairs, the Folsom Street Fair has entertainment, sales booths, and opportunities for political organizing, fundraising, and education. While most commercial booths feature generic street fair merchandise like polished rocks and mediocre pottery, the fair is also a showcase for services and crafts directed at leather consumers. These include piercers, makers of bondage furniture, whipmakers, and purveyors of other SM equipment. SM clubs do small-scale rummage sales to raise funds, and various community service organizations hand out literature and sign up members. The Folsom Street Fair has become an occasion for the leather community to come out in force and in full dress.

A second South of Market street fair was started in 1985 on Ringold Alley. It was called the Up Your Alley Fair, or Ringold Alley Fair. In 1987 the Up Your Alley Fair moved to Dore Alley between Harrison and Folsom. A single nonprofit organization now runs both the Folsom Street and Dore Alley fairs. These street fairs have become important social and economic events for the leather population.

Although AIDS has made the leather community smaller, it has also made it tighter and more socially integrated. Suffering and the sense of common struggle have drawn people together. Leather society is certainly more gender-integrated than it was even ten years ago, and it is also more nationally confederated and politically cohesive.

In the long run, the South of Market is probably lost to the leather population, despite the stubborn vitality of a few remaining strongholds. San Francisco's entire eastern waterfront is about to be rebuilt, and what is left of the old docks, piers, factories, warehouses, and low-cost housing along the bay is about to be replaced by large and expensive edifices of concrete, glass, and steel.

A new baseball stadium planned for China Basin will anchor one end of this expansion, and there are plans to rebuild the bay front all the way to Pier 70. Several mammoth projects for Rincon Point, South Beach, China Basin, and Mission Bay are in the planning stages or awaiting approval. (Port of San Francisco 1997) This would take the rebuilding boom almost to Bayview-Hunters Point, one of the last strongholds of African American residents within the city limits. On the other side of Bayview-Hunters Point, a new half-billion-dollar football stadium and retail mall will anchor the southern limit of the city's eastern flank. New condominiums, malls, offices, and sports facilities will occupy much of what little is left of the city's last major strip of light industry, low-rent commerce, and low-cost housing. There are no leather bars or low-income residents in the blueprints for these developments. If the leather community must leave the South of Market, it may establish itself in some other urban niche. But finding any corner of the city left unmolested by large-scale construction is becoming an increasing challenge.

Nonetheless, the leather community has shown itself to command robust social reserves, surprising economic vigor, and flexible adaptability. Despite the repeated losses of key individuals to AIDS and the implacable march of urban renewal, the gay male leather community has continued as a viable and evolving social form. For now, leather continues to be a vital part of the mix in San Francisco's extraordinary South of Market.

Acknowledgments

Without the assistance and generosity of several individuals, this essay would not have been possible. I owe thanks to Liz Highleyman for emergency editing, to Allan Bérubé for permission to quote from his remarkable ongoing research in gay and labor history, to Paul Gabriel for sharing important insights from his unpublished work, to Willie Walker for his encyclopedic knowledge of San Francisco gay history, to Jay Marston for enduring encouragement and support, and to the editors of this volume for patience and persistence.

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Reclaiming San Francisco

History, Politics, Culture

A CITY LIGHTS ANTHOLOGY

Edited by
James Brook, Chris Carlsson, and Nancy J. Peters

CITY LIGHTS BOOKS
SAN FRANCISCO, CALIFORNIA



From: [Gayle Rubin](#)
To: [McMillen, Frances \(CPC\)](#)
Subject: RE: Recommendations
Date: Friday, April 14, 2017 7:08:40 AM
Attachments: [image001.png](#)
[image003.png](#)
[image004.png](#)
[image005.png](#)
[image006.png](#)
[image007.png](#)
[image008.png](#)
[image009.png](#)

Hey Frances, sorry to have dropped the ball—I've been consumed by the end of semester frenzy here. I'm happy to chat by phone if this is urgent, or I'll be back in San Francisco by the first week of May, if we could do this in person. Just let me know. I'll do my best to answer your questions about Mr. S, but my files are all back in SF and I can be more accurate once I can check the details. But here's what I can tell you off the top of my head:

Mr. S has been at four different locations. The original shop was at 227 7th Street, where Alan Selby opened it circa 1980 (I'd have to check my files to be precise) and closed I think in 1988. It then moved to the corner of 14th and Folsom, where last I checked, the restaurant Nihon still is. It then moved to its third location at 310 7th Street. The main owner, Richard Hunter, lived in a loft up on the roof level. I am trying to remember when Richard and his then partner, Jim Stewart, bought Mr. S. Richard had owned another leather store, I think in Florida and I think called something like Eagle Leathers (but I'd have to check to be sure) and Jim ran a company called Fetters, which specialized in historically correct handcuffs and restraining devices: he sold these not only to the kink population but also as props for films and the like; as I recall, he provided the leg irons to the Metropolitan Opera for the prison scene in a production of Fidelio, back in the early 1980s. Anyway, at some point Richard and Jim bought Mr. S from Alan, and I suspect were able to increase its capitalization and expand the footprint of the business.

I am trying to think of why this third location over all the others might be particularly significant, and it seems to me that the primary changes at that location were that Richard lived upstairs, and that the move represented a significant expansion. But each of the moves did that: the original shop was

pretty small; the 14th and Folsom shop was larger; the second shop on 7th (310) larger yet. And finally, when Mr. S moved to its present location on 8th St, it expanded once again. Richard had a loft upstairs, as did his son. That's a huge building. In addition to the production area, the retail floor and the lofts, there was some office/open space upstairs that has been the location for any number of other uses: Folsom Street Events had their office there for a while; the Leathermen's Discussion Group frequently meets there; it's also been used as a photo studio and a party space. All four of the Mr. S locations had both production and retail on site.

Mr. S has become the primary leather production and retail facility in San Francisco, both through its own expansion and the attrition of a more diverse and thriving group of leather shops and fabricators back in the late 1970s. When it opened, it wasn't much different in scale or importance. But many of the other shops eventually closed, and Mr. S steadily grew. It also became established as one of the largest leather/fetish gear companies anywhere and now has a national and international presence.

Does this help? I can be more precise about dates and other data once I'm back with my files.

And I will try to gather up those e-addresses for you. The hold-up has partly been that I have my original list on my computer back in San Francisco, and don't have all those addresses on the machine I use here. But I'll get on it!

Feel free to ask questions or get in touch—just let me know.

Thanks,

Gayle

From: McMillen, Frances (CPC) [mailto:frances.mcmillen@sfgov.org]

Sent: Thursday, April 13, 2017 4:56 PM

To: 'gsr100@sbcglobal.net' <gsr100@sbcglobal.net>

Subject: Recommendations

Hello,

State of California & The Resources Agency	Primary #
DEPARTMENT OF PARKS AND RECREATION	HRI #
DISTRICT RECORD	Trinomial

Page 1 of 124 *NRHP Status Code 3S

*Resource Name or # (Assigned by recorder) Western SoMa Light Industrial & Residential Historic District

D1. Historic Name _____ D2. Common Name: _____

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

The Western SoMa Light Industrial and Residential Historic District (Historic District) is primarily located in the western part of the South of Market (SoMa) Area Plan Historic Resource Survey area in San Francisco's South of Market neighborhood. In large part, the Historic District conforms to the area bounded by Mission Street to the north, 5th Street to the east, Harrison Street and Bryant Street to the south, and 13th Street to the west. **(See Continuation Sheet, p. 2)**

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

Starting at the southwest corner of Mission and 11th Streets, the district boundary is drawn westward to Lafayette Street, thence southward following the western property lines of properties on Lafayette, westward to include properties on the 1000 block of Natoma Street, continuing southward to Howard Street to include up to 1574 Howard Street, thence westward on the south side of Howard to include the first three properties on 12th street south of Howard Street, thence heading eastward along Kissling street, to the west and south property lines of 125 Kissling Street, thence east along the southern property lines out to 11th Street, thence south to the intersection of 11th and Folsom Streets. The boundary **(See Continuation Sheet, p. 79)**

***D5. Boundary Justification:**

The boundaries for the Western SoMa Light Industrial and Residential Historic District are defined by the extent of the densest areas of significant and intact resources representing the height of development of the neighborhood (1906 to ca. 1936). The Historic District includes a total of 721 properties. 478 of these properties have been identified as contributory, giving the Historic District a 66% concentration of contributing buildings. Factors that aided in the formation of the boundary include age; architectural significance; integrity and contribution to the feeling of the district. **(See Continuation Sheet, p. 82)**

D6. Significance:	Theme	Industrial and Residential Reconstruction and Development	Area	South of Market, San Francisco, CA
	Period of Significance	1906- ca.1936	Applicable Criteria	A, C (NR Criteria adopted by local jurisdiction)

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Western SoMa Light Industrial and Residential Historic District developed primarily between the years 1906 and ca. 1936, and consists of a group of resources that are cohesive in regard to scale, building typology, materials, architectural style, and relationship to the street. Contributors to the Western SoMa Light Industrial and Residential Historic District are mostly light industrial and residential properties, with some commercial properties. The Historic District is significant under Criterion A (Events) as a representation of a noteworthy trend in development patterns and the establishment of ethnic groups in San Francisco. It is also significant under National Register Criterion C (Design/Construction) as a representation of a group of properties that embody the distinctive characteristics of a type, period, or method of construction, and as a representation of a significant and distinguishable entity whose components may lack individual distinction. **(See Continuation Sheet, p. 83)**

***D7. References** (Give full citations including the names and addresses of any informants, where possible.)
(See Continuation Sheet, p. 108)

***D8. Evaluator:** Christina Dikas / N. Moses Corrette **Date:** March 31, 2009 / October 18, 2010

Affiliation and Address: Page & Turnbull, Inc., 724 Pine Street, San Francisco, CA 94108

State of California & The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
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*Recorded by: Christina Dikas, Page & Turnbull *Date March 31, 2009
N. Moses Corrette, San Francisco Planning department October, 2010.

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San Francisco Planning Department 1650 Mission St San Francisco CA 94114

D3. Detailed Description (Continued)

COHERENCE

The West SoMa Light Industrial and Residential district possesses a cohesiveness that has been recognized by several consultants, the San Francisco Planning Department and the Office of Historic Preservation. The entirety of the district lies within the area that was destroyed by the earthquake and fire of 1906. Reconstruction of the south of Market was completed in a relatively short time: fifteen to twenty years in two major building booms: 1906-1911 and 1920-1925. This factor, combined with the fact that many of the buildings were designed by a relatively limited number of architects, resulted in a remarkably uniform building stock. Although there are contemporary churches, schools, government buildings and residential buildings, the majority of the buildings took the form of two-to-five story, reinforced concrete loft structures with multi-light steel industrial windows and minimal applied ornament. Most of the architects who worked in the area between 1907 and 1925 adhered to a stripped-down Classical Revival aesthetic, popular during the era¹.

SETTING

The Historic District is situated just south of Market Street, the city's most prominent thoroughfare. The terrain of the area is level – one of the largest areas of level ground in San Francisco. Vegetation consists primarily of street trees, with few if any dating from the district's period of significance. The primary northwest-southeast streets are numbered, while the secondary northwest-southeast streets and the northeast-southwest streets are named. Major blocks are divided by smaller alley streets at right angles to major streets, largely cut to conform to a 19th century built environment. Primary streets are generally host to commercial and industrial property types, while the network of interior alleys are host to residential enclaves, although there is a good deal of integration between the property types on each street type.

VISUAL CHARACTERISTICS

The Historic District is urban in character. It is entirely built out with buildings, nearly all of which are built out to the front and side property lines, and paved parking lots. Lots vary in width, but as in most of San Francisco, twenty-five feet is a basic unit of width. Primary streets are 82.5 feet wide, with larger buildings typically having fifty, seventy-five or one hundred foot wide lots, while alleys of varying widths from 20 to 75 feet, are nearly all the basic twenty-five feet. Streets within the area are asphalt paved, lined by concrete sidewalks, and conform to the city grid of larger (100 *vara*²) blocks that are found south of Market Street. The grid is oriented diagonally in relation to the cardinal directions. The West Soma Light Industrial and Residential district is characterized by a mixture of property types. On primary streets, buildings are built of masonry construction, predominantly reinforced concrete; however, load bearing and steel or heavy timber brick construction is also found with great frequency. Buildings on alley streets are often smaller in scale and of wood frame construction with a cement plaster or stucco façade. Across the district, buildings range in height from ten to sixty feet, with most being two or three stories in height. Flat roofs are near universal. Few buildings have wood exterior cladding, a protective feature to guard against the spread of fires.

MINOR FEATURES

Minor features of the district include the infrastructure of the area – wide flat primary streets, lined with sidewalks, and a network of smaller alley streets, which typically have more vegetation than the primary streets. While not part

¹ Page & Turnbull, *Historic Properties Report: Folsom/Dore apartments San Francisco, California* September 19, 2002 Page 9.

² A *vara* is an old Spanish and Portuguese unit of length. *Varas* are a surveying unit that appears in many deeds in the southern United States and many parts of Latin America. It varied in size at various times and places, but the value of 33 inches (838.2 mm) per *vara* was adopted in California ca. 1851. "98 U.S. 428 25 L.Ed.251 United States V. Perot." Website accessed on 9 June, 2008 from: <http://bulk.resource.org/courts.gov/c/US/98/98.US.428.html>

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*Recorded by: Christina Dikas, Page & Turnbull *Date March 31, 2009
N. Moses Corrette, San Francisco Planning department October, 2010.

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of the inventory, there are some extant streetlights from the historic period scattered throughout the district. In most of the district, utilities are underground, with few above-ground utility poles present. On many of the streets, historic granite curbing is extant, as is cobblestone below modern asphalt, however, much of the cobblestone has been removed as road beds are updated, starting in the historic period, with continual and gradual replacement into the present time. There is no known inventory of extant granite curbstone or cobblestone.

ELEMENTS OF THE DISTRICT

Table of elements, listed by street address. (text resumes [on page 70](#))

Assessor Parcel number	St address	To	St Address	St	Year built	District Status	SoMa Survey status code	Integrity 0-7	Arch quality 1-5	Site Notes
3727002	140	140	07TH	ST	1980	Non-Contributory	6Z			This building or vacant lot does not meet the minimum age requirements to be assessed for the California or National Registers.
3727004	150	150	07TH	ST	1920	Contributory	3D	5	2	
3727005	160	160	07TH	ST	1924	Contributory	3D	5	2	
3731041	219	219	07TH	ST	1907	Contributory	3D	6	2	
3730002	222	222	07TH	ST	1948	Non-Contributory	6Z	5	1	
3730003	224	224	07TH	ST	1922	Contributory	3D	5	1	
3731040	225	225	07TH	ST	1928	Contributory	3D	6	2	
3730004	230	230	07TH	ST	1924	Contributory	3D	6	2	
3730006	240	240	07TH	ST	2000	Non-Contributory	6Z			This building or vacant lot does not meet the minimum age requirements to be assessed for the California or National Registers.

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Assessor Parcel number	St address	To	St Address	St	Year built	District Status	SoMa Survey status code	Integrity 0-7	Arch quality 1-5	Site Notes
3730119	240	240	07TH	ST	1955	Non-Contributory	6Z	5	1	
3731126	255	255	07TH	ST	0	Non-Contributory	6Z			This building or vacant lot does not meet the minimum age requirements to be assessed for the California or National Registers.
3731154	255	255	07TH	ST	0	Non-Contributory	6Z			JACKSON BREWERY CO. COMPLEX
3731033	259	259	07TH	ST	1988	Non-Contributory	6Z			This building or vacant lot does not meet the minimum age requirements to be assessed for the California or National Registers.
3730007	262	262	07TH	ST	1945	Non-Contributory	6Z	6	1	
3730008	268	268	07TH	ST	1925	Contributory	3D	5	2	
3731031	273	273	07TH	ST	1928	Contributory	3D	6	3	
3730009	280	280	07TH	ST	1906	Non-Contributory	6Z	3	1	lots 9 and 10 same building
3730010	282	282	07TH	ST	1906	Non-Contributory	6Z	3	1	lots 9 and 10 same building
3730011	290	290	07TH	ST	1926	Contributory	3D	6	4	
3755003	310	310	07TH	ST	1922	Contributory	3D	5	3	Building is on lots 3 and 4

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Assessor Parcel number	St address	To	St Address	St	Year built	District Status	SoMa Survey status code	Integrity 0-7	Arch quality 1-5	Site Notes
3755004	310	310	07TH	ST	1922	Contributory	3D	5	3	Building is on lots 3 and 4
3754030	321	321	07TH	ST	1924	Contributory	3D	5	1	
3754031	333	333	07TH	ST	1923	Contributory	3D	5	2	
3754018	335	335	07TH	ST	1909	Contributory	3B	7	5	Holy Trinity Greek Orthodox Church
3755015	384	384	07TH	ST	1923	Contributory	3D	5	1	
3754017	385	385	07TH	ST	1924	Contributory	3B	6	4	Ideal Laundry Co. Building
3755016	390	390	07TH	ST	1926	Contributory	3D	5	1	
3755017	398	398	07TH	ST	1907	Non-Contributory	6Z	4	1	
3727135	111	117	08TH	ST	1912	Contributory	3B	7	5	FREDERICK MEYER designed Pacific Gas and Electric Substation I
3727114	131	131	08TH	ST	1910	Non-Contributory	6Z	2	2	
3727113	135	139	08TH	ST	1909	Contributory	3D	7	4	
3727063	143	143	08TH	ST	1939	Non-Contributory	6L	6	2	Outside of the district's period of significance, but a compatible design, the building does not appear to have individual significance.

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DESCRIPTION BY BUILDING TYPE

This section provides information on the building types and features found within the Western SoMa Light Industrial and Residential Historic District, and discusses each type within sub-areas, where applicable.

Residential Buildings

Residential buildings fall into three major categories:

1. Large, three- to six-story wood-frame or masonry apartment buildings and residential hotels.
2. Multi-family frame flats.
3. Small single-family dwellings, sometimes clustered into residential courts.

There are 275 contributing resources with residential uses in the Western SoMa Light Industrial and Residential Historic District. Residential buildings are primarily wood frame in construction and are clad in wood or stucco siding. Most are designed in an Edwardian-era style with flat roofs, angled bay windows, and decorative cornices. According to the San Francisco Planning Department's Preservation Bulletin No. 18, "The term 'Edwardian' was created to describe architecture produced in Great Britain and its colonies from 1901 to 1910, with the reign of Edward VII. Edwardian architecture encompasses a number of styles, with five main strands identified: Gothic Revival, Arts and Crafts, Neo-Georgian, Baroque Revival, and the Beaux-Arts style. Interpreted in the United States and in San Francisco, the term 'Edwardian' is often associated with multi-unit flats or apartment buildings constructed at the beginning of the 20th Century." Other residential buildings were designed in the Mission Revival Style, Mediterranean Revival style, and Craftsman style, all of which were very popular in early decades of the Twentieth Century. The Mission Revival style (1880-1930) often features stucco cladding, simple clay tile roofs and parapets, and curved mission gables. The Mediterranean Revival Style (1920s-1950s) features clay tile roofs or parapets, white or pastel colored stucco walls, ornate doors and door surrounds, and wrought iron ornament. The Craftsman style (1900-1930) features wood shingle or clapboard siding, porch piers, and projecting eaves with structural wood elements used as simple ornamentation.³

Of the 275 contributing residential buildings within the Historic District, 18 also include commercial or industrial uses at the street level. The mixed-use residential-over-commercial buildings are especially located on major thoroughfares such as Folsom Street. Commercial storefronts in mixed-use buildings typically feature recessed entry vestibules, plate glass display windows, storefront transom windows, and fabric awnings. The mixed-use residential/industrial buildings are often located on side streets like Minna, Tehama, and Natoma. They generally look like small light industrial buildings, but appear to now contain residential uses in addition to their original industrial use.

Single-family and multiple-family dwellings are scattered throughout the Historic District, though multiple-family dwellings are the most prevalent, and typically consist of two- or three-story flats built in the decade following the 1906 earthquake. Most residential enclaves are located on secondary streets, while industrial and commercial uses occupy the primary thoroughfares. The highest concentrations of residential buildings can be found at:

- Sumner, Rausch, Langton, Moss, and Russ streets bounded by Russ, 8th, Howard and Folsom streets
- Minna and Natoma streets between 7th and 9th streets

³ City and County of San Francisco Planning Department. San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco. Website accessed on 9 June, 2008 from:
<http://www.sfgov.org/site/uploadedfiles/planning/preservation/PresBulletin18ARCHSTYLES.pdf>

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Commercial and Light Industrial Buildings

Commercial Buildings

There are about 213 contributing properties in the Western SoMa Light Industrial and Residential Historic District that contain commercial uses. Of these, 18 contain mixed residential uses. Commercial spaces are located on the ground floor of mixed-use buildings. For example, residential hotels, in almost every instance, are mixed-use with commercial spaces on the ground floor and residential floors above. They are designed in a style consistent with the Edwardian era. Those buildings with a strictly commercial function generally resemble light industrial buildings, though they do not contain vehicular and service entrances common to the industrial type. They are used as restaurants, retail or service shops, or offices, rather than for manufacturing products. Many were constructed during the area's second building boom that occurred in the 1920s. They are most often one to three-stories in height and are constructed of concrete. The ground floors feature storefronts with large plate glass display windows. Office buildings sometimes contain a primary entrance leading to interior corridors and fixed plate glass or multi-light windows on the upper stories. Commercial buildings are often rendered with simple Classical Revival, Spanish Colonial Revival, or Art Deco ornament.

According to the San Francisco Planning Department's Preservation Bulletin No. 18, buildings designed in the Classical Revival style (1893-1920) are typically massive in form and often feature pediments, porticos, and large windows with lintels. They also may feature columns, pilasters and entablatures. The Spanish Colonial Revival (1915-1930) is characterized by smooth stucco walls, clay tile roofs, elaborate molded ornament around doors and windows, polychrome tile at entries, and wrought iron grilles and balconies. The Art Deco style (1925-1950) was named for an international exposition held in Paris in 1925. Ornamental designs were derived from a variety of sources including Egyptian, Mayan and "Oriental" art and architecture. The style is noted for its use of rich materials and profuse ornament of zigzags, rays and chevrons. Buildings designed in the 20th Century Commercial style generally have very little ornamentation, though they may have a moderately projecting cornices and applied plaster cartouches or garlands.⁸

Examples of buildings with exclusively commercial uses include:

- 1246 Howard Street (1919): two-story Spanish Colonial Revival style
- 1252 Howard Street (1926): two-story Spanish Colonial Revival style
- 209 9th Street (1924): three-story 20th Century Commercial style office building
- 224 7th Street (1922): two-story 20th Century Commercial style
- 290 7th Street/1100 Folsom Street (1926): two-story Renaissance Revival style
- 1190 Bryant Street (1923): one- and two-story with Classical Revival ornament
- 1077-1081 Mission Street (1917): one-story 20th Century Commercial style

Light Industrial Buildings and Warehouses

Light industrial buildings are characterized by multi-purpose loft spaces that are used for light manufacturing, warehousing, and wholesale distribution. Some, especially those built in the 1920s and later, are used for automotive repair. During the immediate post-quake period of 1906-1910, insurance settlements led to the construction of new and in some cases, reconstructed light industrial buildings. These buildings were often constructed of brick masonry. Another building boom occurred in the early-to-mid-1920s. During this period, industrialists and developers

⁸ City and County of San Francisco Planning Department. San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco. Website accessed on 9 June 2008 from:
<http://www.sfgov.org/site/uploadedfiles/planning/preservation/PresBulletin18ARCHSTYLES.pdf>

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constructed hundreds of concrete two-story and three-story industrial loft structures on the plentiful empty lots, largely building out the South of Market area by 1929.

Warehouses were also built of brick masonry or concrete, which, in addition to being relatively fireproof, allowed for large, open interior spaces for storing goods. Most large warehouses in the Western SoMa Light Industrial and Residential Historic District were constructed during the 1920s and into the 1930s. Warehouses are generally much larger than light industrial buildings. Approximately fifteen warehouses, especially those located toward the west end of the Historic District, each occupy an eighth to a quarter of a city block.

Light industrial and warehouse buildings are most often rectangular in plan, and nearly all fill their entire parcels with the primary facades facing the street. Some one-story buildings feature a second story office loft at the front of the building. An example of this type of building can be found at 160 10th Street (1924). Light industrial and warehouse buildings feature open interiors, large steel-sash industrial windows, and roll-up metal garage doors located on the primary or secondary façades.

Ornamentation on these buildings is minimal and rendered in the Classical Revival, Spanish Colonial Revival, Art Deco, Art Moderne, or the 20th Century Industrial styles. According to the San Francisco Planning Department's Preservation Bulletin No. 18, the Art Moderne style (1930-1945) is expressed through smooth surfaces, rounded corners and a horizontality that lends a sleek, streamlined appearance. 20th Century Industrial style buildings (1900-1950) are unadorned, and include unfinished concrete cladding and generous amounts of steel-sash windows.⁹

There are about 202 contributing light industrial buildings and warehouses in the Western SoMa Light Industrial and Residential Historic District. Some notable examples include:

- 468 9th Street (1934): two-story Art Deco building
- 314 11th Street (1924): two-story brick building in the 20th Century Industrial style
- 981 Howard Street (1927): two-story auto garage in the 20th Century Industrial style
- 1035 Howard Street, the Eng-Skell Building (1930): designed by A.C. Griewank, Port engineer, and displaying bold Art Deco detailing.
- 1049 Howard Street, the James H. Hjul Building (1923): designed by engineer James H. Hjul with Art Deco features.
- 1170 Harrison Street, San Francisco Galvanizing Works (ca. 1935): Art Moderne style
- 465-475 10th Street (1924): designed by the O'Brien Brothers, four-story building in the Exotic Revival style
- 160 Kissling Street (ca. 1920): large one-story steel frame building in the 20th Century Industrial Style

Civic Buildings

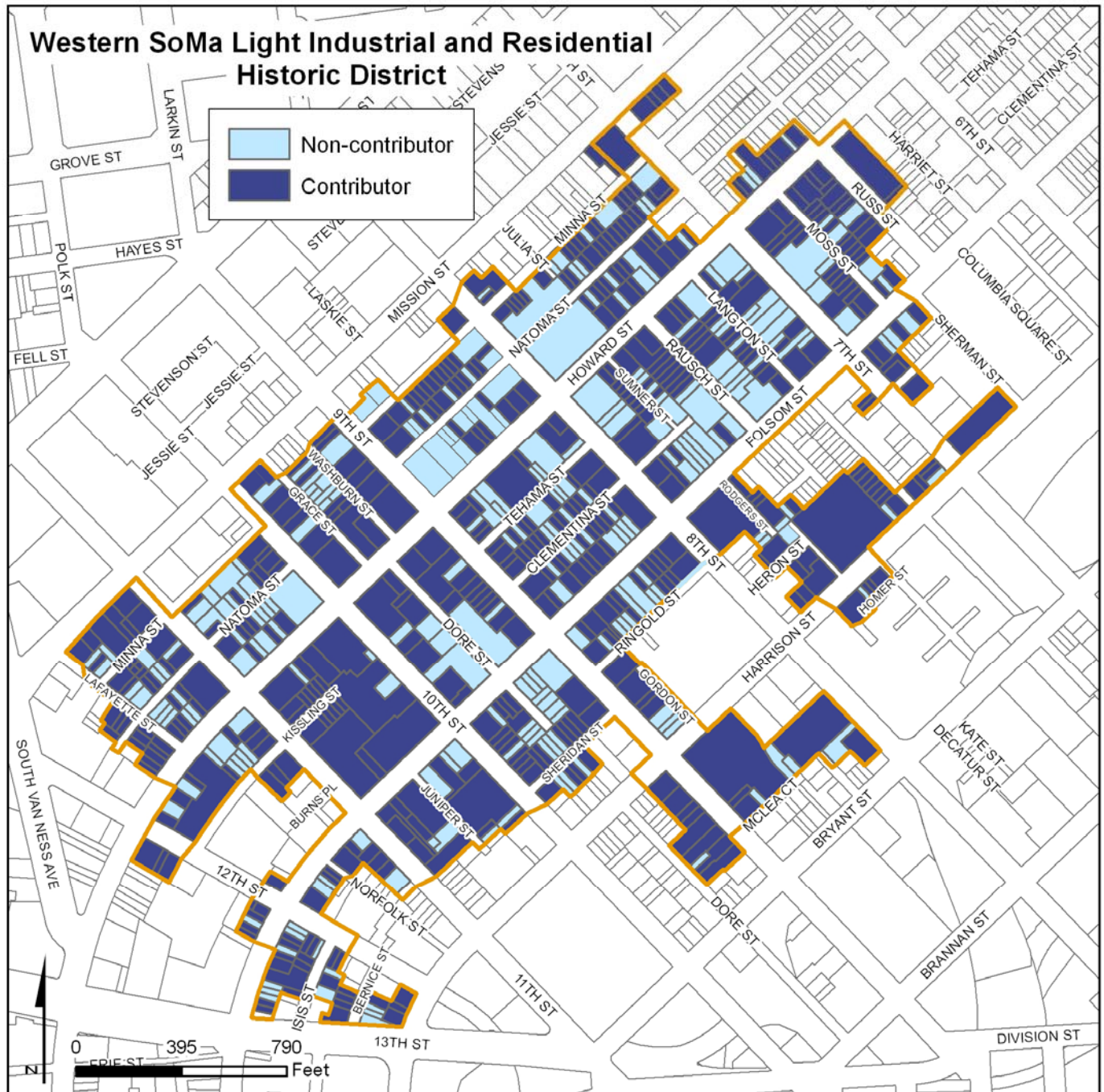
Few civic buildings exist in the Western SoMa Light Industrial and Residential Historic District. Most churches, schools, and other public institutions were relocated outside of the area after the 1906 earthquake and fire, and were replaced by industrial buildings. Existing civic buildings are rendered in the Renaissance Revival, Romanesque Revival Style, and Gothic Revival styles. The Renaissance Revival style (1840-1920s) is characterized by ashlar masonry with rusticated quoins, architrave framed windows, and doors supporting entablatures or pediments.

⁹ City and County of San Francisco Planning Department. San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco. Website accessed on 21 March 2009 from:
<http://www.sfgov.org/site/uploadedfiles/planning/preservation/PresBulletin18ARCHSTYLES.pdf>

***Recorded by:** Christina Dikas, Page & Turnbull ***Date** March 31, 2009
N. Moses Corrette, San Francisco Planning department October, 2010.

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Map of district:



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D5. Boundary Justification (Continued)

BACKGROUND

The Western SoMa Light Industrial and Residential Historic district was first identified in a Section 106 process in the year 2000, with identified expansion areas in 2002 and 2005. The locus of these studies was at 8th, Howard, Folsom and Dore streets. Due to the nature of the area of potential effects for each of the Section 106 studies, the boundaries of this district were undefined. In 2006, the Planning Department commissioned a study to determine a larger geography that would focus a more intensive survey of the dense urban fabric. On January 2, 2007, the consultants transmitted their results outlining a potential West Soma Light Industrial & Residential District. This large area was determined based on a windshield survey of what appeared to be pre-World War II construction. With this tool, a reconnaissance survey was completed, and a period of significance narrowed to ca. 1936, roughly corresponding to the major shifts in transportation, building types, labor and demographics. This also coincides with the opening of the San Francisco Bay Bridge, with its landing onto 5th Street, the construction of which caused the demolition of several blocks of building stock similar to those represented in this District. A boundary based on the reconnaissance survey, using construction dates and basic integrity thresholds was documented in 2008 on a preliminary District Record.

METHODOLOGY

The present boundaries incorporate a more intensive look at each individual building in the area, both inside and near the boundaries of the 2008 boundary. A process to assess each of the seven aspects on integrity for every building was undertaken, resulting in more objective documentation. A second process to establish a scale of architectural quality classified on a five point range, classified each building including new and vacant parcels. Roughly, the scale establishes what buildings are individually significant, contextually important, background and detrimental. Boundaries were established by taking a broad look at period of significance, and integrity first, followed by tailoring the boundary to focus on higher quality buildings, where the boundary abutted buildings of marginal integrity and quality, it was contracted to an area of higher quality buildings, resulting in an elevated feeling within the district. Feeling is an important characteristic of this light industrial district, as most of the building stock is not of high artistic value, the way that the district conveys significance under criterion A is through Feeling.

JUSTIFICATION

The boundary to the north is formed generally by the alleys south of Mission Street, which generally represent the transitional boundary of property types. Mission Street has long been used as a transportation corridor between downtown and the mission district, and property types are not consistent with light industrial and manufacturing uses. Mission Street also runs parallel to Market Street, the main spine of San Francisco. Land fronting onto both Market and Mission Streets has typically been of higher value, and has been utilized for larger construction, used for office hotels and larger commercial shops, and not manufacture. The western boundary at 13th Street is formed by the end of the South of Market street grid system, as it abuts the Mission Street grid. Since the 1950s 13th Street, also called Division Street for a few blocks, has been formalized as a boundary with the construction of an overhead highway off ramp. Likewise, the southern boundary is defined by Bryant Street and the James Lick Skyway, elevated structure, which when built, caused the demolition of a wide swath of the area. South of this structure, the buildings are of considerably lesser quality, and have a far greater portion of new construction and are overall of lower integrity. The western boundary is drawn west of 6th street, not quite abutting the 6th Street Lodginghouse district. While an attempt was made to absorb that independent district into the Western Soma Light Industrial and Residential district, the 6th Street district is of a more unique quality and construction pattern and is best documented independently of this district. The western boundary was determined to be the Eng-Skell building, which serves as a strong anchor to the district. While there is other building stock of similar construction types, historic uses and period of development, combinations of intrusive new construction, low architectural integrity, and low quality, in combination with a distance lack of continuity of feeling inhibit the district's extension further eastward. Within these general limits, the boundary was determined based on individual buildings quality, integrity, period of significance, and continuity with the feeling of the district.

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D6. Significance (Continued)

The Historic District includes properties surveyed by Page & Turnbull and also previously documented buildings, including local landmarks and properties surveyed for Section 106. Some properties, including ones on Mission and Jessie streets and Langton Street, were only windshield surveyed for the purpose of this District Record and do not have their own Primary Record Forms.

Within the established period of significance, 1906 and 1936, the most pronounced periods of construction occurred from 1906-1913 and 1920-1927. There are 345 non-contributing buildings located within the Western SoMa Light Industrial and Residential Historic District. Of those, 116 were constructed during the period of significance, but are non-contributing due to poor physical integrity. Nevertheless, those buildings generally retain their original scale, massing, and function, thus lending a more cohesive character to the neighborhood than the contributing buildings alone could produce. In addition, 162 buildings were constructed after the period of significance, and 67 properties contain vacant lots or parking lots.

The area was nearly entirely rebuilt after the earthquake, justifying 1906 as the beginning of the period of significance. Reconstruction proceeded in several distinct periods, beginning with the initial flurry of building activity occurring between 1906 and 1913, with later waves occurring after the First World War between 1918 and 1920, and culminating with a major real estate boom in the mid-1920s (**Figure 2**). By 1930, the area was largely built out, though 47 buildings were constructed during the 1930s, 31 in the 1940s, and 14 in the 1950s. The termination date for the period of significance corresponds with to a general drop-off in development in this portion of the South of Market area during the mid-1930s. Infrastructure projects, including development of South Van Ness Avenue in 1933 and the San Francisco-Oakland Bay Bridge in 1936, effectively rerouted local street traffic around and past the western part of the district. The date of 1936 closely corresponds to the termination date for the National Register listed South End Historic District (which has a period of significance stretching from 1867 to 1935), representing that the South of Market as a whole was built out by the mid-1930s.

Historic Context: Pre-1906 Earthquake and Fire

Built Environment

Prior to the 1906 earthquake and fire, the South of Market area was already industrial in character, though the streets were lined with significantly more residential buildings. Important for the South of Market area's industrial future were the large 100-*Vara* Survey blocks laid out by Jasper O'Farrell in 1847. The grid was extended west from 5th Street to 9th Street in 1850. The streets were flatter and wider (30 *varas* wide) than were found north of Market Street (where they were 25 *varas* wide), making the transportation of goods via wagon and eventually train and truck much easier.¹¹ Businesses that occupied the Historic District area prior to the earthquake included food services, such as a malt and barley works and a pork packing plant, transportation yards for the United Railroads of San Francisco and the Pacific Carriage Company, and various other functions including soap works, a picture frame molding factory, and laundries. Beyond the primary streets such as Mission, Howard and Folsom, the large 100-*vara* blocks south of Market Street were interlaced with a network of smaller back streets and alleys such as Jessie, Tehama, and Annie Streets, which assisted in the industrial development of the area by providing light traffic areas in which to load and unload goods. In large part, these streets also were lined with single-family dwellings and residential flats for industrial workers. Saloons occupied most street corners.

Boarding houses and lodging houses grew up simultaneously with the industrial plants and commercial buildings in

¹¹ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 21.

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the latter half of the nineteenth century, and most were located west of 3rd Street and the original warehouse district. During the 1870s, the South of Market area contained fully one-quarter of the boarding houses and one-half of the 655 lodging houses in the city. Typically of wood-frame construction, these hotels were destroyed in the 1906 Earthquake and Fire.¹²

Population Demographics

Prior to the earthquake, the western South of Market area was home to a Swedish enclave. Churches in the area included the Swedish Evangelical Lutheran Ebenezer Church on the south side of Mission Street between 8th and 9th Streets; Our Savior's Scandinavian Evangelical Lutheran Church at 8 Sherman Street, organized in October 1870; and the First Swedish Methodist Episcopal Church at 1220 Howard Street. In addition, a German Evangelical Lutheran Church was located on Mission Street between 5th and 6th Streets, and was established in that location in 1869. A Japanese Methodist Episcopal Mission was located at 535 Jessie Street. The Nevah-Tzedek Synagogue was located at 948 Mission Street from 1896 to 1904. Holy Trinity Greek Orthodox Church was built in 1903 on 7th Street near Folsom (the original building was destroyed in the 1906 Earthquake and Fire, but was rebuilt in the same location later in 1906). These religious institutions supported the Swedish, German, Greek, Japanese, and Jewish ethnic groups that were located in the western part of the South of Market district.

People of various ethnicities seem to have resided in mixed neighborhoods throughout the area. For example, the 1900 U.S. Census reveals that people from Germany, Sweden, and Norway lived amongst Irish and native-born Americans on the 700 block of Folsom Street. People from Ireland, Germany, Poland, and Japan lived on the 1000 block of Howard Street along with people who originated from various states in the United States. One particular residence on Howard Street primarily included Norwegian, Russian, Swedish, and German boarders.

Historic Context: Earthquake and Reconstruction, 1906-1913

On April 18, 1906, San Francisco was devastated by the Great Earthquake and Fire. The South of Market area was especially hard hit by both the temblor and the eleven fires that started in the area due to broken gas mains. The earthquake's most striking structural failures occurred in the least affluent neighborhoods, where poor workmanship contributed to a loss of property and life. Foundation failures were common in the marshy land south of Market Street. The earthquake's movement left areas, such as Dore Street and Brannan Street, with ripples in the street pavement and wood-frame houses tossed from their minimal foundations (**Figure 11, see Appendix**).¹³

Following the earthquake, fires broke out from a variety of sources, including fallen lanterns and chimneys, damaged boilers, broken gas mains, and flammable industrial materials that were knocked to the ground. The fires quickly grew out of control as they ignited the densely packed wood-frame boarding houses, hotels, and rows of aging houses in the South of Market. The water mains were mostly broken and fire fighters were powerless to stop the flames from rapidly consuming virtually the entire neighborhood within six hours of the actual earthquake. The death toll in the South of Market area was much higher than the rest of the city. The numbers were greatly undercounted because hotels and boarding houses collapsed on their inhabitants and the people were never accounted for. Additionally, many of these residents were lone immigrants or single male transients without local ties. A good number of these people on the margins of mainstream society were never reported as missing.¹⁴

Recovery

Unlike certain parts of the city, such as North Beach, which were reconstructed quite rapidly after the 1906

¹² Ibid: 37.

¹³ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933* (Berkeley, CA: Bancroft Library and Heyday Books, 2006) 152.

¹⁴ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 42.

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Earthquake, the South of Market area took two decades to fully recover. At first, only buildings already under construction could be completed, and only Class A steel structures could be repaired without a permit. Temporary structures were erected so that people could be housed and businesses in the burned section could continue operating. However, wood-frame buildings were banned until the fire codes were updated.¹⁵ The street pattern remained the same, though the names of some side streets were changed. For example, in 1909, Mariposa Terrace was renamed Berwick, Bruce Place was renamed Brush Place, Harriet Avenue was renamed Hallam Street, and Folsom Avenue was renamed Rodgers Street. The street name changes were approved by Mayor Edward Robeson Taylor, who was San Francisco mayor from 1907 to 1910.

In 1907, a booster organization published a map showing which areas of the city had been rebuilt. The map, which highlighted all parcels with new construction, temporary buildings, or wrecked buildings scheduled to be repaired, indicated that most of the South of Market remained vacant. The process of recovery for the entire city was a lengthy process, necessitating not only the demolition of ruined buildings and removal of debris, but also the settlement of insurance claims, resolution of any outstanding title concerns, acquisition of building permits, and, most importantly, the will to commit financial resources to a city so clearly in potential danger of future obliteration. In many ways, the South of Market area was uniquely affected by the earthquake, and lingering uncertainty over its historical patterns of development delayed reconstruction longer than many other areas.¹⁶

One factor in the slow pace of recovery in the South of Market was the controversial debate over extending the city's fire limits. The fire limits outlined the area in which safety requirements were mandated. The fire limits attempted to prevent the possibility of conflagration in the densest or most important parts of the City by determining the construction materials that could be used within the fire district. For most of San Francisco's history, wood frame buildings had been forbidden in the downtown business district. All downtown buildings had to be constructed of brick or stone. Buildings were ranked by their fire-resistant features. Before the disaster in 1906, Class A buildings were regarded as fireproof iron- or steel-frame construction, in which the frame structure bore the entire weight of the building. They contained metal lath and plaster partitions and nonflammable exterior cladding. Class B buildings had exterior walls that carried their own weight, but had an interior skeleton of iron, steel, or fireproof wood. They also had metal lath and plaster partitions and nonflammable exterior surfaces. Class C buildings were brick with fire-resistant roofs, but the interior had wood or iron frames without fire-resistant wall materials.¹⁷

Despite the fire codes and construction rankings for buildings within the fire district, the only part of the South of Market area traditionally included within the fire limit was a narrow strip along the south side of Market Street and a small section corresponding to the southward extension of the financial and retail district along 2nd, New Montgomery, 3rd, 4th, and 5th streets, extending as far south as Howard Street. Otherwise, property owners in the South of Market had been free to build as they saw fit, resulting in the mixture of masonry and wood-frame buildings that acted as fuel for the fires that immediately followed the earthquake.¹⁸

After the disaster, city officials convened to determine the lines of a new fire district. Acting Fire Chief Shaughnessy wanted the City to extend the fire limits to the west and especially into the South of Market area, which was a high risk area due to its industrial functions so close to downtown San Francisco.¹⁹ Industrialists did not favor the continued proximity of frame dwellings to their industrial plants. Some decided that it would not be prudent to rebuild in the South of Market, relocating their businesses either to the unburned Potrero or Bayview districts or

¹⁵ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*: 199.

¹⁶ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 41.

¹⁷ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*: 140.

¹⁸ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 44.

¹⁹ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*: 200.

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moving outside the city altogether. Other businesses hoped to discourage the reconstruction of frame dwellings in the South of Market as a means to secure its future as an exclusively industrial district. Residents opposed the extension of the fire limits because they were working class people who were already struggling financially and could not afford expensive fireproof construction, yet they felt strongly attached to their neighborhood with its churches and ethnic institutions. In the summer of 1906, the Board of Supervisors heard testimony in support of and opposed to the extension of the fire limits to the South of Market area, which would have effectively prevented wood frame dwellings from being rebuilt within the area bounded by Mission Street, the San Francisco Bay, Mission Creek, and Division and 13th streets. The Board of Supervisors eventually voted in favor of faster recovery over recovery slowed by safety requirements. It relinquished the idea of extending the downtown fire limits into the South of Market, settling instead for a blanket prohibition on flammable roofing materials. Roofs could theretofore only be clad in materials including asphalt, tile, slate, asbestos, terra-cotta, or metal.²⁰

According to the 1913 Sanborn Fire Insurance Map (**Figure 12, see Appendix**), the new fire limit in the Western SoMa Light Industrial and Residential Historic District extended along Howard Street between 5th to 6th streets, then north two blocks on 6th Street to Minna Street, where it ran west to 9th Street. At 9th Street, the fire limit line turned north one block and continued west along Mission Street until 12th. At 12th Street, the line turned up Stevenson Street and continued to McCoppin Street. It included within its boundaries (north of those streets) mostly brick commercial buildings, residential hotels, and warehouses around Mission and Market streets. Nevertheless, the uncertainty over the fate of the neighborhood following the disaster led many homeowners who had lived there before the quake to sell out to the industrialists. Investors and industrialists were more than willing to snap up these lots, and gradually assembled them into larger parcels on which to build larger industrial buildings.²¹ Consequently, though the fire limits ended up excluding much of the Western South of Market area, the decision of where to locate the line nevertheless affected the development pattern of the neighborhood in profound ways.

The fire limit debate contributed to the conversion of the South of Market area from primarily residential to primarily light industrial uses. The incorporation of reinforced concrete into post-disaster construction codes also encouraged the construction of light industrial buildings. Though concrete with rebar was accepted in East Coast codes as early as 1903, San Franciscans had generally regarded concrete with suspicion. It had been allowed for columns in low-rise buildings and was accepted for floors in steel-frame buildings, but it was not allowed in high, load-bearing walls for fear that it would be structurally unstable in the event of an earthquake. However, the 1906 Earthquake revealed that the few reinforced concrete buildings in San Francisco fared decently well. The concrete had cracked less and therefore provided better fire protection. Furthermore, the urgent need to start rebuilding defeated the hesitation, caution, and aesthetic dislike for concrete. Consequently, concrete was incorporated into the building codes, and buildings were reclassified. By 1909, Class A buildings had steel frames and could have concrete walls that were either self-supporting or hung from the frame. Class B buildings were defined as having a frame of reinforced concrete that carried all wall and floor loads, while Class C buildings were constructed with walls of brick, stone, or reinforced concrete and an interior frame of combustible material.²² Thus, the incorporation of reinforced concrete into the fire codes contributed to the South of Market's change from primarily wood-frame to reinforced concrete construction.

During the first five or so years following the earthquake and fire, large sections of the western South of Market area were used for post-quake clean-up and reconstruction functions, including junk yards, lumber yards, iron and steel works, wrecking companies, wood working, and machine shops. The area functioned as the salvage yard for the city's ruins. Consequently, it continued to be used as the location for services and support business for downtown

²⁰ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*: 203.

²¹ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 44.

²² Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933*: 204-205.

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San Francisco and the rest of the city, though the nature of the businesses changed somewhat because of the City's shift in needs. Many of the earliest buildings were livery stables, storage yards, or other lightweight wood-frame buildings that housed lumber and construction materials, coal yards, junk stores, laundries, plumbing supply stores, and second-hand stores, as well as more permanent buildings such as breweries and factories. Corners were often redeveloped with three- and four-story residential hotels and lodging houses while mid-block alleys were occupied by cottages and multi-family flats.²³

Around 1908, the South of Market Improvement Association was formed to promote the area as an attractive business and residential locality, and campaigned to secure better street pavement, lighting facilities, sidewalks, sewers, gas and electricity, telegraph, postal service, express delivery, and transportation. The president of the Improvement Association was Joseph Rothschild and the Vice President was E.R. Lilienthal. Rothschild was a San Francisco attorney who practiced commercial law beginning in the 1880s, and was also involved in city politics. His clients included a number of heavy mercantile firms.²⁴ E.R. Lilienthal was a businessman who owned property in San Francisco.

In 1909, Folsom Street was repaved in basalt block and bitumized between 3rd and 9th streets, as was Stevenson Street between 6th and 7th, Juniper and Julia streets between 9th and 10th, and Harriet Street between Howard and Folsom streets. Sewer work was done on 5th Street between Market and Howard streets, and on Howard between 2nd and 8th streets. The improvements along these particular streets do not appear to coincide with any earlier patterns of building construction compared to other streets in the area. That may be because the process of repairing sewers and repaving was a long and incremental process. For example, the Improvement Association warned that Howard Street would not be paved until the sewer work was completed in another year and a half to two years. The group hoped that the infrastructure improvements would not only bring back commercial and industrial occupants, but also residential occupants. In an article in the *San Francisco Call* newspaper, the secretary of the Improvement Association attempted to appeal to potential residents by saying that the area was flat and easy to build upon, and contained good rail lines leading to the waterfront, the railroad, the Mission District, Ingleside, Visitacion Valley, and even to the Richmond and Sunset districts. In addition, stores, warehouses, and manufactories ensured occupation for men close to home.²⁵

Despite the fact that recovery was slow to start, the first years following the disaster were the most productive of any years since. Of those buildings that currently exist in the Western SoMa Light Industrial and Residential Historic District, 241 contributing buildings and 44 non-contributing buildings were constructed between 1906 and 1913 (286 total) (Figure 3, on the following page).

²³ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2 June 2008: 45.

²⁴ San Francisco Journal of Commerce, *The Builders of a Great City: San Francisco's Representative Men, the City, Its History and Commerce* (San Francisco: The Journal, 1891) 302.

²⁵ "South of Market Steadily Advances Along Industrial Line," *San Francisco Call* (11 Dec. 1909): 1.

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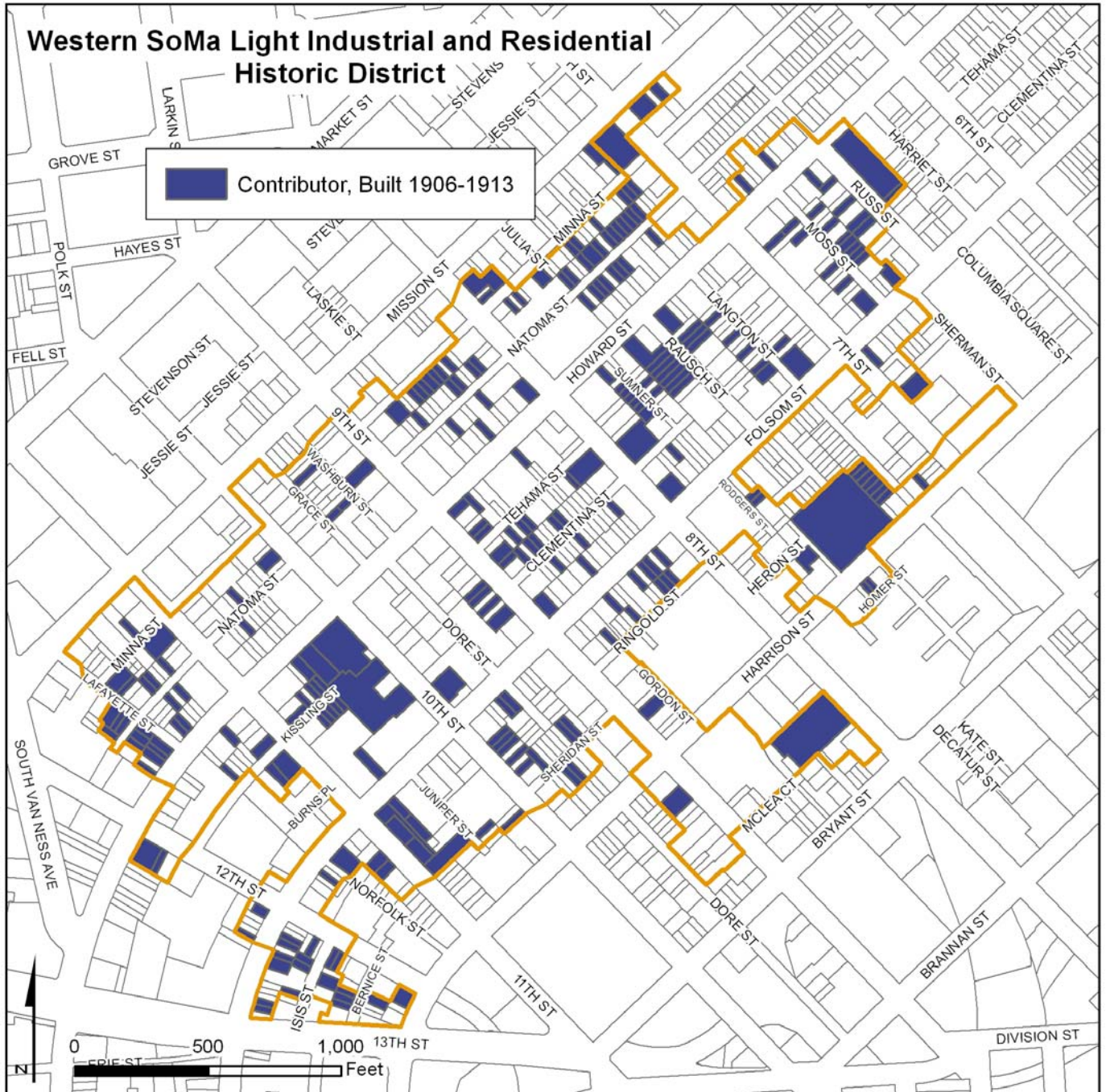


Figure 3. Western SoMa Light Industrial and Residential Historic District, showing contributing resources that were constructed between 1906 and 1913.

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Architects and Builders

Many different architects, contractors, and builders designed buildings after the earthquake. Designers of extant commercial and industrial buildings include:

- Kidd & Anderson (291 10th Street, 1910)
- J. Pisegler (136-138 Dore Street, 1906)
- Frederick H. Meyer (1144 Harrison Street, 1907)
- O'Brien Brothers (156-164 8th Street, 1911)

Designers of extant residential flats, mixed-use residential over commercial buildings, and Romeo flats include:

- Frank M. Gardner (owner/builder of 272-274 9th Street, 1912)
- Jonathan Murray (139-145 Dore Street, 1907)
- Little T. Christiansen (123-129 Dore Street, 1906)
- Gustav Spitz (1353-1357 Folsom Street, 1907)
- Connor & Hughes (1365-1369 Folsom Street, 1907)
- E.C. Bletch (1183 Howard Street, 1907)
- Charles Paff & Co. (277-279 9th Street, 1907)
- James Booker (712-716 Natoma Street, 1906)

Of these builders and architects, Frederick H. Meyer and the O'Brien Brothers architecture firm were likely the most prolific in the City of San Francisco. Frederick H. Meyer (1876 – 1961) partnered with architect Smith O'Brien from ca. 1902 to 1909. On his own, he designed many buildings from about 1907 into the 1920s, before teaming with Albin R. Johnson in the 1920s and Albert Evers ca. 1946 - 1961. Some notable Meyer works include the Humboldt Building at 783 – 785 Market Street (1906), the Banker's Investment Building at 722 – 742 Market Street (1912), the Union Trust Building at 744 Market Street, the Chinese Y.M.C.A. at 855 Sacramento Street, and the Beverly-Plaza Hotel at 334 – 352 Grant Street (1912), in addition to many other commercial and apartment buildings. In all, he designed more than fifteen large office and commercial buildings, ten industrial plants (including three breweries), eight hospitals, three schools, eight City of San Francisco projects (including fire houses, branch libraries, De Young art galleries in Golden Gate Park), and five major club and association buildings. He was also on the San Francisco Board of Consulting Architects in 1912, the force behind the creation of the Civic Center.

The O'Brien Brothers designed buildings in the western South of Market area during this initial building boom (for example, 156-164 8th Street, 1911), and continued through at least the 1930s. The O'Brien Brothers firm was founded by brothers Albert L. O'Brien, C.J. O'Brien, and W.J. O'Brien, and specialized in commercial work. It designed at least fifty buildings in San Francisco, most in the 1910s and 1920s. In the South of Market area (both in and adjacent to the Historic District), the O'Brien Brothers also designed 948 – 952 Folsom Street (1922), 938 Howard Street (1922), 951 Howard Street (1922), 953 – 955 Folsom Street (1923), 960 Folsom Street (1926), 465 10th Street (1927), and 1275 Folsom Street (1936). Their office was located at 315 Montgomery Street.

Businesses

The U.S. Bureau of the Census's *Thirteenth Census of the United States Taken in the Year 1910, Manufactures*, 1909 listed the top industries in San Francisco for 1909. The following table includes those industries that possessed over fifty establishments in the city as a whole:

1909 Census of Manufacturing, SF Industry	Number of Establishments	Number of Persons Engaged in Industry	Value of Product (Less Manufacturing Costs) In Dollars
Printing & Publishing	307	5,180	12,201,000

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1909 Census of Manufacturing, SF Industry	Number of Establishments	Number of Persons Engaged in Industry	Value of Product (Less Manufacturing Costs) In Dollars
Bread & Other Bakery Products	167	1,665	2,303,000
Foundry & Machine Shop Products	157	3,456	9,622,000
Tobacco Manufacture	91	1,111	1,833,000
Copper, Tin & Sheet Iron Products	71	1,336	3,645,000
Lumber & Timber Products	68	1,667	4,378,000
Furniture & Refrigerators	51	1,223	3,057,000
Clothing, Men's	50	1,905	3,682,000

(Source: U.S. Bureau of the Census. *Thirteenth Census of the United States Taken in the Year 1910, Manufactures, 1909*: 97-98).

In addition to having the highest number of individual establishments in the City of San Francisco, these industries also included some of the largest workforces and possessed some of the highest product values based on dollar amount. Of the eight major industries, the western South of Market area contained at least four in the year 1910: foundry and machine shop products; copper, tin and sheet iron products; furniture; and lumber and timber products.

According to the *Thirteenth Census of the United States Taken in the Year 1910, Manufactures, 1909*, "In 1909, San Francisco reported 25.1% of the total value of products and 24.5% of the average number of wage earners for all manufacturing industries in the state...[There was] a remarkable growth in the building operations of the city from 1904 to 1909, which is reflected in the increases in value of products reported for such industries as the manufacture of artificial stone (268.3%), the structural ironwork branch of the foundry and machine shop industry (129.8%) and the planing mill branch of the lumber industry (18.7%)."²⁶ This comment reflects the fact that between the census information gathered in 1904 and that of 1909, the destruction from the 1906 Earthquake and Fire greatly boosted the building industry. After the earthquake, salvage and building product manufacturing was well represented amongst the light industrial businesses in the western South of Market.

Some businesses that came to the western South of Market area, especially those in the salvage and building industry, were transient and only remained for a short time. For example, the Metropolitan Iron Works was only listed at 9th and Brannan Streets in the San Francisco City Directory in the year 1907. However, a few established businesses remained in the Historic District and rebuilt on their original parcels. The longest-running businesses were laundries and breweries. The La Grande Laundry was located at 250 12th Street, between Folsom and Howard streets, from before 1875 to 1963. The company's office was located at 648 Market Street. The Metropolitan Laundry occupied a large warehouse building at 1148 Harrison Street that was built in 1907. Designed by prolific San Francisco architect Frederick H. Meyer, it replaced a building of similar size that had housed a different laundry service. The Metropolitan Laundry occupied the building from 1907 to 1949, when it was converted to a garage for the Truck Lease Corporation. The Hibernia Brewery was already located on Howard Street between 8th and 9th Streets in 1875, according to the San Francisco City Directory. The business survived the earthquake and fire, and remained in that location at 1241-1247 Howard until 1920. The Galland Linen Service (also known at times as the Galland Mercantile Laundry and the Mercantile Towel Supply and Laundry Co.) was established ca. 1894 and moved to 335 8th Street from Jessie Street in 1903. The company remained on 8th Street until 1969.

Another large post-quake industrial brewery complex, located at 1475-1489 Folsom Street and 319-351 11th Street, once housed the Jackson Brewing Company. Built from 1906 to 1907 and 1912 to 1913, the Romanesque Revival buildings are constructed of brick with concrete foundations and wood and stone ornament. The engineer for the 1912 designs was James T. Ludlow, with Kaufman & Edwards as contractors (the previous designers are unknown).

²⁶ U.S. Bureau of the Census. *Thirteenth Census of the United States Taken in the Year 1910, Manufactures, 1909*: 79.

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The Jackson Brewing Company was founded by Thomas E. Green and Jacob Lynn in 1859. The William A. Fredericks family owned and managed the company from 1867 to 1920. Originally located at First Street between Howard and Folsom streets, the Fredericks family bought up property at Folsom and 11th Streets in 1905 and began to build a new complex. However, the 1906 earthquake and fire destroyed the partially-constructed buildings, and new buildings were constructed in the same location post-quake. Though the brewery closed in 1920 due to Prohibition, the Fredericks family owned the property until 1947. The complex is one of the last remaining turn-of-the-century brewing complexes of this type, composed of a series of low-rise brick buildings, each with its own purpose and use. As a result of its historic and architectural significance, the Jackson Brewing Company buildings were listed in the National Register of Historic Places in 1993. It is also listed as San Francisco City Landmark #199. For more information about the Jackson Brewing Company, see the National Register nomination form.

The James Lick Baths building was constructed at 165 10th Street in 1890 to serve the working class population in the South of Market. It was rebuilt in 1906 following the earthquake and fire, utilizing as much of the original structure as possible in order to remain in operation. The façade was redesigned from the heavy and outmoded Richardsonian Romanesque style to the lighter Renaissance Revival style. The James Lick Baths was one of five public baths between about 1906 and 1920. The workers who used the baths did not just come from the immediate neighborhood, since the rebuilding of the South of Market was slow. Residents in flats, apartment buildings, and residential hotels within about a half-mile radius used the baths. Usage sharply declined after 1906 since many residents moved westward with the expanding city and residential buildings began providing their own bathing facilities. The baths finally closed in 1919 due to financial difficulties. The building was converted to the People's Laundry, which operated at that location from 1920 to 1973.²⁷ The building is San Francisco City Landmark #246.

Residential Reconstruction

Because much of the area was redeveloped for industrial and commercial use, many of the community services once offered in the western South of Market area were not reestablished. This included the Cleveland Grammar School on Harrison Street between 10th and 11th Streets, four kindergartens, and several churches. Nevertheless, small residential enclaves were rebuilt on the side streets and alleys for those workers who remained. At least six general groupings of residential buildings developed in the seven years following the earthquake. Relatively few residential buildings were constructed after the initial period of construction from 1906 to about 1913, so these groupings remain today. Before the earthquake, most residential flats and dwellings were set slightly back from the street and were largely Greek Revival style houses or Italianate flats with angled bay windows. During reconstruction, all buildings were constructed without setbacks, and were designed in Edwardian-era styles with angled bay windows. Residential lots generally did not change from their pre-earthquake lot dimensions.

Residential Hotels

In the seven years following the earthquake and fire, a number of residential hotels and lodgings buildings were rebuilt in the South of Market area. Fewer residential hotels replaced the ones that were destroyed, but the concentration of these buildings on 6th, 7th, and Mission streets continued to characterize the area as the home for single male workers.²⁸ According to the 1913 Sanborn Fire Insurance Map, there were twenty-four buildings used as lodgings throughout the vicinity of the district, and seventeen hotels located primarily along 6th, 7th, and Mission streets. The average residential hotel before the fire had about thirty to sixty rooms; after the fire, each business listed in the directory was more likely to be on a lot twice as large and have from forty to one hundred rooms. The residential hotels along Mission Street and the numbered cross streets continued to house a largely single male working-class population.

²⁷ Moses Corrette, Planning Department City and County of San Francisco, James Lick Baths DPR 523 A and DPR 523 B forms (8 March 2004).

²⁸ Buildings of this type on 6th Street between Market and Howard streets were identified as a National Register-eligible Historic District (the Sixth Street Lodginghouse District) in 1997 through a survey by Anne Bloomfield.

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Columbia Square

Though located just outside the southern boundary of the Western SoMa Light Industrial and Residential Historic District between Folsom and Harrison streets, Columbia Square is the only prominent recreational park in the area (**Figure 14, see Appendix**). The 1854 Map of San Francisco shows a public square reserved on a portion of the block bounded by Folsom, 6th, Harrison, and 7th streets. A smaller portion of this reservation eventually became Columbia Square. Utilized as an earthquake refugee camp after the 1906 Earthquake, Columbia Square was converted into a surface parking lot and school site in 1953. Not utilized as a park for almost half a century, Columbia Square was recently redesigned and reopened as Victoria Manalo Draves Park.²⁹ It is the only open public space in the neighborhood, and thus is worth mentioning in the context of the area. Nonetheless, the park is not included in the boundaries of the Historic District because it has lost all design integrity, as have the buildings immediately surrounding the park.

Population Demographics

The population that remained in the South of Market area was largely composed of working class residents, including many single, European-American males who came to San Francisco in search of work. The characteristics of the district's residential population did not change much until the Second World War. The buildings that were constructed between 1906 and 1936 reflect the nature of the area's lower economic class and ethnic associations. This includes a few religious buildings that grounded the ethnic groups and residential hotels and small residential flats buildings that were constructed amidst the growing number of industrial buildings.

As foreign immigration declined during the first quarter of the twentieth century, the proportion of American-born residents continued to increase within much of the South of Market area. An analysis of the 1920 Census reveals that a census tract within the vicinity of 3rd and Mission streets contained fifteen residential hotels similar to those a few blocks west at 6th Street. The nearby 6th Street Lodginghouse National Register eligible District contains thirty-three low budget single room occupancy (SRO) hotels which served "the single male seasonal workers, the industrial army that spent its out-of-work time here."³⁰ Of the 3rd and Mission Street residential hotel occupants, ninety-eight percent were male and seventy percent were single (although none of the married men lived with their wives). Of this group, only twelve percent were born in California, with 52 percent born elsewhere in the United States. The remaining third of the population was foreign-born, comprised of Scandinavians (eight percent), Germans and Irish (six percent each), British including Scottish (five percent), and other Europeans (seven percent). Only five individuals of the total population were born outside Europe or North America.³¹

After the 1906 Earthquake and Fire, many of the lots that had contained residential properties were purchased by businesses and redeveloped as industrial zones. Consequently, the ethnic groups that once resided in the western part of South of Market moved elsewhere. For example, the Swedish Evangelical Lutheran Ebenezer Church followed its constituents to the Mission District. The other Swedish churches, the Japanese mission, and the Jewish Synagogue closed. Presumably, the members of their congregations moved to other areas of the city and joined new parishes there.

St. Paul's German Evangelical Lutheran Church did remain in the western South of Market area. It moved from Mission Street between 5th and 6th streets to 1419 Howard Street. A German turnverein, or center for exercise and gymnastics, was located at 237 12th Street. Howard Street Methodist Episcopal Church, which had been located at 643 Howard Street since 1898, moved temporarily to the Woodmen Building after the earthquake while it rebuilt. In

²⁹ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2007: 26.

³⁰ Bloomfield, Anne. *New Montgomery and Mission Historic District 523D Form*. San Francisco, 2008.

³¹ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*. San Francisco, 2007: 48.

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1909, it reopened on Howard Street, and the congregation remained there until 1928. These buildings are no longer extant.

St. Joseph's Catholic Church, a large complex consisting of two churches, a school, a convent, and rectory at the southwest corner of 10th and Howard streets, was rebuilt in 1913 and rededicated in 1914. At the time the church was rebuilt, the parish was largely Irish Catholic. However, many Irish residents in the South of Market neighborhood chose to move to other neighborhoods after the earthquake. Thus, people of Irish descent do not appear to have a significant presence in the western South of Market area between 1906 and 1936. To emphasize this change, by the late 1950s and early 1960s, the membership of St. Joseph's Church was composed largely of Latino and Filipino immigrants.³² St. Joseph's Church still exists and is City Landmark No. 120 and a National Register-listed property.

Holy Trinity Greek Church, which was constructed only a year before the earthquake, was also destroyed. However, the congregation remained at the same location, and the church was rebuilt at a cost of about \$30,000, and dedicated in 1909. Holy Trinity Greek Church was the first Greek Orthodox Church on the West Coast, and served as headquarters for the Greek Orthodox faith for the entire Bay Area for several years. It opened a Greek language school in 1912. The church represented a focal point of the Greek community in the South of Market, once known as Greek Town, which flourished from about 1905 to 1945. From 1890 to 1910, the population of Greeks in California increased from 269 to nearly 8,000, and one-third of that population was located in San Francisco. In 1906, there were an estimated 3,000 Greeks in San Francisco. The earthquake and fire drew hundreds of Greeks to the city for jobs in construction— 1,600 came to California in 1907, alone. A Greek-oriented business district developed in the area bounded by Market, Harrison, 3rd, and 5th streets. Nearly 200 Greek-owned and operated restaurants, groceries, shoe shine stands, and coffee shops opened in the area, concentrated especially at 3rd and Folsom streets. While the business sector was located just to the east of the western South of Market area, many Greeks lived within the Historic District and attended Holy Trinity Greek Church.³³

In addition, a small cluster of Eastern European Jews lived along Tehama, Clara, Shipley, and Clementina streets, between 5th and 6th streets. One Jewish family from Russia lived at 148 Russ Street, according to the 1910 U.S. Census.

Historic Context: Recession, 1914-1919

The initial flurry of post-quake reconstruction was followed by a brief recession, which coincided with the First World War. Of the properties that currently exist in the Western SoMa Light Industrial and Residential Historic District, about 55 contributing buildings and 13 non-contributing buildings were constructed between 1914 and 1919 (**Figure 4, on the following page**). Compared to the 1913 Sanborn Fire Insurance Map, the 1920 Sanborn Map reveals that only a few flats, commercial buildings, and a small industrial buildings were added during the 1910s. Some small buildings, most likely constructed immediately after the earthquake, were torn down by 1920. Often, these buildings were earthquake shacks and sheds. Some were replaced with new buildings. Most of the buildings that were constructed during this time were placed on unoccupied lots along the primary thoroughfares, including the numbered streets and Folsom Street. However, many lots remained open.

Architects and Builders

Various architects and builders designed extant buildings in western South of Market during this time, including:

- William Wakeman (282-298 9th Street, 1916)

³² "St. Joseph's Church," National Register of Historic Places Nomination Form (23 November 1981).

³³ George P. Daskarolis, "San Francisco's Greek Colony: Evolution of an Ethnic Community, 1890-1945" (*California History*, LX:2, Summer 1981)114-133.

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- J.A. Ettler (1201 Howard Street, 1917)
- David C. Coleman (653-655 Minna Street, 1915)
- William Beasley (1155 Howard Street, 1914)
- Falch & Knoll (679-81 Minna Street, 1916)
- Andrew Nelson (282-298 9th Street)
- George Wagner (1019-1021 Mission Street, 1915)

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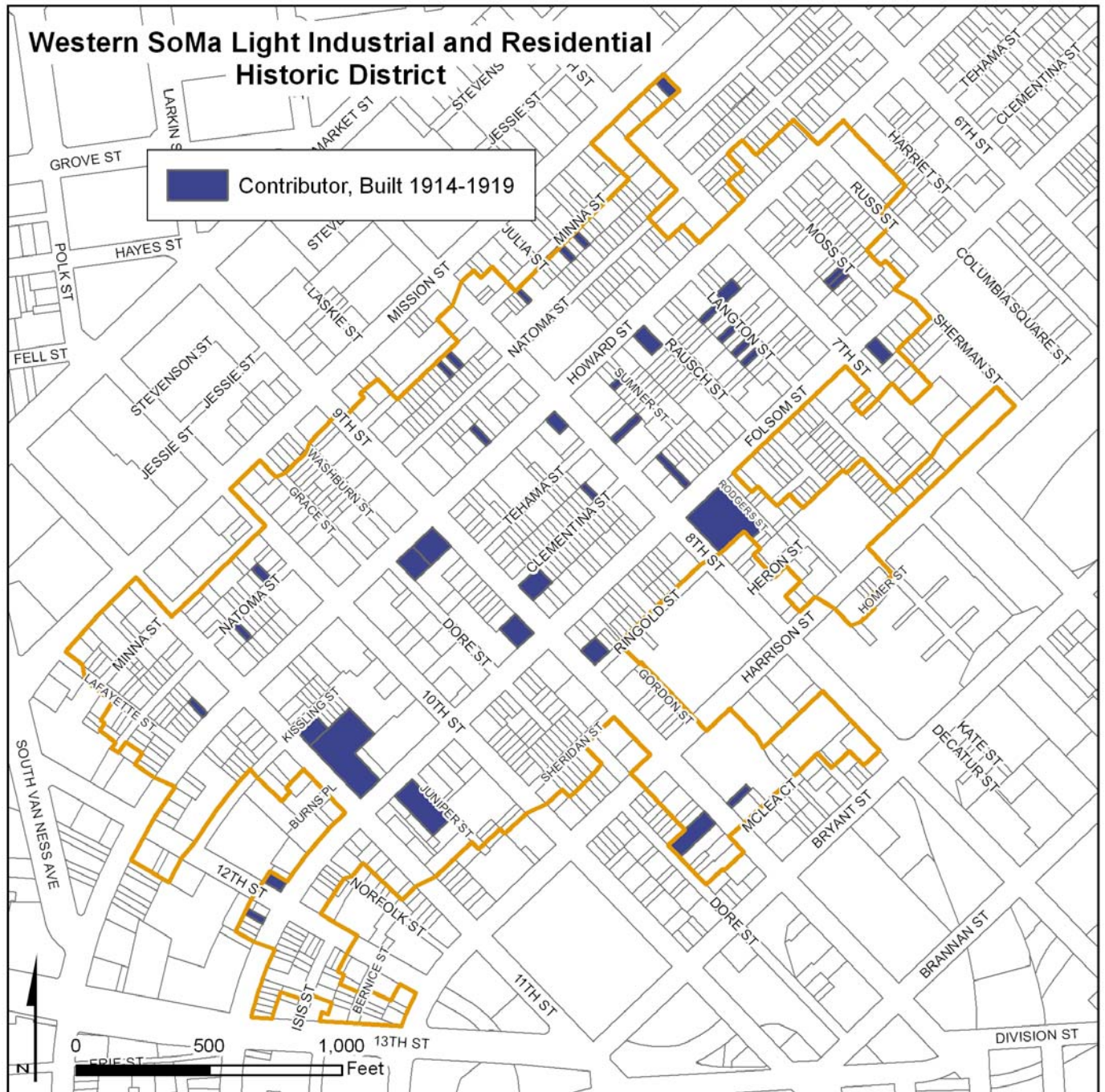


Figure 4. Western SoMa Light Industrial and Residential Historic District, showing contributing resources built between 1914 and 1919.

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Of these architects and builders, George Wagner and Falch & Knoll may have been the most prolific in the City. Wager was a well-known building contractor who founded the Wagner Construction Company that partnered with the architecture firm Bakewell & Brown to construct San Francisco City Hall in 1915. Wagner is also known for constructing Mather Field near Sacramento during World War II, the medical-dental building at 490 Post Street, the Oakland City Hall, Alameda County Courthouse, and the Paramount Theater in Oakland, as well as many major buildings on the Stanford University campus.

The architecture firm of Falch & Knoll was a partnership between Walter C. Falch and Andrew H. Knoll that operated between 1913 and 1919. Falch practiced from 1910 into the mid 1940s and built extensively in the Bay Area. His designs included four residences built in 1919 for clients in Forest Hill. Falch & Knoll's collaborative projects included the Old Colony Apartments on Washington Street (1918) and the Emanuel Church of the Evangelical Association (1916). In the South of Market area (in and just outside the Historic District), Falch also constructed 1069 Howard Street (1927) and 508 4th Street (1925), 893 Folsom Street (1925), and 915 Howard Street (1925).

Bothin Real Estate Company commissioned several commercial and industrial buildings in the area, starting in the 1910s and continuing through the 1920s. Later examples include 425 Brannan Street (1924) and 410 Harrison Street (1927). Henry E. Bothin, born in Ohio in 1853, came to California around 1875. He later was director of Pacific Gas & Electric, the Natoma Co. and the Sausalito Land & Ferry Co. After the 1906 Earthquake, he organized the Bothin Real Estate Company, which included his own large holdings. When he died in 1923, he was considered one of the wealthiest individual owners of downtown property in San Francisco.³⁴

Population Demographics

During the first decades of the twentieth century, fewer women and children were visible on South of Market streets than any other residential or commercial district of the city.³⁵ A 1914 survey estimated that 40,000 single men lived in the South of Market at the peak of the winter, as half of the city's cheap residential hotels were in the area. About one-third of the men were permanent city residents, and the rest were migrant workers.³⁶ Many struggled to find work because manufacturing employment decreased in San Francisco industries by 4,000, down almost ten percent, between 1918 and 1921. Consequently, housing investors did not build any more lodging houses or residential hotels after the First World War.³⁷ The men who remained in the western South of Market often loitered in front of the residential hotels, as well as saloons, labor agencies, card rooms, and other commercial establishments.³⁸

The ethnic demographics of South of Market remained largely European-American until World War II. Greek Town continued to flourish in the 1910s. The cheap Greek coffeehouses and restaurants catered to many of the single male workers in the neighborhood. Though many of the businesses were located on and near 3rd Street, outside the Western SoMa Light Industrial and Residential Historic District boundaries, many Greeks lived a few blocks west, especially on the 500 block of Natoma. For example, according to the 1916 San Francisco City Directory, Athan Eliades, proprietor of Olympia Laundry, lived at 65 Clara Street; Paul Palous of Delaganes & Palous, lived at 175 6th Street; Callistos Papadopoulos, a reverend, lived at 632 Natoma Street; George Pappas, of Papalian & Pappas, lived at 52 Russ Street; Louis Pappas, a restaurateur, lived at 582b Natoma Street; Michael Koutsos, a salesman, lived at 526d Natoma Street; and Goerge Colombotos, a candy shop owner, lived at 530a Natoma Street. In 1915, George Populis, a 25-year old who immigrated to San Francisco immediately after the 1906 earthquake, was proprietor of the Crystal

³⁴ "Bothin, Rich Realtor, Dies," *San Francisco Chronicle*, 16 Oct. 1923: 10.

³⁵ Paul Erling Groth, *Living Downtown: The History of Residential Hotels in the United States*. Berkeley (University of California Press, 1994) 155.

³⁶ Ibid: 153.

³⁷ Ibid: 182.

³⁸ Ibid: 154.

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Bottling Company at 312 7th Street. These people are not individually significant, but represent a sampling of Greek residents in the South of Market during the 1910s.

Historic Context: Second Building Boom, 1920-1929

By the end of the First World War and coinciding recession, construction picked up again. The trend of this building boom was to transform lots that had been vacant since the 1906 earthquake into small-scale light industrial facilities. The reinforced concrete buildings contained many light industrial uses, including metal works, auto repair garages, and materials warehouses. 252 contributing buildings and 33 non-contributing buildings within the Historic District were built in the 1920s (**Figure 5 on the following page**). The height of construction in the western South of Market area during this decade occurred during the years 1923 through 1926.

Concrete slowly became popular following inclusion into the fire codes and reclassification of buildings. By the 1920s, concrete had become the predominant building material due to its strength and durability, resistance to earthquake damage, and ability to provide large and unobstructed workspaces within structures.³⁹ Concrete was also better-adapted to the architectural styles popular during the 1920s, including the Spanish Colonial Revival and Art Deco styles. Other concrete industrial buildings were generally simple, with ribbons of upper-story steel-sash industrial windows, but featured Classical Revival details including pilasters, friezes, and cornices. Development after 1915 expanded to the construction of warehouses and large industrial complexes, and away from the construction of smaller light industrial buildings like those constructed immediately after the 1906 Earthquake and Fire.

Architects and Builders

Architects and contractors who designed extant industrial buildings in the western South of Market area in the 1920s include:

- O.W. Britt (150-154 8th Street, 1925)
- A. W. Burgren (18-20 Dore Street, 1921)
- J.H. Porporato (64-72 Dore Street, 1922)
- Fay Johnson (1276-1282 Folsom Street, 1925)
- Charles Schwartz (1285 Folsom Street, 1923)
- Terril Brothers (1329 Folsom Street, ca. 1920)
- R.W. Jenkins (1359 Folsom Street, 1925)
- R.J.H. Forbes (1160-62 Howard Street, 1924)
- Maxwell G. Bugbee (1150-1158 Howard Street, 1924)
- William Gladstone Merchant (1207-1223 Howard Street, 1920)
- Edward V. Lacey (1077 Howard Street, 1922)
- Samuel Lightner Hyman (926 Howard Street, 1923)
- Walter C. Falch (915 Howard Street, 1925, and 1069-1073 Howard Street, 1927)
- Julius E. Krafft & Sons (165 8th Street, 1923, and 661 Minna Street, 1929)
- James H. Hjul (234-40 9th Street, 1925, and 45 Dore Street, 1923)
- Martin Sheldon (1335-39 Folsom Street and 1344 Folsom Street, both 1922)
- Samuel Schell (1379 Folsom Street, 1921, and 1173-1175 Howard Street, 1922)
- Buschke & Brown (1177-1179 Howard Street, 1924, 1286 Folsom Street, 1923, and 244 9th Street, 1924)
- Arthur S. Bugbee (1166-1198 Howard Street, 1920, 1208 Howard Street, 1923, and 201 8th Street, 1922).
- George Wagner (927-931 Howard Street, 1922, and 921 Howard Street, 1924)

³⁹ Anne Bloomfield, New Montgomery and Mission Historic District 523D Form. San Francisco, 2008: 7.

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Of these architects and builders, a handful of them made a tremendous contribution to the South of Market and were influential in other areas of San Francisco and the Bay Area. For example, Samuel Lightner Hyman (1885-1948) was born in Honolulu and studied at the University of California, Columbia University, and L'Ecole des Beaux Arts in Paris. Headquartered at 68 Post Street, Hyman specialized in designing industrial, institutional, and charitable buildings, such as San Francisco's Jewish Community Center. He designed at least nine other buildings in San Francisco in the early 1920s and planned a Victory Village defense housing project in Sunnyvale during World War II.⁴⁰

Edward V. Lacey worked primarily as a plumber from ca. 1898 to ca. 1942, but he is also listed in San Francisco City Directories as a contractor, builder, or construction engineer between 1922 and 1932. Lacey designed at least sixteen buildings in San Francisco, several between 1922 and 1923.⁴¹

Samuel Schell was prolific in the early 1920s, constructing numerous buildings in the South of Market Area. He constructed at least three buildings on the 400 block of Byrant Street and many others in the near vicinity. Schell's buildings appear to be commercial or industrial in nature, often of brick masonry, featuring a strong demarcation of structural bays, and in most cases a trademark rounded parapet element.⁴²

Albert W. Burgren (1874-1951) frequently collaborated with architect Thomas P. Ross between 1900 and 1906, and set up a partnership with Ross from 1906 to ca. 1915. Ross & Burgren designed the 135-room apartment building at 711 Post Street (now the Astoria Hotel) in 1906, and the Sing Fat and Sing Chong buildings in 1907 at the southwest and northwest corners of Grant and California streets. They are credited with instigating the pagoda style of architecture which predominates in Chinatown today.⁴³ Ross & Burgren's offices were located at 222 Kearny Street from 1906 to 1912 and 310 California Street after 1912. Burgren opened his own office at 661 Phelan Building in 1920. He designed many buildings in San Francisco during the 1910s and 1920s, most located downtown or the Inner Richmond District. These include 201-219 Leavenworth Street (1914), 1348-1384 Bush Street (1917), 101-105 8th Avenue (1921), 533-535 Taylor Street (1922), and 1060-1068 Hyde Street (1927). Most of his projects were multi-story apartment buildings.⁴⁴

James H. Hjul, a one-time port engineer turned building engineer, designed several industrial buildings in the area. Some buildings were built on speculation by developers, including 1282 Folsom Street (1923) for the Helbing Company and various buildings for the Bothin Real Estate Company. Though not trained as a designer, he produced the designs of many, if not most, of the buildings erected by his firm. Hjul's major contribution to the urban environment is in the loft, warehouse, and industrial area in the South of Market neighborhood. His designs are recognized by their straightforward clarity of function via their simple reinforced concrete construction. Ornament is kept to a minimum, with perhaps a slight relief pattern along the cornice or indications of capitals at the tops of the piers. Hjul designed at least 16 other buildings in San Francisco. He acted as owner and designer for 1122 - 1126 Folsom Street, 160 - 164 Russ Street, and 34 - 40 Harriet Street. Most of his designs were completed between 1922 and 1925.⁴⁵

Arthur Bugbee designed a number of industrial, commercial, and residential buildings in the Bay Area from about 1915 until the late 1920s, including at least half a dozen industrial buildings in the western South of Market

⁴⁰ San Francisco Architectural Heritage file on Samuel Lightner Hyman.

⁴¹ San Francisco Architectural Heritage file on Edward V. Lacey.

⁴² San Francisco Architectural Heritage file on Samuel Schell.

⁴³ "Architect's Profiles: Pacific Heights Architects #24- T.P. Ross," Website accessed on 15 Oct. 2008 from: http://www.classicsfproperties.com/Architecture/TP_Ross.htm

⁴⁴ San Francisco Architectural Heritage file on Albert W. Burgren.

⁴⁵ San Francisco Architectural Heritage file on James H. Hjul.

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neighborhood for the Bothin Real Estate Company. His office was located at 26 Montgomery Street. Shirmer & Bugbee Co., which operated from 1920 to 1927, was also known for its high-end apartment buildings in Oakland and worked on at least two car dealerships, Krestellar Motor Company (now S&C Motors) at 2001 Market Street (1920) and the Arthur Kiel Showroom at 2343 Broadway in downtown Oakland (1925).⁴⁶

Louis R. Lurie is another person who greatly influenced development in the South of Market. Lurie (1888 – 1972) was a developer who became a multimillionaire in San Francisco as a result of his real estate investments from ca. 1914 until his death in 1972. Lurie bought, built, and sold warehouses, apartment buildings, government buildings, and office buildings. He constructed 295 buildings, most in the South of Market area, with the backing of A.P. Giannini at the Bank of America. He specialized in the purchase of lots for the development of firms and factories in San Francisco because he believed that San Francisco was set to become the next big mercantile and industrial center in the country, second only to New York. Lurie bought the Mark Hopkins Hotel in 1962 and owned and leased several theaters in downtown San Francisco. He also built the city's first 20-story building at 333 Montgomery Street in the 1930s. In western South of Market, Lurie developed properties such as 938 Howard Street (1922) and 960 Howard Street (1920).⁴⁷

Businesses

The U.S. Bureau of the Census's *Fourteenth Census of the United States Taken in the Year 1920, Manufactures, 1919* listed the top industries in San Francisco. The following table includes those industries that possessed over fifty establishments in the city as a whole:

1919 Census of Manufacturing, SF Industry	Number of Establishments	Number of Persons Engaged in Industry	Capital (In Dollars)
Printing & Publishing, Book & Job	193	2,387	6,686,440
Bread & Other Bakery Products	192	2,393	6,654,411
Foundry & Machine Shop Products	149	2,970	9,408,912
Automobile Industry	141	1,036	1,578,626
Printing & Publishing, Newspapers & Periodicals	124	2,309	7,449,040
Tobacco, Cigars & Cigarettes	73	1,394	5,746,123
Confectionery & Ice Cream	71	1,744	2,656,724
Clothing, Women's	68	1,274	2,192,889
Copper, Tin & Sheet Iron Work	56	631	1,212,630
Food Preparations	54	570	2,929,973

(U.S. Bureau of the Census. *Fourteenth Census of the United States Taken in the Year 1920, Manufactures, 1919*: 132-137).

Of the top ten industries in San Francisco circa 1920, based upon number of individual establishments, the western South of Market contained at least six: bread and bakery products; foundry and machine shop products; automobile industry; confectionery and ice cream; copper, tin and sheet iron work; and food preparations.

Warehouses dominated the western part of the South of Market in the 1920s. Examples include the Emporium Furniture Warehouse at 5th and Howard streets and the Pacific Gear and Tool warehouse at Harriet and Folsom streets. Other businesses included furniture warehouses, paint warehouses, a steel cabinet and office furniture

⁴⁶ San Francisco Architectural Heritage file on Albert S. Bugbee.

⁴⁷ San Francisco Architectural Heritage file on Louis R. Lurie.

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warehouse, and a tile warehouse. Light industrial buildings housed laundries, carpentry shops, hatworks, sheet metal works, and a plastic works. The Marin Dairymen's Milk Co. (known as the Marin-Dell Milk Co. by the 1960s) was located at 1675 Howard Street from 1931 to ca. 1965. Commercial businesses included restaurants, ice cream parlors, saloons, appliance stores, barbers, bakeries, and butchers. Some new buildings stretched the entire width of a block. For example, the Holt Brothers Company Wagon Supplies occupied a large building on a through-lot at 914 Folsom Street, and the California Casket Company occupied a through-lot on Mission Street between Mary and 6th streets.

Of the western South of Market light industrial buildings that were constructed during the 1920s, the Rothschild Building is recognized as a nationally significant property in San Francisco. It is listed in the National Register of Historic Places as a Classical Revival style building that was constructed for Herbert L. Rothschild Entertainment, Inc. as a workshop for theatrical scenery. Typical of other light industrial buildings that were constructed in the South of Market during the mid-1920s, the building was constructed of reinforced concrete and stucco. However, the massing and function are unique to the South of Market area. The building was constructed for Herbert L. Rothschild Entertainment, Inc. in 1924. The building was likely used as a workshop for theatrical scenery. The 68-foot tower could have been used to paint scenery.⁴⁸

Residences

Very few residences were constructed during the 1920s. Those that were built were often of wood-frame construction with stucco cladding, designed in the Mediterranean Revival style or other revival styles. A few buildings showed a late persistence of the Edwardian style, featuring the familiar angled bay windows, but most often were characterized by a minimum of architectural ornament and smooth stucco rather than wood cladding. Residential hotels continued to be used by single male laborers. In 1923, the Hotel Gordon at 112 7th Street charged \$0.75 and up per day, or \$4.00 and up per week.

Population Demographics

The Greek community continued to flourish in the South of Market area in the 1920s. By 1923, 11,500 Greeks lived in San Francisco.⁴⁹ Twenty-six Greek coffee houses were located in the vicinity of 3rd and Folsom streets. There were 380 Greek grocery stores and 120 Greek shoe shining stands in the city. Other Greeks worked for auto repair shops, banks, or upholsterers. Many who had made their way across the country by working for the railroads transitioned to driving streetcars in San Francisco.⁵⁰ Scattered residents of other ethnicities remained on streets such as Natoma and Minna, as well.

In 1920, the former James Lick Baths at 165 10th Street was converted to the People's Laundry, a Japanese owned and operated business run by the Tsukamoto family. The business was formerly known as Sunset Laundry, which was located at 23rd Street in the Mission District. Neither of the locations was situated near any of the Japanese population centers in San Francisco, which concentrated at Grant and Stockton streets, in the Western Addition, and in South Park at the time. However, the Tsukamoto family lived in the building in the early years, and later moved into quarters across Grace Street in the rear. The all-Japanese work force, mostly single men who came to California from the County of Katori-Gun in the Prefecture of Chiba-Ken in Japan, lived upstairs above the laundry at 165 10th Street. The People's Laundry operated at this location until 1973, though the Tsukamoto family did not operate the business the entire time.⁵¹ The company nevertheless is representative of the scattered businesses in the western South of

⁴⁸ "Herbert L. Rothschild Building," National Register of Historic Places in San Francisco, NoeHill in San Francisco. Website accessed on 9 January 2009 from: <http://www.noehill.com/sf/landmarks/nat1999000581.asp>

⁴⁹ Robert H. Willson, "The Greeks" (*San Francisco Examiner*, 9 Dec. 1923).

⁵⁰ Ibid.

⁵¹ Moses Corrette, Planning Department City and County of San Francisco, James Lick Baths DPR 523 A and DPR 523 B forms (8 March 2004).

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Market area that were owned or operated by San Francisco's minority populations.

Historic Context: Continued Development and Major Public Works Projects, 1930-1936

Following the 1929 Stock Market Crash, the nation entered into the Great Depression. The dire economic situation led to dramatic labor conflicts in San Francisco, most of which occurred outside the Historic District in the eastern part of the South of Market. The 1934 General Strike, led by the International Longshoremen's Association, came to a head with battles between workers and police along the Embarcadero. The conflict was later called "The Battle of Rincon Hill." During this time, relief missions seeking to aid the unemployed and hungry were concentrated in the South of Market. Many were concentrated at the intersections of 3rd and 4th streets at Howard and Folsom streets. However, the Cannon Kip Association, a men's welfare organization that helped unemployed men to find work and housing, was located in the western South of Market. The building, once located at 705 – 721 Natoma Street, is no longer extant.⁵²

Coinciding with the Great Depression, most construction in the South of Market came to a halt. Leasing and sales did increase, however. For example, a one-story plus mezzanine building at Harrison and Langton streets, located on a 50' x 80' lot, was leased to Richard Harms for \$17,000, while a two-story building on the west side of 9th Street was sold to Ed Rosemont for \$9,000.⁵³ Rosemont owned several light industrial buildings with different uses in the South of Market into the 1970s. In the 1930s, some older buildings were remodeled in the Art Deco and Art Moderne styles. This includes 271-275 9th Street, which was built in 1917 and remodeled in the Art Deco style in 1930.

Construction costs were down in the 1930s, and investors attempted to renew interest in industrial real estate developments. They encouraged construction by saying that the low maintenance costs and economical movement of goods characteristic of the modern industrial buildings would benefit the occupant and eventually result in reducing the number of obsolete buildings.⁵⁴ Boosters highlighted the fact that South of Market District industries were in close proximity to three transcontinental railroads, two street car systems, and modern highways, which provided short delivery routes for goods. By 1930, large holdings were getting scarce; only fourteen street corners of 20,000 square feet or better were left undeveloped. The southeast corner of Howard and Russ streets, 100' x 280', was purchased by the Eng-Skell Co. in 1930, and the northwest corner of 11th and Howard streets, 115' x 160', was purchased by Goodrich-Silvertown, Inc. To encourage construction, boosters published in the newspaper that land was selling for \$3.50 to \$4.10 per square foot, and at least ten capable builders were willing to build on speculation.⁵⁵

The propaganda did not much influence buyers, however, and the construction rate was far below that of the previous decade. Of those buildings that currently exist in the Western SoMa Light Industrial and Residential Historic District, seven were constructed in 1930, five in 1931, two in 1932, one in 1933, two in 1934, five in 1935, and seven in 1936 (**Figure 6, on the following page**). These low numbers continued through the next several decades. In 1936, the San Francisco-Oakland Bay Bridge was completed. As part of the bridge construction, an on-ramp and overpass were constructed that effectively sliced through the South of Market area, cutting the neighborhood into a north section and a south section. This and other public works projects, including construction of South Van Ness Avenue, altered the character and cohesiveness of the overall neighborhood by changing the circulation patterns in the South of Market area. Infrastructure projects, coupled with the slow economic climate, virtually brought an end to construction in the South of Market by 1936.

⁵² Page & Turnbull, Inc. *8th and Howard Streets Affordable Housing Section 106 Review*, San Francisco (24 October 2000) 8.

⁵³ "South of Market Activity Reports" (*San Francisco Chronicle*, 7 June 1930): 6.

⁵⁴ "San Francisco Growth Adding to Land Values" (*San Francisco Chronicle*, 7 June 1930): 6.

⁵⁵ "Comprehensive Survey of Area Made" (*San Francisco Chronicle*, 7 June 1930): 6.

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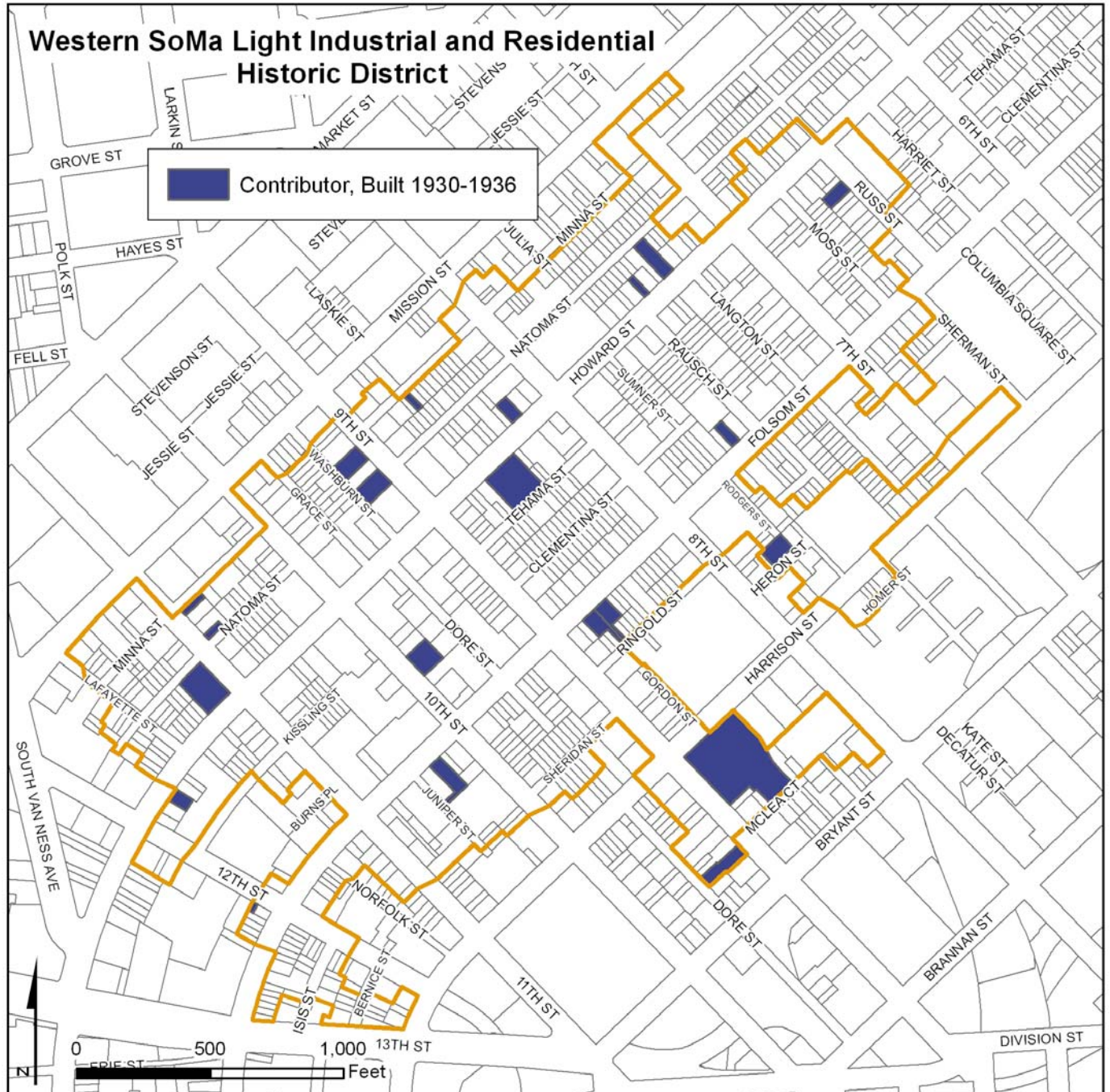


Figure 6. Western SoMa Light Industrial and Residential Historic District, showing contributing resources constructed

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between 1930 and 1936.

Though relatively few buildings were constructed during the 1930s, some of the most interesting in architectural style came out of this period. These include many Art Deco and Art Moderne buildings. For example, the Eng-Skell Building, located at 1035 Howard Street, was designed by A.C. Griewank, Port engineer, in 1930. The reinforced concrete industrial building features molded concrete accordion spandrel panels between industrial steel-sash windows, applied geometric ornament above the entry, and a triangular parapet with molded Deco tulips, chevrons, and fluted pilasters. The Eng-Skell building has been owned and operated by the same company from its construction in 1930 to the present (the company is now called Esco, an abbreviation of the name Eng-Skell). The building facilitated the development of soda fountain and food flavoring technology, manufacture, and sales for the Eng-Skell Co., which has been operating in San Francisco for 108 years.

Another building, 1275 Folsom Street, was designed in the streamlined Art Moderne style by the O'Brien Brothers in 1936, and features rounded concrete forms. It was built during a time, from the mid-1930s to the early 1940s, when empty or unutilized lots were redeveloped with machine shops of concrete construction and commercial shops designed in the Art Moderne style.

Businesses

The U.S. Bureau of the Census's *Fifteenth Census of the United States, Manufactures, 1929* listed the top industries in San Francisco for the 1930 Census. The following table includes those industries that possessed over fifty establishments in the city:

1929 Census of Manufacturing, SF Industry	Number of Establishments	Number of Persons Engaged in Industry	Value of Product (Less Manufacturing Costs) In Dollars
Printing & Publishing, Book & Job	261	3,300	13,077,701
Bread & Bakery Products	250	2,669	9,096,564
Foundry & Machine Shop Products	152	2,588	8,726,324
Printing & Publishing, Newspapers & Periodicals	141	4,338	19,317,528
Furniture, Including Store & Office Fixtures	86	1,669	4,902,015
Clothing, Women's	82	1,651	4,162,202
Copper, Tin & Sheet Iron Work, Including Galvanized Iron Work	72	619	1,891,690
Planing-Mill Products, Including General Millwork	59	671	1,728,942
Jewelry	56	451	1,330,440
Confectionery	54	1,321	3,198,545

(U.S. Bureau of the Census. *Fifteenth Census of the United States, Manufactures, 1929, Volume III: 74-75*).

The predominant industries did not change much between the 1920 and 1930 Censuses. Seven of the ten industries in the table contained the largest number of establishments in San Francisco in 1920: printing and publishing of books and jobs; printing and publishing of newspapers and periodicals; bread and bakery products, foundry and machine shop products; women's clothing manufacture; copper, tin and sheet iron work; and confectioners. Of the top ten industries in San Francisco circa 1930, the western South of Market contained at least six: bread and bakery products; foundry and machine shop products; furniture; confectionery and ice cream; copper, tin and sheet iron work; and planing mill products.

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Population Demographics

Greeks continued to live in the western South of Market area in the 1930s, attending Holy Trinity Greek Church and working in family-run operations on and near 3rd Street. For example, 1353-1357 Folsom Street, a residential flats building, was owned and occupied by Petro and Vaso Spalas and then by Panagiatidis and Angelik Hasapakis from 1930 through the 1960s. However, a sizeable number of Greeks moved to the Richmond and Sunset districts in the interwar years, 1919 to 1939, due to the appeal of new and affordable housing.

Changing/Future Population Demographics

Though outside the Historic District's period of significance, it is important to note that the Western South of Market went through a change of inhabitants after the 1930s. The 1940s witnessed an influx of white Dust Bowl refugees from Oklahoma, Texas, and Arkansas, as well as a parallel migration of rural African Americans from agricultural regions of Texas and the Mississippi Delta. By the end of World War II, African Americans comprised ten percent of the South of Market's population. In the 1950s, additional influxes of Filipinos and Latin Americans from El Salvador, Nicaragua and Mexico further changed to composition of the neighborhood's population.⁵⁶ By the 1970s, the western South of Market area was also home to the gay "leather" community, so named because of their distinctive dress consisting of biker outfits and other accoutrements of overtly masculine outlaw American subcultures. Today, the "leather" community remains centered at Folsom Street between 8th and 12th streets.⁵⁷

Major Public Works Projects

Infrastructure projects in the early 1930s changed the circulation patterns around the South of Market area and represented the close of an era of industrial rebuilding. In 1933, Van Ness Avenue was extended from Market to Howard Street with the construction of South Van Ness Avenue. Located just to the west of the Western SoMa Light Industrial and Residential Historic District, South Van Ness Avenue cut through several blocks of industrial buildings. Before South Van Ness Avenue cut across Market Street, U.S. 101 followed 10th Street to Market. With the rerouting of U.S. 101 up Van Ness Avenue, primary circulation bypassed the district.

In addition, the San Francisco-Oakland Bay Bridge was constructed from 1933 to 1936. The first design for a bridge across the bay was filed by Charles Evans Fowler in 1914. Throughout the 1920s, a campaign was fought to build a bridge, which would end the increasing pressures on the ferry transportation industry. In 1930, the project was assured. Designed by Daniel E. Moran with engineer Charles H. Purcell, construction started in June 1933, and the last rivet was placed on October 25, 1936. The bridge opened on November 12, 1936 to much fanfare around the Bay Area. An approach to Interstate 80, which crossed the bridge, was recommended at one point at 12th and Harrison streets, but the on-ramp was constructed at the corner of 5th and Harrison streets. The open lots flanking the off-ramp were landscaped with lawns and trees (**Figure 25, see Appendix**).⁵⁸ Because land prices had dropped in the area, it was relatively cheap to acquire land for the bridge approaches.⁵⁹ The onramp cut the South of Market neighborhood in two sections along Harrison Street from 5th Street to Rincon Hill. The western part of the South of Market neighborhood was affected by the increase in traffic toward the on-ramp.

Additional public works projects after the 1930s reinforced the changes that were instituted by the Bay Bridge approach. For example, Father Crowley Playground, once located at 7th and Harrison streets, just outside the Western SoMa Light Industrial and Residential Historic District boundaries, was demolished to make way for the Bayshore Freeway overpass around 1950. The park was purchased by the City of San Francisco in 1904 as part of a \$740,000

⁵⁶ Page & Turnbull, Inc. *8th and Howard Streets Affordable Housing Section 106 Review*, San Francisco (24 October 2000) 8.

⁵⁷ Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*: 57.

⁵⁸ "City's Front Yard," *The San Francisco Chronicle*, 25 February 1935: 5.

⁵⁹ "Buy Now, He Says of Bridge Approaches," *The San Francisco Chronicle*, 17 August 1933: 8.

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bond issue. Originally called the South Side Playground, it was renamed for Rev. Denis O. Crowley in 1929, a year after his death.⁶⁰ Crowley was known in San Francisco as “the father of the playground movement,” and the park was operated under the supervision of the Playground Commission, of which Father Crowley had been president.⁶¹ The elimination of the park further reinforced the industrial character of the neighborhood over residential. It exemplifies additional infrastructural changes that followed the 1930s Bay Bridge development, which discouraged permanent residency in the area. The focus on moving automobiles swiftly through and out of the Historic District changed the character of the area and limited growth.

Construction slowed even more after the mid-1930s highway diversions, due to wartime building restrictions and materials shortages. Thus, the period of greatest growth for the Western SoMa Light Industrial and Residential Historic District terminated as a result of significant events involving economics and transportation in San Francisco.

Integrity

Of the contributing resources, 170 (or 35%) retain a very high degree of integrity, unusually high given that only 16% of all of South of Market survey area retains integrity this high. The remaining 65% of contributing buildings in the Western SoMa Light Industrial and Residential Historic District feature at least minor alterations. Consequently, properties were evaluated for architectural integrity based on the retention of three major design qualities: window fenestration and material, wall cladding, and massing. Properties determined to be contributing resources to the Western SoMa Light Industrial and Residential Historic District generally retain at least two of the three qualities. Common alterations include replacement doors (including garage doors) and replacement windows. Integrity remains higher on industrial buildings due to their inherent adaptability and durability of the basic building types.⁶² Residential properties, particularly wood-frame flats, have undergone a greater degree of change. Typically, double-hung wood-sash windows on residential buildings have been replaced with single-hung, sliding, or fixed aluminum- or vinyl-sash windows. Multi-light steel-sash windows on light industrial buildings are often replaced by aluminum-sash windows, which sometimes include plate glass. Most retain their original cladding and fenestration patterns, though original ornament may be missing. Despite the cosmetic alterations, especially to openings, nearly all of the contributing buildings retain their original massing and scale. Most appear to be used for their original purposes— light industrial buildings continue to be used for light industrial purposes, and residential buildings continue to be used as housing for San Francisco residents.

Despite the severe alteration of some buildings that were constructed between 1906 and 1936 (which are considered non-contributing to the Historic District) and the infill of new buildings to the western South of Market area, the overall character and feeling of the neighborhood maintains integrity. The area is noticeably still service-oriented in nature, with light industrial buildings along the primary thoroughfares and quiet residential enclaves on the side streets. The scale, massing, design, and materials of the buildings are generally cohesive and communicate a predominant early twentieth-century period of development. Therefore, the Western SoMa Light Industrial and Residential Historic District retains integrity of location, design, workmanship, feeling, setting, and association. The replacement of doors and windows, and occasionally of wall cladding, on many contributing buildings has diminished integrity of materials to various extents. This does not preclude the buildings from contributing to the overall Historic District, however. Despite the changes, the Western SoMa Light Industrial and Residential Historic District continues to convey its mixed-use, post-quake context. Therefore, as a whole, the Western SoMa Light Industrial and Residential Historic District retains historic integrity and is able to communicate its historic significance.

⁶⁰ Randolph Stephen Delehanty, *San Francisco Parks and Playgrounds, 1839 to 1990: The History of a Public Good in One North American City (Volumes I and II)*. UMI Dissertation Services: Ann Arbor, MI, 1992.

⁶¹ “Franklin Square Park,” The Neighborhood Park Report, Neighborhood Parks Council #34. Website accessed on 2 January 2009 from: <http://72.32.28.213/pdf/publications/Newsletter34.pdf>.

⁶² Page & Turnbull, Inc. *Historic Context Statement, South of Market Area*: 72.

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Significance

The San Francisco Planning Code allows the Historic Preservation Commission (formerly San Francisco Landmarks Preservation Advisory Board) to establish policies to implement the Code. In 2009, the Historic Preservation Commission adopted the National Register Criteria for evaluating properties. San Francisco has various levels of recognition: Landmarks, Landmark Districts, Structures of Merit, Conservation Districts, Residential Character Districts, and adopted surveys. Properties evaluated for national significance, such as the Western SoMa Light Industrial and Residential Historic District, are considered eligible for at least one category of recognition.

The Western SoMa Light Industrial and Residential Historic District appears to be associated with events that have made a significant contribution to the patterns of our history such that it would be eligible at the local level for the National Register of Historic Places under Criterion A. The Historic District is significant under Criterion A (Events) as a representation of a noteworthy trend in development patterns and the establishment of various ethnic groups in San Francisco, most notably the Greek community. Important historical patterns, such as post-quake construction, light industrial development and use, labor, and working-class culture, have shaped the built environment and created an overall unity of light industrial and residential uses. The sweeping destruction from the 1906 Earthquake and Fire provided a nearly clean slate to redevelop the area into a cohesive and convenient service district adjacent to downtown San Francisco. This circumstance is unique amongst San Francisco's neighborhoods, as the South of Market was the only fully-developed and populated mixed-use area in the City that was completely destroyed and then completely redeveloped with a new light industrial emphasis. This emphasis encouraged the habitation of particular working class ethnic groups who had not previously resided in the neighborhood. The historic context of the western South of Market neighborhood between 1906 and 1936 simultaneously represents the thirty-year height of redevelopment following the disaster and the enduring existence of particular populations, including working class families, single male laborers, and Greek residents in San Francisco.

The Western SoMa Light Industrial and Residential Historic District does not appear to be associated with any persons significant to the history of the United States, the State of California, or the City of San Francisco whereby it would be eligible under National Register Criterion B (Persons). Individuals such as South of Market Improvement Association member Joseph Rothschild, developer Louis Lurie, and Father Constantine Tsapralis⁶³ of Holy Trinity Greek Church figured into industrial development and ethnic communities in the western South of Market area between 1906 and 1936. However, none played a prominent enough role in the history and development of the neighborhood as a whole to be considered significant to local, state, or national history under Criterion B.

The Western SoMa Light Industrial and Residential Historic District is significant under National Register Criterion C (Design/Construction) as a representation of a group of properties that embody the distinctive characteristics of a type, period, or method of construction, and as a representation of a significant and distinguishable entity whose components may lack individual distinction. The significance of the Western SoMa Light Industrial and Residential Historic District under Criterion C (Design/Construction) is rooted in the reconstruction of San Francisco's South of Market Area after the 1906 Earthquake and Fire. The area was nearly entirely rebuilt after the earthquake, justifying 1906 as the beginning of the period of significance. Reconstruction proceeded in several distinct periods, beginning with the initial flurry of building activity occurring between 1906 and 1913, with later waves occurring after the First World War between 1918 and 1920, and culminating with a major real estate boom in the mid-1920s. By 1936, the area was largely built out. Because the buildings in the Historic District were constructed within concentrated periods of time, they present a consistency of scale, massing, setbacks, materials, fenestration patterns, and architectural detailing. For example, the Historic District reveals consistency in the following types of buildings: brick masonry or concrete residential hotels, wood-frame residential flats, Romeo flats, and single-family residences that were built primarily between 1906 and 1913 in the Edwardian-era style; residential courts, consisting of cottages divided by

⁶³ See DPR 523B form for 335 7th Street for more information on the Greek church and Father Tsapralis.

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central walkways, that were built between 1906 and 1924; commercial buildings that were built primarily in the 1920s, and concrete light industrial buildings and warehouses that were built primarily in the 1920s. No other neighborhood in San Francisco contains such a concentration of small, light industrial buildings. Many streets in the western part of the South of Market District retain a high level of integrity because of the inherent adaptability and durability of the basic industrial building types.

This Historic District was not fully assessed for its potential to yield information important in prehistory or history, per National Register Criterion D.

The CHRSC of "3D" assigned to all contributing properties within the Western SoMa Light Industrial and Residential Historic District means that they "appear to be eligible for NR as a contributor to a NR district through survey evaluation." As one complete entity, the Historic District is designated a CHRSC of "3S," or "appears eligible for NR as an individual property through survey evaluation."

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