



PROGRESSIVE ERA & EARLY REVIVAL STYLES (1890-1930)

Context: Architectural Styles

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Preface

The development of Progressive Era Styles in San Francisco is a theme identified within the Architectural Contexts, developed as part of the City's SFSurvey Cultural Resources Survey. Historic Context Statements are planning documents used to organize the events related to the development of a style of architecture, neighborhood, thematic topic or typology, or group of people. The Planning Department and Office of Historic Preservation rely on these documents to identify, evaluate, and designate properties across the city. These documents are not comprehensive histories or catalogues of the development of a theme in the City but are rather intended as a reference guide for future field surveyors.

Contributor

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Introduction

This theme is concerned with extant resources in San Francisco designed in Progressive Era architectural styles. The context theme begins with the rise of the national social reform movement, Progressivism, in the 1890s. The era was characterized by social activism and reform that tackled issues stemming from industrialization, urbanization, immigration, environmental deterioration, and political corruption. The theme ends in the 1930s, coinciding with a national architectural shift during the Roaring Twenties and subsequent Great Depression.

Progressive Era style buildings vary greatly and take inspiration from a number of sources, whether Arts & Crafts bungalows in Los Angeles, the City Beautiful movement, or international events such as the World's Columbian Exposition and the Panama Pacific International Exhibition (PPIE). In San Francisco, the 1906 Earthquake and Fire was also crucial in the dissemination of these styles, providing the impetus for the city's architectural transition from Victorian styles to Progressive Era styles.

This historic context statement centers on two branches of Progressive Era architecture – Californian & American styles and Early Revival styles. Styles covered include Beaux Arts Classicism, Chicago School, Mission Revival, Early 20th Century American Commercial, Classical Revival, Tudor Revival, Colonial Revival, Dutch Colonial Revival, Georgian Revival, and Craftsman. Buildings of these styles are found citywide in a variety of typologies including commercial, education, institutional, industrial, recreational, religious, and single-family or multi-family residential, among others.

Other Historic Context Statements and survey documents within the Citywide Survey relevant to Progressive Era architecture may include the following:

1906 Earthquake & Reconstruction
Panama Pacific International Exposition (1893-1930)

Bay Tradition Styles (1880-1980)

20th Century Revival Styles (c. 1915-1940)

Flats and Small Apartments (1915-1978)

Historic Context

The National Progressive Movement

The Progressive Era refers to the social reform movement in the United States that spanned from the 1890s to the late 1920s, following the Gilded Age, an era of unabated capitalism, and the subsequent Panic of 1893, a national financial crisis that spurred widespread unemployment and homelessness. The era was characterized by social activism and reform that tackled issues stemming from industrialization, urbanization, immigration, environmental deterioration, and political corruption. With a newly expanded federal government under Presidents Woodrow Wilson and Theodore Roosevelt, the country saw increased regulations on large corporations as well as protections for both workers and the environment.¹ Whether through advocating for women's voting rights or improving hazardous working conditions in factories, the Progressives aimed to make the United States a safer and more equitable country for some.²

The Progressive Era was a time of both social and political unrest and subsequent reform. Following the Panic of 1893, national unemployment surged to around twenty percent, homelessness and starvation rates skyrocketed, and the agricultural sector greatly suffered due to farmers' land loss.³ A series of populist responses arose: in 1894, Coxey's Army, a group of unemployed Americans led by Jacob S. Coxey, marched to Washington D.C. in hopes of persuading Congress to ameliorate widespread unemployment by offering federally funded public works jobs.⁴ Later that year, the American Railway Union supported workers at the Pullman Car Works in Illinois in protesting wage cuts in the 1894 Pullman Strike.⁵ Throughout the Progressive Era, members of the American public continued to express their dissatisfaction with political corruption, unfair working conditions, and monopolies through protests, strikes, investigative journalism, and political cartoons.

While this dissatisfaction led to the passing of progressive laws in realms such as women's rights and workers' rights, these primarily benefited White Americans. The nineteenth century history of racist and anti-immigrant laws continued into the Progressive Era. Federal regulation of immigration began in 1875 and continued throughout the late nineteenth century and twentieth century in a xenophobic manner.⁶ The Chinese Exclusion Act of 1882 prohibited the immigration of Chinese laborers; this act was preceded by growing anti-Chinese sentiment and violence in the country.⁷ The Alien Contract Laws of 1885 and 1887 furthered this mission, with terms that excluded companies or individuals from bringing "unskilled" immigrants to the U.S.⁸

The Progressive Era was also an era of racism towards Black Americans. Scholar Damon Root writes that, "...the Progressive Era was also a time of vicious, state-sponsored racism. In fact, from the standpoint of African

¹ Michelle Getchell, "The Progressive Era," Khan Academy, accessed September 24, 2021, <https://www.khanacademy.org/humanities/us-history/rise-to-world-power/age-of-empire/a/the-progressive-era>.

² "Overview," Library of Congress, Congress.gov, accessed September 24, 2021, <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/progressive-era-to-new-era-1900-1929/overview/>.

³ "Panic of 1893," Encyclopedia.com, <https://www.encyclopedia.com/history/united-states-and-canada/us-history/panic-1893>, accessed March 10, 2022.

⁴ "Coxey's Army," Encyclopedia Britannica, <https://www.britannica.com/event/Coxeys-Army>, accessed March 10, 2022.

⁵ "Panic of 1893," Encyclopedia.com.

⁶ "Early American Immigration Policies," U.S. Citizenship and Immigration Services, U.S. Department of Homeland Security, <https://www.uscis.gov/about-us/our-history/overview-of-ins-history/early-american-immigration-policies>, accessed March 1, 2021.

⁷ "Chinese Exclusion Act," Wikipedia, https://en.wikipedia.org/wiki/Chinese_Exclusion_Act, accessed March 1, 2022.

⁸ "Foran Act of 1885 (aka Alien Contract Labor Law)," Immigration History, University of Texas at Austin, <https://immigrationhistory.org/item/foran-act-of-1885-aka-alien-contract-labor-law/>, accessed March 1, 2022.

American history, the Progressive Era qualifies as arguably the single worst period since Emancipation.⁹ Suppression of Black voters and the rise of Jim Crow laws along with lynching and riots characterized the racial terrain of the period and starkly contrast with the persisting Progressive Era narrative of widespread societal reform.

The Progressive Movement in San Francisco

In the years leading up to the Progressive Era, San Francisco grew to a principal American port and major city. At the turn of the twentieth century, San Francisco possessed a population of around 300,000 people; a wealthy business elite, a growing professional class, and a large working class made up the population of the growing city.¹⁰ San Francisco was the largest U.S. city west of St. Louis, and by far the largest on the West Coast. Its development into a top tier city was fueled by maritime trade, industrial might, and concentrated wealth. San Francisco remained the capital of the Pacific, despite competition from other growing cities on the West Coast such as Berkeley, Oakland, and Los Angeles. The momentum of San Francisco's early growth, the development of extensive port facilities, and the political will of the City allowed it to overcome factors that weighed against its development, such as geographic isolation on the peninsula, difficult terrain, and limited supplies of local building materials and water. The City marched across the face of the peninsula, as improvements in transit and building technology, as well as increased automobile usage in the 1920s, made hilly areas and the western "sand wastes" more accessible for residential development.¹¹

Throughout the Progressive Era, an assortment of events and decisions occurred that informed the expansion and development of the city. In 1890, the San Francisco and San Mateo Railroad Co. was incorporated, opening their lines for service and facilitating movement around the continually expanding city just two years later.¹² By the late 19th century, cable car lines and electric streetcar lines ran on most major streets of San Francisco, extending earlier housing patterns further westward and southward.¹³ Also during this time period, in 1894, San Francisco hosted the California Midwinter International Exposition, known as the "Midwinter Fair" or "Midwinter Exposition," in Golden Gate Park. Devised to usher the city out of the financial crisis of 1893 and generate civic pride, the fair boasted a hundred new structures reflecting California's history and landscape.¹⁴ The Japanese Tea Garden, still extant, was one of the most popular attractions. The five primary buildings at the fair, Manufactures and Liberal Arts, Mechanical Arts, Horticulture and Agriculture, Fine Arts, and Administration, were designed in orientalist styles, employing North African, Indian, and early Spanish influences.¹⁵ Globally-inspired (non-European) revival styles seen in the coming decades share similarities with the architecture of the Midwinter Fair; San Francisco Landmark No. 195, Islam Temple (650 Geary Street), designed by T. Patterson Ross in 1917, displays the same Islamic architectural influences and orientalist character as structures at the fair.

⁹ Damon W. Root, "When Bigots Become Reformers: The Progressive Era's Shameful Record on Race," 2006, <http://www.usd116.org/ProfDev/AHTC/lessons/PollockFel10/2bbigotsreformers.pdf>.

¹⁰ Richard Brandi and Denise Bradley, "Gardens in the City: San Francisco Residence Parks, 1906-1940," October 2016, 11.

¹¹ City and County of San Francisco Planning Department, "City Within a City: Historic Context Statement for San Francisco's Mission District," November 2007, accessed October 1, 2021, 55.

¹² Emiliano Echeverria and Walter Rice, "San Francisco's Pioneer Electric Railway: San Francisco and San Mateo Railway Company," The Museum of the City of San Francisco, accessed September 28, 2021, [San Francisco & San Mateo Railway Company - 1892 \(sfmuseum.org\)](https://sfmuseum.org/san-francisco-&-san-mateo-railway-company--1892.html).

¹³ San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design, 1935-1970 Historic Context Statement," accessed October 11, 2021, <https://commissions.sfplanning.org/hpcpackets/2011.0059U.pdf>.

¹⁴ Woody LaBounty, "California Midwinter International Exposition," OutsideLands.org, The Western Neighborhood Projects, accessed September 27, 2021, https://www.outsidelands.org/1894_midwinter_fair.php.

¹⁵ Woody LaBounty, "Islam Temple: City Landmark #195," SF Heritage, <https://www.sfheritage.org/features/islam-temple-city-landmark-195/>, May 19, 2020.



Fig. 1. Overview of 1894 California Midwinter International Exposition.

(Source: Academic Technology Archives, San Francisco State University)

In 1897, James Phelan was elected to mayoral office. He served as Mayor until 1901. While in office, he established a new City Charter in 1898 and worked to bring water from the Sierras to San Francisco.¹⁶ He was also instrumental in inviting Daniel Burnham of Chicago to design a plan for San Francisco. While the plan was never fully implemented due to the 1906 Earthquake and Fire, it left lasting effects on the City, which are further explored in the *Progressive Era Architecture* section of this historic context statement. However, Phelan also left a classist and racist legacy behind. He was known for opposing the Union Labor Party, excluding the opinions of working-class San Franciscans, being anti-immigration, and continually using racist rhetoric and advocating for racist policies against Chinese/Chinese American, Japanese/Japanese American, American Indian, and African American people.¹⁷

The 1906 Earthquake and Fire proved to be the most pivotal event in San Francisco during the Progressive Era. Influence of the progressive mentality is especially apparent in reconstruction following the disaster. Following the Earthquake, the city and larger region made numerous improvements for the greater public, including the establishment of the Hetch-Hetchy water and power system and the municipalization of the water system.¹⁸ The creation of the Municipal Railway in 1909, and the opening of the Twin Peaks Tunnel and the Sunset Tunnel (opened in 1918 and 1928, respectively) provided streetcar access to western San Francisco.¹⁹ The availability of public transportation was the single greatest influence on patterns of development in the city, especially before many San Franciscans owned automobiles; the creation of a streetcar line signaled a new area that was viable for development. Massive street improvements were also undertaken in the 1910s, including grading streets to cross the sand dunes that characterized the western portion of the city.²⁰

¹⁶ James Haas, *The San Francisco Civic Center: A History of the Design, Controversies and Realization of a City Beautiful Masterpiece*, (University of Nevada Press: 2019), 38-53.

¹⁷ Robert Cherny, "Mayor James Phelan," Found SF, https://www.foundsf.org/index.php?title=Mayor_James_Phelan, excerpted from Robert Cherny, "CITY COMMERCIAL, CITY BEAUTIFUL, CITY PRACTICAL: The San Francisco Visions Of William C. Ralston, James D. Phelan, And Michael M. O'Shaughnessy," originally published in *California History*, Fall 1994.

¹⁸ Tom Matoff, "MUNI History II: The Progressive Era and Public Development," Found SF, accessed September 24, 2021, https://www.foundsf.org/index.php?title=MUNI_History_II:_The_Progressive_Era_and_Public_Development.

¹⁹ San Francisco Planning, "Sunset District Residential Builders, 1925-1950: Historic Context Statement," San Francisco Planning Department, April 3, 2013, 21.

²⁰ Ibid., 4.

However, responses to the 1906 Earthquake and Fire were not wholly positive. The 1906 Earthquake and Fire upended the socioeconomic order of the city. Author of *The Great Earthquake and Firestorms of 1906: How San Francisco Nearly Destroyed Itself*, Philip L. Fradkin described that,

San Francisco became more stratified – physically, socially, and economically. Inequities made this worse, as a study of the reconstruction process pointed out: ‘At one end of the spectrum, upper-class districts and individuals stabilized rapidly, whereas unskilled workers at the low end of the spectrum were still in motion five years after the disaster...’ Higher-income housing moved westward into the unburned district. Lower-income housing, when it eventually became available, was pushed further south. After the earthquake, the physical gap between the rich and the poor and the distance traveled for blue collar workers from home to job became greater.²¹

In some respects, post-quake responses concretized many racist and xenophobic sentiments of the era. After the earthquake, many city leaders hoped to relocate Chinese residents from the desirable, centrally located Chinatown neighborhood to the more remote Cow Palace and Bayshore area.²² Resistance from the Chinese government and fear of sacrificed trade eventually halted these relocation plans.²³

This racist treatment was not just confined to Chinese Americans. Despite San Francisco’s egalitarian image, nineteenth and twentieth century Black San Franciscans faced persistent discrimination. The Black population (around 1,847 in 1890), “struggled to gain the vote, to attend integrated schools, to testify in court in cases involving whites, and to use public accommodations on an equal basis.”²⁴ The 1906 Earthquake adversely affected this population as well; many residential hotels and apartments in the South of Market and Embarcadero neighborhoods that Black workers often lodged at burned in the fire. The citywide housing crisis post-quake was heightened for this community which already faced severe discrimination.²⁵ Despite these challenges, the Black population did grow by around 131 percent from 1910 to 1930, part of the peak of the Progressive Era.²⁶

Progressive Era Architecture

Beyond its social, racial, and economic impacts, the 1906 Earthquake and Fire provided the impetus for the city's architectural transition. An estimated seventy-five percent of the city's housing stock burned in 1906.²⁷ The event caused the destruction of many Victorian properties, which were subsequently replaced by buildings in new, fashionable styles of the Progressive Era.²⁸ The City, along with the world, symbolically celebrated the recovery of San Francisco from the 1906 disaster when it hosted the Panama Pacific International Exhibition (PPIE) in 1915,

²¹ Philip L. Fradkin, *The Great Earthquake and Firestorms of 1906: How San Francisco Nearly*

Destroyed Itself (Berkeley: University of California Press, 2005), 226-227.

²² “Earthquake: The Chinatown Story,” *The Chinese Historical Society of America*, https://artsandculture.google.com/story/bgWhgn_sGgcA8A?hl=en, accessed March 1, 2022.

²³ Gladys Hansen, “Relocation of Chinatown,” *Museum of the City of San Francisco*, <http://www.sfmuseum.org/chin/relocate.html>, accessed March 9, 2022.

²⁴ Albert S. Broussard, *Black San Francisco: The Struggle for Racial Equality in the West, 1900-1954*, (University Press of Kansas: 1993), 15.

²⁵ Ibid., 23.

²⁶ Ibid., 23-24.

²⁷ Elaine B. Stiles, “Eureka Valley Historic Context Statement,” December 2017, 242.

²⁸ San Francisco Planning Department, ”Gilded Age Styles (c. 1870 - c. 1910) Historic Context Statement,” August 2021, 3.

also the year that the rebuilt City Hall was completed.²⁹ The event celebrated the rebirth of post-quake San Francisco as well as the national achievement of the completion of the Panama Canal. The PPIE took place in the Harbor View neighborhood (now the Marina) and boasted a variety of pavilions and exhibitions, including the still extant Palace of Fine Arts.³⁰

The citywide building boom that began after the 1906 disaster continued nearly unabated until World War I. According to San Francisco Municipal Reports, between 1906 and 1914, approximately 200 new steel-frame buildings, 200 reinforced concrete buildings, 2,700 brick buildings, and 25,500 wood-frame buildings were erected in San Francisco to replace the structures that had collapsed or burned.³¹ A nationwide economic boom during the 1920s correlated with another building boom in San Francisco and enacting of the City's first Planning Code in 1921, mandating the geographic separation of incompatible land uses. The opening of streetcar tunnels in 1918 and 1928, as well as the adoption of mass automobile use beginning in the 1920s, spurred residential development in outlying areas of the City³² – commonly in architectural styles of the Progressive Era.

Architecture of the Progressive Era can be read as a response to the country's social, economic, and political disarray. Classicism and revival styles, some of the leading trends of Progressive Era architecture, offered rationality and clarity in a time of financial distress, social inequality, rapid industrialization, environmental deterioration, and political corruption.

Several largescale exhibitions influenced the proliferation of Progressive Era architectural styles. The Centennial Exhibition held in Philadelphia in 1876 celebrated the hundredth anniversary of the Declaration of Independence.³³ The fair, which sought to honor national pride, sparked a revival of Colonial architecture and objects, leading to the rise in Early Revival styles such as Colonial Revival, Dutch Colonial Revival, and Georgian Revival at the turn of the century. It is worth noting the implications of this celebration of revival styles. While the Centennial Exhibition and the subsequent architects that employed revival styles hoped to commemorate the architectural legacies of past decades, many of these revival styles originally emerged in times of great racial and social injustice. In some cases, such as Spanish Colonial Revival and Mission Revival, the styles themselves are directly tied to a legacy associated with destructive colonialism, displacement, exploitation, cultural erasure, and religious conversion.

The World's Columbian Exposition, held in Chicago in 1893, was yet another international exhibition that set the architectural tone of the Progressive Era. Planned by architect Daniel P. Burnham and landscape architect Frederick Law Olmsted, prominent firms of the era, including McKim, Mead, and White, designed buildings in the Neoclassical, Colonial Revival, and Beaux-Arts styles.³⁴

²⁹ San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design, 1935-1970 Historic Context Statement," accessed October 11, 2021, <https://commissions.sfplanning.org/hpcpackets/2011.0059U.pdf>.

³⁰ "Prologue to the Panama-Pacific International Exhibition," Golden Gate National Recreation Area, National Parks Service, U.S. Department of the Interior, accessed September 28, 2021, [Prologue to the Panama-Pacific International Exposition - Golden Gate National Recreation Area \(U.S. National Park Service\) \(nps.gov\)](https://www.nps.gov/goga/learn/historyculture/prologue-to-the-pacific-international-exposition-golden-gate-national-recreation-area.html).

³¹ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933* (Berkeley, California: Bancroft Library, University of California, 2006).

³² San Francisco Planning Department, "San Francisco Modern Architecture and Landscape Design, 1935-1970 Historic Context Statement," accessed October 11, 2021, <https://commissions.sfplanning.org/hpcpackets/2011.0059U.pdf>.

³³ Grauman Wolf, Stephanie, "Centennial Exhibition (1876)," accessed June 29, 2022, <https://philadelphiaencyclopedia.org/essays/centennial/>.

³⁴ "1893 World's Columbian Exposition," The New York Preservation Archive Project, accessed October 1, 2021, <https://www.nypap.org/preservation-history/1893-worlds-columbian-exposition/>.



Fig. 2. World's Columbian Exposition, 1893.

(Source: Northwestern University School of Law, Chicago History Museum)

One of the Fair's most pivotal impacts was in inspiring the City Beautiful Movement, an urban planning and architectural manifestation of Progressive-era reform. Responding to concerns of pollution, industrialization, and social inequality, the movement proposed grand parks and boulevards, neoclassical architecture, civic art, and picturesque recreational spaces as a means to achieve a more socially concerned and humane city.³⁵ The Columbian Exposition also inspired the 1909 Plan of Chicago, conceived by Daniel P. Burnham and Edward H. Bennet, which went on to influence city planning in other American cities, including San Francisco.³⁶ In San Francisco, Burnham prepared a Beaux-Arts inspired plan. While this plan was never fully adopted, construction of Civic Center and City Hall followed the broad outlines of both Burnham's plan and the City Beautiful Movement.³⁷ The firm Bakewell & Brown ultimately won the competition to design City Hall and designed the structure in a neo-French Baroque style with an eye-catching dome.³⁸ In addition to Beaux Arts architecture, the Fair also sparked an intensified interest in American Colonial Revival Architecture, inspired by eighteenth century molds. Beyond its architectural impact, the Fair responded to the national social climate of the time. Sophia Hayden, the first woman to receive an architecture degree from the Massachusetts Institute of Technology, designed a structure at the Fair, the Woman's Building.³⁹ Though it was the only structure designed by a woman, it marked a shift in the field.

Alongside the Beaux-Arts and City Beautiful styles, the Arts and Crafts style became popularized during the Progressive Era. The Arts and Crafts movement was a reformist movement that influenced British and American architecture, landscape architecture, crafts, decorative arts, and woodworking. It was inspired by the work of John Ruskin, English writer, philosopher, and art critic. The Arts and Crafts Movement reacted to staid historicist revival and mass-production of the Industrial Revolution, instead proposing a handcrafted, individualized alternative. In the United States, this included the "Craftsman"-style architecture, furniture, and decorative arts promoted by Gustav Stickley in his magazine, *The Craftsman*, as well as Prairie School architecture in the

³⁵ John D. Fairfield, "The City Beautiful Movement, 1890-1920," American History, Oxford Research Encyclopedias, Oxford University Press, April 26, 2018, [City Beautiful Movement, 1890–1920 | Oxford Research Encyclopedia of American History](#).

³⁶ "1909 Plan of Chicago," *Chicago Architecture Center*, <https://www.architecture.org/learn/resources/architecture-dictionary/entry/1909-plan-of-chicago/>, accessed March 9, 2022.

³⁷ Ibid.

³⁸ *The San Francisco Civic Center: A History of the Design, Controversies and Realization of a City Beautiful Masterpiece*, 77-96.

³⁹ "1893 World's Columbian Exposition," The New York Preservation Archive Project, accessed October 1, 2021, <https://www.nypap.org/preservation-history/1893-worlds-columbian-exposition/>.

Midwest and the Southern California bungalow style houses designed by [Charles Sumner] Greene and [Henry Mather] Greene.

In California, the Greene brothers of Pasadena were some of the most influential architects of the Arts and Crafts Movement.⁴⁰ Their sprawling shingled houses are stylistically linked to the First Bay Tradition in San Francisco, as practiced by Bernard Maybeck, Willis Polk, Joseph Worcester, and Julia Morgan, among others.⁴¹ In San Francisco, Arthur and Lucia Mathews were two of the most well-known proponents of the Arts and Crafts tradition. They operated the Furniture Store, on California Street, which celebrated European classicism and the California natural landscape.⁴² This Arts and Crafts aesthetic led to the development of the Craftsman Style (and its Prairie Style composites). This style was one of the most popular in San Francisco at the time.



Fig. 3. Gamble House, Pasadena, CA, 1909, designed by Greene and Greene.

(Source: The Gamble House, Alex Vertikoff)

Though geographically dispersed, many buildings of these Progressive Era styles were located in later settlements further from the centers that were now reachable by trolley such as Presidio Heights, Cow Hollow, and newly developed residence park neighborhoods of the early twentieth century such as Jordan Park, West Clay Street, Ingleside Terraces, Westwood Park, Sea Cliff, and Forest Hill. Though many structures of these traditions tend to be single-family residences, expressions in other typologies can be found – religious buildings, institutional buildings, commercial and industrial structures, and multi-family apartment buildings, among others.

However, it is important to note that architectural style classifications are renowned for the lack of consensus they evoke. This context statement recognizes the limitations of classification and does not attempt to resolve the ongoing dialogue. Furthermore, it is important to note that it was common, particularly in residential development, for elements associated with several architectural styles to be incorporated into one structure. Few pure examples of any style exist.⁴³ Additionally, architectural styles slowly begin and slowly decline; at times practitioners continue using styles after their most popular period. The “circa” dates below aim to give the styles predominate dates.

⁴⁰ San Francisco Planning Department, “San Francisco Modern Architecture and Landscape Design, 1935-1970 Historic Context Statement,” accessed October 11, 2021, <https://commissions.sfgov.org/hpcpackets/2011.0059U.pdf>, 75.

⁴¹ Ibid.

⁴² Laura Thomas, ”Styling California as an Eden / Arthur and Lucia Mathews’ 20th Century Decorative Art Comes to Life in Oakland,” SFGATE, October 28, 2006, <https://www.sfgate.com/homeandgarden/article/Styling-California-as-an-Eden-Arthur-and-Lucia-2467654.php>.

⁴³ Richard Brandi and Denise Bradley, “Gardens in the City: San Francisco Residence Parks, 1906-1940,” October 2016, 43.

Theme: Beaux Arts Classicism (c. 1890 - c. 1925)

The Beaux Arts style was one of the most popular architectural movements at the turn of the century. Beaux Arts buildings merged novel technological improvements with references to classical Western traditions, whether tripartite facades or arched forms. Often, buildings were based on Greek, Roman, Renaissance, and Baroque models. While the style originated from the architectural curriculum taught at the École des Beaux-Arts in Paris, it became increasingly popular after the World's Columbian Exposition in Chicago in 1893. In many booming cities, the prevalence of the Beaux Arts style came to represent American commercial prosperity. Generally, the style was used nationally from around 1890 to the 1930s and in San Francisco, from around 1890 to around 1925. This style was typically applied to commercial and institutional buildings, but residential examples exist as well.

Notable features of the style, especially in larger scale examples, include masonry cladding; symmetry; monumental entrances; classical details including columns and pediments; elaborate cornices; a raised first story; and ornamentality.⁴⁴ The style often employs luxurious materials such as limestone, marble, and terracotta.⁴⁵

The popularity of the style and its dissemination in the Bay Area can be partly attributed to the architectural curriculum taught at the École des Beaux-Arts, a school in Paris that many of San Francisco's, and the country's, future prominent architects attended. Albert Pissis studied at the École and designed in the Beaux Arts style upon his return; others attended East Coast institutions founded by architects who had similarly studied in Europe.⁴⁶ Among Pissis's many famous buildings are the Hibernia Bank (below, 1 Jones Street, c. 1890s, San Francisco Landmark No. 130) and the Health Sciences Library (2395 Sacramento Street, 1912, San Francisco Landmark No. 115) in Pacific Heights.



Fig. 4. Hibernia Bank, 1 Jones Street, c. 1890s. Albert Pissis designed this Beaux Arts building (San Francisco Landmark No. 130) upon returning to San Francisco after his studies at the École des Beaux-Arts.

(Source: FoundSF)

⁴⁴ "Beaux Arts," *Chicago Architecture Center*, accessed May 31, 2022, <https://www.architecture.org/learn/resources/architecture-dictionary/entry/beaux-arts/>.

⁴⁵ City of Los Angeles Department of City Planning, "Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture, 1895-1940," 15.

⁴⁶ Ibid., 3, 16.

One of the most well-known Beaux Arts structures in San Francisco is the Palace of Fine Arts (3301 Lyon Street, 1915, San Francisco Landmark No. 88), designed by Bernard Maybeck for the Panama Pacific International Exposition of 1915. Inspired by Roman ruins, the structure features a grand colonnade and rotunda.⁴⁷ The Beaux Arts style was also applied to numerous administrative and civic buildings in San Francisco including the United States Post Office and Courthouse (7th and Mission Streets, 1893-1905, James Knox Taylor), the Bill Graham Civic Auditorium (99 Grove Street, 1915, John Galen Howard, Frederick H. Meyer, John Reid, Jr.), and the Federal Reserve Bank (400 Sansome Street, 1924, George Kelham).



Fig. 5. Palace of Fine Arts, 3601 Lyon Street, 1915, San Francisco Landmark No. 88, designed by Bernard Maybeck.

(Source: U.S. National Park Service)

The Beaux Arts style was often applied to multi-family apartment buildings as well. Examples exist in neighborhoods such as Nob Hill, Pacific Heights, the Haight, and the Mission. The Chambord Apartments (below, 1298 Sacramento Street, San Francisco Landmark No. 106) was designed in 1921 by James Francis Dunn and features decorative balustrades, floral ornamentation, and classical columns.⁴⁸ Scattered single-family examples exist in residence parks.

⁴⁷ "History: The Palace of Fine Arts," *The Palace of Fine Arts Theater*, accessed July 1, 2022, <https://www.palaceoffinearts.org/history>.

⁴⁸ "National Register #84001184, Chambord Apartments," *NoeHill*, accessed July 11, 2022, <https://noehill.com/sf/landmarks/nat1984001184.asp>.



Fig. 6. Chambord Apartments, 1298 Sacramento Street, 1921, San Francisco Landmark No. 106, designed by James Francis Dunn.

(Source: NoeHill, June 26, 2010)



Fig. 7. 65 Merced Avenue, 1922.

(Source: Google Street View, March 2019)

In San Francisco, commercial and institutional (such as banks and public buildings) iterations of these buildings can be found Downtown, in the Financial District, and near Civic Center. Residential iterations can be found in various residence parks, such as Forest Hill and Sea Cliff, as well as Nob Hill, Pacific Heights, the Haight, and the Mission, among other neighborhoods. Prominent local practitioners include (Kenneth) MacDonald & (George) Applegarth, (Walter) Bliss & (William) Faville, James Francis Dunn, Albert Pissis, Gustave Lansburgh, and Willis Polk.

Evaluation Criteria: Beaux Arts Classicism

Statement of Significance:	The Beaux Arts style was one of the most popular architectural movements at the turn of the century. The style originated from the architectural curriculum taught at the École des Beaux-Arts in Paris. The style can be found in two primary typologies – institutional (public buildings, banks) and residential. Resources considered within this theme are to be evaluated for significance under Criterion C/3 (Architecture) as an excellent example of Beaux Arts architecture. Significant examples of Beaux Arts architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Beaux Arts architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Many institutional Beaux Arts buildings are likely to be opulent examples and to retain integrity. Groupings of multiple restrained Beaux Arts buildings, likely multi-family apartment buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1895 -c. 1925
Justification of Period of Significance:	The Period of Significance c. 1895-c. 1925 best reflects the development of the Beaux Arts Classicism style as it manifested in San Francisco. The style gained popularity in 1893 after the World's Columbian Exposition in Chicago and by 1895, had spread to the West Coast. Its popularity continued through around 1925, when architects began to favor other modern styles such as Art Deco, Streamline Moderne, and the International Style.
Geographic Boundaries:	Citywide; Beaux Arts Classicist institutional buildings are typically found in dense, urban parts of San Francisco such as Downtown and the Financial District. Single-family residential examples exist in residence parks like Forest Hill and Sea Cliff. Multi-family residential examples can be found in Nob Hill, Pacific Heights, the Haight, and the Mission.
Related Themes of Significance:	Finance & Commerce; Merchants, Leaders, & Commercial Identity; Architecture, Planning, & Preservation Professionals Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Commercial Government Institutional Residential: Single-Family Residential: Multi-Family
Property Type Description(s):	The main associated property types are commercial, government, institutional, and residential (single-family and multi-family). The most popular property types are government, institutional, and multi-family residential. Beaux Arts institutional and commercial buildings are large-scale and sit in compact downtown areas, bordering other large-scale buildings. Single-family residences of the style are relatively rare but can be found in wealthier neighborhoods.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1895-c. 1925)
- Must retain character-defining features

- On government, commercial, and institutional examples, a high level of importance is placed on masonry cladding and Classical details such as decorative cornices and columns
- On residential examples, a high level of importance is placed on decorative features such as Classical details, floral ornamentation, balustrades, and balconies, among others
- Buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship, and be an excellent example of Beaux Arts Classicism architecture to be eligible as an individual resource.
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1900-1910) hold more significance than resources constructed after the style's peak.
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criterion C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Beaux Arts buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Beaux Arts building under Criterion C/3:

- Commercial/Institutional
 - Masonry cladding
 - Tripartite facade
 - Symmetry
 - Monumental entrance
 - Classical details including columns and pediments
 - Elaborate cornices
 - Sculpture
 - Raised first story
 - Ornamentality
- Residential
 - Walls featuring decorative garlands, floral patterns, or shields
 - Quoins

- Pilasters
- Columns with Ionic or Corinthian capitals
- Masonry walls
- Rusticated first story
- Symmetrical facades
- Flat/low pitched hipped or mansard roofs
- Decorative balustrades and balconies

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Substantial alterations to a Beaux Arts building, such as an incompatible storefront renovation, re-cladding in a non-original material, or significant removal of Classical ornamentation, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, roofline, similar façade ornamentation etc. Because Beaux Arts buildings are not exceedingly popular in San Francisco as compared to other styles of the Progressive Era and most examples tend to be fairly ornamental, retention of the Beaux Arts form and detailing is likely sufficient to constitute both district and individual significance.



Fig. 8. 2 Stockton Street, 1907, designed by Albert Pissis. Although this building was designed in the Beaux Arts Classicism style, featuring terra cotta cladding, it has since been remodeled twice, once in 1937 and again in 1990. The only remaining Beaux Arts elements are the upper terra cotta cladding. Though the building is in the bounds of the Article 11 Kearny-Market-Mason-Sutter Conservation District, this building would be ineligible as an individual resource under Criterion C/3.

(Source: Google Street View)

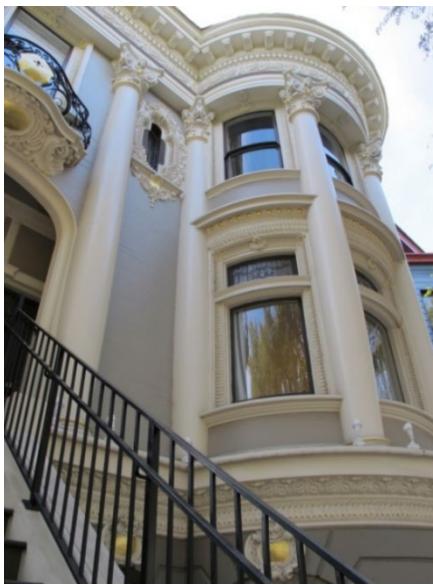


Fig. 9. Gaughran House, 2731-2735 Folsom Street, 1900, San Francisco Landmark No. 276, designed by Albert Pissis. It is a fine example of residential Beaux-Arts architecture. The building features intricately molded balconies, a rusticated ground floor, a tripartite composition, and arched openings. The Gaughran House would rise to individual significance under Criterion C/3. (Source: San Francisco Planning Department, Landmark Designation Case Report: 2731, 2733, 2735 Folsom Street)



Fig. 10. 99 27th Avenue, 1926, designed by Harold Stoner. This Beaux-Arts, single-family residence features classical columns, symmetrical fenestration, and decorative balconies. This residence would likely rise to individual significance under Criterion C/3, as it is an intact, relatively rare example of a Beaux Arts single-family residence. (Source: Google Street View, December 2020)

Theme: Chicago School (c. 1890 - c. 1915)

In the late nineteenth century, advancements in fireproofing, wind bracing, framing, and foundation technology gave way to the Chicago School, the style associated with the birth of the American skyscraper.⁴⁹ This style divorced itself from European precedent to instead propose a uniquely American conception of architecture. Scholars trace the roots of the style to William Le Baron Jenney's Home Insurance Building constructed in downtown Chicago in 1885; the building was the first to employ the innovative steel frame that characterized the style.⁵⁰ Primarily seen in downtown zones of American cities, the style is known for its use of steel frames to enclose a neutral grid of space. This technological innovation allowed for taller buildings as well as open floor plans. As the twentieth century progressed, this steel framing technique gradually replaced masonry load bearing walls although masonry continued to be used for curtain walls.⁵¹ As Jay Pridmore and George A. Larson write, "...the Chicago School demonstrated that architecture could and should reveal the engineering underlying modern construction. Celebrating, rather than concealing, structure became an aesthetic imperative. It gave rise to a gracefully proportioned, wholly original style, with buildings that combined 'rational' engineering and 'emotional' ornament into an organic whole."⁵² Prominent national practitioners of this revolutionary style include Daniel Burnham, William Le Baron Jenney, John Root, Dankmar Adler, and Louis Sullivan.⁵³ The style was popular nationally from around 1890 to around 1920 and in San Francisco from around 1890 to around 1915. In San Francisco, the style became most popular following the 1906 Earthquake and Fire which prompted the substitution of brick or stone with the versatile material of terra cotta.⁵⁴



Fig. 11. Home Insurance Building, Chicago, IL, 1885, designed by William Le Baron Jenney.

(Source: Chicago Architectural Photographing Co.)

Besides steel frames, other notable features of the style include large expanses of glass, which permitted ample natural lighting and exhibited the structural expression of steel frames; a tripartite composition with base, shaft,

⁴⁹ John C. Poppeliers and S. Allen Chambers Jr., *What Style is it: A Guide to American Architecture* (John Wiley & Sons Inc., Hoboken, NJ, 2003), 101.

⁵⁰ "Home Insurance Building," *History.com*, August 21, 2018, <https://www.history.com/topics/landmarks/home-insurance-building>.

⁵¹ San Francisco Planning, "Bulletin 18: Architectural Periods and Styles in San Francisco,"

⁵² Larson, George A., Pridmore, Jay, "Chicago Architecture and Design," (Abrams Books: 2018), 29.

⁵³ Editors of Encyclopaedia Britannica, "Chicago School," Britannica, accessed November 1, 2021, <https://www.britannica.com/topic/Chicago-School-architecture>.

⁵⁴ San Francisco Planning, "San Francisco Preservation Bulletin No.18: Residential and Commercial Architectural Periods and Styles in San Francisco," January 2003.

and capital; flat roofs; and masonry cladding, either in brick or terra cotta. From this style, the “Chicago Window” was named – a large central pane flanked by two narrow casements.⁵⁵ Often conceived of as single volumes, floor plans of Chicago School buildings were either hollow-core, or consisted of light wells in an E, F, L or H-shaped arrangement.⁵⁶

The style was not exceedingly popular in San Francisco or the West Coast in general, however examples do exist. In San Francisco, these buildings can be found Downtown, in the Financial District, and near Civic Center. Examples include the Mills Building (below, 220 Montgomery Street, 1890, San Francisco Landmark no. 76, Burnham & Root), the Pacific Building (801 Market Street, 1907, Charles Whittlesey), the Matson Building (below, 215 Market Street, 1923, Bliss & Faville), the PG&E General Office Building (245 Market Street, 1923, Bakewell & Brown), and the YMCA Hotel (351 Turk Street, 1928, Frederick Herman Meyer). The style was applied to commercial and institutional buildings rather than residential typologies.



Fig. 12. Mills Building, 220 Montgomery Street/220 Bush Street, 1890, San Francisco Landmark No. 76, designed by Burnham & Root.

(Source: Noe Hill)



Fig. 13. Matson Building, 215 Market Street, 1922-1924, designed by Bliss & Faville.

(Source: Microsoft Bing Maps)

⁵⁵ Ibid.

⁵⁶ Ibid.

Evaluation Criteria: Chicago School

Statement of Significance:	The Chicago School is the style most closely associated with the development of the American skyscraper. ⁵⁷ Fundamental characteristics of the style include a steel frame and large expanses of glass. Chicago School buildings are of a larger scale than other architectural styles of the Progressive Era, typically between six and twenty stories. Besides its trademark steel frame, the style is distinctive for its tripartite composition, elaborate cornice, and masonry cladding in terra cotta or brick. Resources considered within this theme are to be evaluated for significance under Criterion C/3 (Architecture) as an excellent example of the Chicago School.
	Significant examples of Chicago School architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Versions of Chicago School architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. However, there are few Chicago School buildings, and most are exuberant and retain integrity; thus, most Chicago School buildings are likely to be individually significant under Criterion C/3. Chicago School buildings are more likely to be individual resources than district contributors, as they are typically located in high-density, downtown zones that boast a variety of architectural styles and construction dates.
Period of Significance:	c. 1890 -c. 1915
Justification of Period of Significance:	The Period of Significance c. 1890-c. 1915 best reflects the development of the Chicago School style as it manifested in San Francisco. The Home Insurance Building, known as the first example of the style, was completed in the heart of Chicago in 1885, and over the next five years, the style spread nationally. 1890 marks the time when the style became popularized in San Francisco. Its popularity continued through around 1915, when non-residential architects began to favor other modern styles such as Art Deco and the International Style.
Geographic Boundaries:	Chicago School buildings are typically found in dense, urban parts of San Francisco such as Downtown and the Financial District.
Related Themes of Significance:	Finance & Commerce; Merchants, Leaders, & Commercial Identity; Architecture, Planning, & Preservation Professionals Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Commercial Institutional
Property Type Description(s):	The main associated property types are commercial and institutional. Chicago School buildings are large-scale, typically ranging from six to twenty stories, and sit in compact downtown areas, bordering other large-scale buildings.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1890-c. 1915)
- Must retain character-defining features
 - Removal of masonry cladding disqualifies a building from individual eligibility
 - Due to the relative rarity of the style, buildings that retain high integrity otherwise but have replaced windows will still be evaluated for individual eligibility on a case-by-case basis

⁵⁷ Ibid.

- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an excellent example of Chicago School architecture to be eligible as an individual resource.
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1900-1910) hold more significance than resources constructed after the style's peak.
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criterion C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Chicago School buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Chicago School building under Criterion C/3:

- Steel frame
- Large expanses of glass
- Tripartite composition (base, shaft, capital)
- Tripartite windows
- Masonry cladding: terra cotta or brick
- Flat roof with elaborate cornice
- Vertical emphasis
- Limited or restrained façade ornamentation, especially historicist ornamentation
- Arched entrances
- 6-20 stories⁵⁸

Integrity Considerations:

Larger losses of integrity through alterations such as re-cladding, removal of historicist ornamentation, replacement of windows, or change in fenestration pattern may cause a building to lose individual significance or to lose eligibility as a district contributor. Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual

⁵⁸ Ibid.

properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Substantial alterations to a Chicago School building, such as a change to fenestration pattern, re-cladding in a non-original material, or significant removal of Classical ornamentation, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. It is unlikely that a stylistic district of Chicago School buildings will be found, as the style is extremely rare in San Francisco, however, Chicago School buildings might contribute to time period-based districts. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, roofline, similar façade ornamentation etc. Because Chicago School buildings are extremely rare in San Francisco, retention of integrity and retention of the Chicago School form is likely sufficient to constitute both district and individual significance.



Fig. 14. Y.M.C.A Hotel (1928),
351 Turk Street, National
Register #86000148,
designed by Frederick
Herman Meyer. The building
is a notable example of the
Chicago School; it features
historicism ornamentation
and masonry cladding. The
building retains integrity as
well. It would be eligible as
an individual resource under
Criterion C/3.

(Source: NoeHill.com, March
2004)

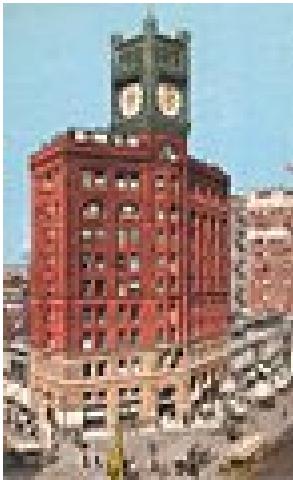


Fig. 15-17. Old Chronicle Building or The de Young Building (1889), 690 Market Street, San Francisco Landmark #243, designed by Burnham & Root. In its original form, the building was a notable example of the Chicago School; in fact, it was the city's first steel-frame skyscraper. However, in the 1960s, the building was covered in white enamel in a modernization effort. This loss of integrity would have disqualified the originally Chicago School building from individual significance under Criterion C/3. However, in 2007, new owners restored the building's original façade, as seen on the righthand side.

(Source (left to right): Wikipedia, Mike Humbert (2006), Noe Hill (June 2008))

Theme: Mission Revival (c. 1890 - c. 1915)

Revival styles were well-represented in Progressive Era architecture; one of the first to experience popularity was the Mission Revival style. Though the style was first used in California in the late 1880s and early 1890s, its national debut was in the architecture of A. Page Brown's California Building at the 1893 World's Columbian Exposition in Chicago.⁵⁹ The revival's early use was also influenced by the romanticization of Spanish missions in the late nineteenth century, particularly through novels such as Helen Hunt Jackson's *Ramona*, published in 1884.⁶⁰ Photograph collections by Carleton Watkins, William Henry Jackson, Adam Clark Vroman, and C.C. Pierce also helped spread a romantic perception of the original missions. In San Francisco, the style's major debut came through the Liberal Arts Building at the California Midwinter Fair of 1894.⁶¹ The Santa Fe and Southern Pacific railway companies also adopted Mission Revival as the official style of their stations and resort hotels throughout the American West, further popularizing the style in the region.⁶² The style gradually spread eastward throughout the United States in the early 1900s, largely through the influence of well-known architects, builders' magazines, and house plan books. Despite this eastward spread, Mission Revival architecture was never widely popular outside California and the southwestern United States. Mission Revival architecture was most popular in San Francisco between 1890 and 1915, with use in residential, commercial, and institutional buildings. The Mission Revival style faded from popularity after World War I, giving way to the broader Mediterranean and Spanish Colonial revival styles.



Fig. 18. Potrero Hill Police Station, 2300 3rd Street, 1912-1915, designed by John Reid Jr.

(Source: Google Maps, March 2021)

Drawing inspiration from early Spanish missions in California, the style placed the exterior features of missions onto contemporary building types. Mission Revival elements served as a surface decoration atop the massing, interior arrangement, and fenestration patterns of the previously existing Queen Anne and Neoclassical forms.⁶³ Applying Mission Revival elements onto common dwelling forms was a simple method to add architectural variety to a neighborhood.⁶⁴ Occasionally, Mission Revival buildings also borrowed elements from contemporary architectural movements, such as the Craftsman or Prairie styles.

⁵⁹ Virginia Savage McAlister, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*, 2nd edition, (New York: Knopf, 2015) 512.

⁶⁰ City of Los Angeles Department of City Planning, "Mediterranean and Indigenous Revival Architecture, 1893-1948," November 2018, 4.

⁶¹ Elaine B. Stiles, "Eureka Valley Historic Context Statement," December 2017, 176.

⁶² McAlester, *A Field Guide to American Houses*, 512.

⁶³ Prosser, "Mediterranean and Indigenous Revival Architecture," 7.

⁶⁴ Stiles, "Eureka Valley Historic Context Statement," 176.



Fig. 19. 3966-3968 18th Street, 1931.

(Source: Eureka Valley Historic Context Statement)

Due to both the limited options of building materials and lack of advanced construction experience of the founders of California's missions, the original buildings all shared certain design characteristics.⁶⁵ These shared characteristics were re-appropriated, with varying degrees of popularity, onto Mission Revival buildings. One of the most easily recognizable elements of the style is the shaped parapet roofline or dormer on the front elevation; this parapet typically appears in a variety of curved or scalloped shapes. This shaped roofline, sometimes called an Espadaña gable, typically also displays a heavily molded edge.⁶⁶ Roofs are low-pitched and covered in red tile, with widely overhanging eaves and false rafters or curved brackets beneath the eaves.⁶⁷ Visor roofs, narrow roof segments cantilevered from the wall surface, can be found beneath the parapet in some examples.⁶⁸ In rare cases, Mission Revival buildings display towers, imitating the bell towers of California missions. These towers may be stepped, and tower roof shapes are typically hipped, conical, or bell-shaped.⁶⁹ Mission Revival buildings imitate the massive walls of the original California missions with broad, unadorned, rough stucco-clad wall surfaces.⁷⁰

⁶⁵ TBA West, Inc., "Draft Historic Context Statement: Balboa Park Area Plan and Historic Resource Survey," *San Francisco Planning Department*, August 3, 2008, 41.

⁶⁶ Prosser, "Mediterranean and Indigenous Revival Architecture," 6.

⁶⁷ McAlester, *A Field Guide to American Houses*, 511.

⁶⁸ Ibid.

⁶⁹ Prosser, "Mediterranean and Indigenous Revival Architecture," 6

⁷⁰ TBA West, Inc., "Balboa Park," 41.



Fig. 20. Nuestra Señora de Guadalupe (Our Lady of Guadalupe Church), 906 Broadway Street, San Francisco Landmark No. 244, 1907, designed by [Frank] Shea and [John] Lofquist.

(Source: NoeHill.com, June 2003)

Large, architect-designed Mission Revival buildings may have arcades; smaller residential buildings are more likely to have one-story entry or full-width porches instead. Porch roofs are supported by large square piers, often with arches between the piers. Porches are also one of the few places that Mission Revival buildings display ornamentation, particularly classical elements such as pilasters, keystones, and voussoirs.⁷¹ While decorative detail is generally absent in the style, patterned tiles and carved stonework are occasionally used to ornament the facade. Quatrefoil windows are another simple ornamentation option for the style.

Though Mission Revival architecture was popular, this did not necessarily translate into large concentrations of the style throughout the city. Many examples of the style can be found but are generally scattered throughout the city in a variety of neighborhoods, including the Mission, Forest Hill, the Presidio and Presidio Terrace, the Sunset, the Western Addition, Downtown, Nob Hill, and Potrero Hill.



Fig. 21. Victoria Theater, 2961 16th Street, 1907, San Francisco Landmark No. 215, designed by Carl Werner and Matthew O'Brien.

(Source: NoeHill.com, May 2008)

⁷¹ Stiles, "Eureka Valley Historic Context Statement," 176.

Evaluation Criteria: Mission Revival

Statement of Significance:	Mission Revival architecture used early Spanish missions in California as inspiration for a new form of exterior decoration on residential, commercial, and institutional buildings. The style came to prominence concurrent with Queen Anne and Neoclassical styles, and Mission Revival designs were often applied as “surface decoration” to the massing, interior arrangements, and fenestration patterns made popular by those other styles. The style is noted for shaped parapet rooflines, red tile roofs with widely overhanging eaves, unadorned stucco wall surfaces, and patterned tile or carved stone ornament. Resources considered within this theme are to be evaluated for significance under Criterion C/3 (Architecture) as an excellent example of Mission Revival architecture. Significant examples of Mission Revival architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Mission Revival architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as architecturally significant individually. Groupings of multiple restrained Mission Revival and/or buildings of the same stylistic era, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1890 -c. 1915
Justification of Period of Significance:	Mission Revival architecture was first used in San Francisco around 1890 and became more popular after the 1893 Columbian Exposition and 1894 Midwinter Fair. The style remained popular until c. 1915, fading from prominence as Mediterranean Revival and Spanish Colonial Revival styles began to gain popularity.
Geographic Boundaries:	Citywide; Large concentrations of Mission Revival architecture are unlikely to be found, but individual examples or small groupings are likely to be found in a variety of neighborhoods, including the Mission District, Forest Hill, Downtown, the Western Addition, Nob Hill, Russian Hill, the Presidio, and Presidio Terrace.
Related Themes of Significance:	Residence Parks; Streetcar Suburbanization (1880-1920); Auto Suburbanization (1920-1950); Architecture, Planning, & Preservation Professionals Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family Residential: Multi-Family Commercial Mixed-Use: Residential-Commercial Industrial: Shops/Mills Institutional, Private: Spirituality Institutional, Private: Educational Institutional, Private: Social Hall Infrastructure, Government: Police Station Infrastructure, Transit: Train Station Other
Property Type Description(s):	Associated property types are a mixture of residential, commercial, industrial, institutional, and infrastructure buildings. Residential buildings include single-family dwellings, both detached and semi-detached, as well as multi-family buildings including flats and apartment buildings. Mission Revival residential buildings range from one to four stories in height, sitting atop raised basements and/or internal garages. Commercial examples of Mission Revival are typically concentrated in commercial corridors.

Mission Revival buildings that are strictly commercial are typically one to three stories in height. Some Mission Revival commercial buildings are mixed-use, with commercial use(s) on the ground floor and residential apartments or flats on the floor(s) above.

The barrack buildings at Fort Winfield Scott in the Presidio do not fit well into any existing SF property type category, and thus have been categorized here as "Other."

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1890-c. 1915)
- Must retain character-defining features
 - A high level of importance is placed on the integrity of shaped parapets/dormers, red tile roofs with wide eaves, stucco-clad walls, quatrefoil windows, patterned tiles, and classical ornamentation
 - Buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Mission Revival architecture to be eligible as an individual resource. While a substantial number of Mission Revival buildings with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered individually significant without additional associations with significant people or events.
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1900-1910) hold more significance than resources constructed after the style's peak.
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Mission Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Mission Revival building under Criterion C/3:

- Shaped parapet or dormer on the front elevation in curved/scalloped shape
 - Heavily molded edge on the parapet/dormer
- Roof covered in red tile with widely overhanging eaves

- Broad, unadorned stucco-clad wall surfaces
- False rafters/curved brackets beneath the eaves
- One-story full-width or entry porches
 - Porch roofs are supported by large square piers with arches between them
 - In some high-style buildings, arcades may be used instead of porches
- Classical ornamentation, such as pilasters, keystones, and voussoirs, concentrated around porches
- Other ornamentation: patterned tiles, carved stonework, quatrefoil windows
- Occasionally have towers with hipped, conical, or bell-shaped roofs

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Alterations such as the addition of a driveway and garage or adapting a single-family dwelling into a multi-family dwelling are common among existing Mission Revival residential architecture. If no other major alterations or losses of integrity are present, these are not likely to render a property ineligible for a district, though alterations to design may be significant enough to remove individual architectural eligibility. Substantial alterations to a Mission Revival structure, such as the removal of ornamentation at the porch or cornice line or alteration to a shaped parapet, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, bays, roofline, etc. As the style is relatively common in San Francisco, retention of integrity is not sufficient to constitute individual significance. While individual resources must retain high levels of integrity, they should also display rare or unique examples of form, massing, design, or detailing that elevate the resource above other extant Mission Revival buildings. The San Francisco Neighborhood Commercial Buildings Historic Context Statement should be referenced for integrity considerations regarding Mission Revival commercial buildings.⁷²

⁷² As stated in the Eureka Valley Historic Context Statement, page 217: “[For] properties significant under Criterion C/3, integrity evaluation must address the commercial building as a whole, not just the storefront components or upper stories. Most commercial buildings will have undergone some degree of alteration over time associated with their commercial use. Alterations to storefront configurations and materials would not necessarily preclude historic recognition under this criterion.”



Fig. 22. 2317-2335 Market Street, 1910. Though the ground-story commercial storefronts have been altered, this mixed-use Mission Revival building retains its repeated bay windows, shaped parapets, and red tile roof elements with brackets and false rafters beneath them. This building would be an appropriate district contributor.

(Source: Google Street View, December 2020)



Fig. 23. Infant Shelter/San Francisco Conservatory of Music, 1201 Ortega Street, Louis Christian Mullgardt, San Francisco Landmark No. 242. This institutional Mission Revival building retains a high level of integrity and conveys individual significance. It displays red tile roofs, shaped parapets with stucco cladding, a unique bell tower at the entrance, and carved stonework surrounding the entry.

(Source: NoeHill.com, January 2012)



Fig. 24. Klockars Blacksmith Shop, 443 Folsom Street, 1911. This Mission Revival building shows a simple version of the typical “Mission-shaped” roof parapet. The building has no other ornamentation and, unusually, is clad in wood rather than stucco. The building retains significance for its associations with industry in San Francisco rather than for its architecture; though the building has not lost architectural integrity through alterations, its architecture is not notable enough to impart architectural significance.

(Source: NoeHill.com, May 2008)

Theme: Early 20th Century American Commercial (c. 1890-c. 1918)

The Early 20th Century American Commercial style is an architectural style and construction method seen on American commercial and manufacturing buildings between 1890 and 1920.⁷³ Like the aforementioned Chicago School, this style is thought to have developed in Chicago before spreading westward. The style, due in part to its fire-resistant construction methods, is characterized by utility, durability, and flexibility.⁷⁴

Trademarks of the Early 20th Century American Commercial Style include an internal heavy timber, iron, or steel frame; a brick exterior volume with punched window and door openings; minimal ornament; open floor plans; and flat roofs. Typically, buildings have a rhythmically punched fenestration pattern. Buildings of this style have a tripartite façade (base, shaft, capital), mimicking Italian Renaissance architecture. While the buildings convey an industrial feeling, they typically feature ornamentation such as Renaissance-Baroque motifs, embellishment with granite, terra cotta, or inlaid tile ornament, corbelled brick arches with brick or stone or terra cotta keystones, molded brick quoins, molded brick or carved stone door and window casings and hoods, brick stringcourses and pilasters, corbelled brick friezes, and corbelled brick or sheet metal cornices.⁷⁵



Fig. 25. Abel Hosmer Warehouse (1911), 212 Utah Street, designed by E.P. Antonovich.

(Source: KVP Consulting)



Fig. 26. Pacific Implement Co. Building (1906), 101 Henry Adams Street, designed by Meyers & Ward.

(Source: KVP Consulting)

Early 20th Century American Commercial buildings are popular in San Francisco. Concentrations of this style exist in Showplace Square (especially popular here between 1906 and 1918), South of Market (SoMa), Mid-Market, and other neighborhoods in proximity to downtown and industrial zones. While these buildings originally had industrial uses, today, extant examples of the style have often been converted to office or residential uses.

⁷³ Kelley & VerPlanck Historical Resources Consulting, "Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District," *State of California Department of Parks and Recreation*, October 22, 2009, https://default.sfplanning.org/Preservation/showplace_survey>Showplace_Brick.pdf, 3.

⁷⁴ Ibid.

⁷⁵ Ibid.

Evaluation Criteria: Early 20th Century American Commercial

Statement of Significance:	The Early 20th Century American Commercial style is one of the preeminent Progressive Era styles for commercial and industrial buildings. In San Francisco, reconstruction following the 1906 Earthquake and Fire provided the impetus for the style's popularity. ⁷⁶ Exuberant, intact examples of the style are likely to be significant under Criterion C/3 (Architecture). Significant examples of Early 20th Century American Commercial architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Versions of Early 20th Century American Commercial architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Groupings of multiple restrained buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district, such as the Heavy Timber District in Showplace Square.
Period of Significance:	c. 1890-1918
Justification of Period of Significance:	The Period of Significance c. 1890-1918 best reflects the development of the Early 20th Century American Commercial Style as it manifested in San Francisco. The style gained popularity in Chicago around 1890, and soon spread nationwide, eventually declining around 1930 with the increased popularity of reinforced concrete as a construction material. The peak of the style in San Francisco was between 1906, during reconstruction following the 1906 Earthquake and Fire, and 1918.
Geographic Boundaries:	Most examples of Early 20th Century American Commercial buildings exist in Showplace Square, SoMa, Mid-Market, and other downtown zones.
Related Themes of Significance:	Finance & Commerce; Merchants, Leaders, & Commercial Identity; Industrial; Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Commercial Industrial
Property Type Description(s):	The main associated property types are commercial and industrial. Buildings are typically located in dense zones, and thus may border surrounding structures.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1890-1918, with exceptions until c. 1930)
- Must retain character-defining features
 - A high importance is placed on the integrity of fenestration patterns, tripartite façade orientation, and Classical detailing

⁷⁶ Kelley & VerPlanck Historical Resources Consulting, "Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District," *State of California Department of Parks and Recreation*, October 22, 2009, https://default.sfplanning.org/Preservation/showplace_survey>Showplace_Brick.pdf, 3.

- Buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an excellent example of Early 20th Century American Commercial architecture to be eligible as an individual resource. While many examples of Early 20th Century American Commercial architecture with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered architecturally individually.
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1906-1918) hold more significance than resources constructed after the style's peak.
 - If the building otherwise retains integrity, additions outside of the period of significance may disqualify a building as an individual resource but not necessarily as a district contributor.
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Early 20th Century American Commercial style buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Early 20th Century American Commercial style building under Criterion C/3:

- Timber, iron, or steel frame
- Brick exterior volume
- Grid-like arrangement of punched windows
- Tripartite facade
- Flat roofs
- Minimal ornament
- Classical Revival influenced ornament
- 1-7 stories

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of

design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Larger losses of integrity through alterations such as recladding in a non-original material, changes to the tripartite façade orientation, or fenestration pattern would cause a building to lose individual significance and possibly, to lose eligibility as a district contributor. If window replacements have occurred, in order for a building to retain integrity, they must be replaced in kind or replaced with windows that mimic the existing fenestration pattern; buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, roofline, similar façade ornamentation, etc.



Fig. 27. R.N. Nason & Co. Paint Factory, (1906), 198 Utah Street, Rainey & Phillips (contractor). Although this building has a gable roof behind a stepped parapet unlike the typical flat roof design, it retains other character-defining features such as brick cladding, grid-like arrangement of windows, and Classical Revival detailing. This structure would be eligible as a district contributor.

(Source: KVP Consulting)

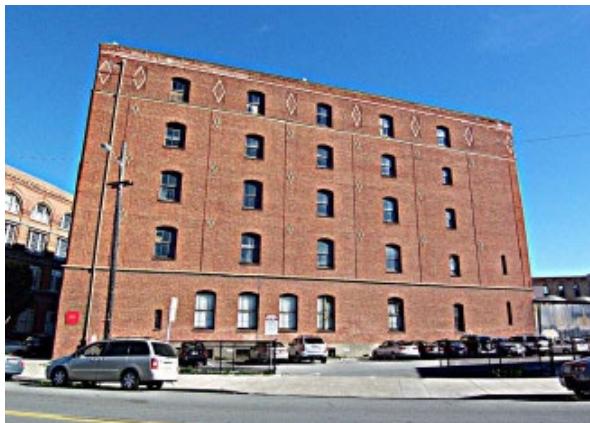


Fig. 28. J.I. Case Threshing Co. (1912), 200 Rhode Island Street, G. Albert Lansburgh. This building has slightly irregular massing, as it was built to fit on a triangular lot. It showcases other character-defining features such as brick cladding, a tripartite façade, and a flat roof, among others, and thus would be eligible as a district contributor.

(Source: KVP Consulting)

Theme: Classical Revival (c. 1890- c. 1925)

Classical Revival architecture is ubiquitous among the streets of San Francisco. The style derives inspiration from a variety of Classical sources – ancient Greece, ancient Rome, and the Renaissance and Baroque periods of Italy.⁷⁷ A wave of academia-driven design led by the influential New York firm of McKim, Mead, and White marked a return to formal, disciplined order and the archaeological adaptation of historical styles. Rather than prioritizing historical accuracy, buildings of the style were often synthesized applications of classical vocabulary such as columns, arches, entablatures, and pediments adapted to buildings serving modern needs.⁷⁸ The style is characterized by a simpler treatment of classical forms as compared to more ostentatious styles such as Beaux Arts. Further, while the Beaux Arts style and the Classical Revival style share a classical vocabulary, in San Francisco, the Classical Revival style was applied to residential buildings far more often than the Beaux Arts style. In San Francisco, Classical Revival buildings were most popular between 1890 and 1925.

Key features of the Classical Revival style include symmetry, columns (Doric, Ionic, Corinthian, Composite, and Tuscan), capitals, pediments, decorative cornices, colonnades, classical moldings, façade ornamentation such as egg-and-dart, dentils, and garlands, and other details of the classical orders.

In San Francisco, the Classical Revival style was most commonly applied to multi-family buildings, especially flats. As with many Progressive Era architectural styles, aspects of Renaissance, Baroque, and Classical architecture are most apparent in façade detailing rather than in overall form, function, or character of the building.⁷⁹ As Michael Corbett describes in the *Corbett Heights Historic Context Statement*,

[t]he appearance of the buildings faintly echoes the masonry palaces of Renaissance Italy in the regular placement of windows, in the use of proportions and details of the classical orders (of base, shaft, capital, entablature and cornice), and in the use of classical moldings. These are superimposed on the facades of American buildings whose bay windows, fenestration, and proportions were generated by balloon or platform frame construction (rather than masonry), and whose basements were often later converted to garages. Thus, the proportions of the details, say in a cornice or around a window, may be similar to those of historical details, while the relationships of the different parts, for example the windows and entryways to the wall as a whole, are nothing like the historical sources of the details.⁸⁰

⁷⁷ San Francisco Planning Department, "Draft Edwardian Historic Context Statement," Summer 2020, 41.

⁷⁸ Ibid.; City of Los Angeles Planning Department, "Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture, 1895-1940" July 2018, 15-17.

⁷⁹ Michael R. Corbett, "Corbett Heights Historic Context Statement," August 16, 2017, 74.

⁸⁰ Ibid.



Fig. 29. 4676-4680 18th Street, 1907.

(Source: Google Street View, March 2022)

In some cases, single-family residences are designed in the Classical Revival Style. In others, a multi-family residence is designed to appear as a Classical Revival single-family residence. An example of this can be found in an eight-unit building on Jackson Street (below, 1155 Jackson Street) in Nob Hill. Constructed in 1912, this building gives the appearance of a Classic Revival single-family home, featuring a raised entry, front porch, large-scale classical columns, pediments, and decorative cornices, but still serves the needs of the dense Nob Hill neighborhood.



Fig. 30. 1155 Jackson Street, 1912.

(Source: Google Street View, March 2022)

The Classical Revival style was also popular among institutions such as banks. The Bank of California (400 California Street, 1906-1908, San Francisco Landmark No. 3) designed by Architecture Firm of Merit Bliss & Faville is a prime example. The building is a three-story Classical temple featuring a large colonnade and Corinthian ornamentation.



Fig. 31. Bank of California, 400 California Street, 1906-1908, San Francisco Landmark No. 3, designed by Bliss & Faville.

(Source: NoeHill, May 26, 2003)

A number of Bay Area architects used the style including the Reid Brothers, Bliss & Faville, A. Page Brown, Willis Polk, Ernest Coxhead, Alfred I. Coffey, Ferdinand H. Martens, John Davis Hatch, and Rousseau and Rousseau. The style is found citywide.

Evaluation Criteria: Classical Revival

Statement of Significance:	The style derives inspiration from a variety of Classical sources – ancient Greece, ancient Rome, and the Renaissance and Baroque periods of Italy. The Classical Revival style was perhaps the most popular architectural style in San Francisco at the turn of the century. The style can be found in multiple typologies including institutional (public buildings, banks), single-family residential, and multi-family residential. Resources considered within this theme are to be evaluated for significance under Criterion C/3 (Architecture) as an excellent example of Classical Revival architecture. Significant examples of Classical Revival architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Classical Revival architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as architecturally significant individually. Classical Revival architecture, specifically in the flat typology, is extremely popular and only unique, opulent, and intact examples should be considered for individual significance. Groupings of multiple restrained Classical Revival buildings, possibly multi-family apartment buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1890- c. 1925
Justification of Period of Significance:	The Period of Significance c. 1890-c. 1925 best reflects the development of the Classical Revival style as it manifested in San Francisco. The style saw increased popularity in the late nineteenth century and persisted in popularity until the mid-1920s. It was particularly popular in post-1906 Earthquake and Fire reconstruction.
Geographic Boundaries:	Classical Revival properties can be found citywide in almost any neighborhood. Nob Hill, North Beach, Pacific Heights, the Mission, and the Haight boast high numbers of the style.
Related Themes of Significance:	Streetcar suburbanization; Architecture, Planning, & Preservation Professionals Biographies; Flats and Small Apartments
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family Residential: Multi-Family Institutional
Property Type Description(s):	The primary associated property type is multi-family residential. The Classical Revival style was often applied to multi-family residential buildings following the 1906 Earthquake and Fire. In some cases, multi-family buildings using the style were designed to appear as a Classical Revival single-family home. The style is also applied to institutional buildings, especially banks.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1890-c. 1925)
- Must retain character-defining features
 - A high importance is placed on the preservation of Classical details such as columns (Doric, Ionic, Corinthian, Composite, and Tuscan), capitals, pediments, decorative cornices, colonnades, and various façade ornamentation such as egg-and-dart
 - The symmetrical façade should not be disrupted

- In many cases, buildings should have original or compatible windows to qualify for individual significance; replacement with substitutes on non-primary facades is permissible if the building retains integrity in other aspects. If a building displays exuberant or rare ornamentation otherwise, but has incompatible windows, it will be evaluated for individual significance on a case-by-case basis.
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Classical Revival architecture to be eligible as an individual resource
- As the style is popular in San Francisco (especially in the multi-family residential typology), significant examples of the Classical Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. Restrained versions of the style that incorporated some features and gestures of the style yet displayed relatively simple ornamentation and fairly common design characteristics would not qualify as architecturally significant. For instance, an intact flat building with a Classical Revival inspired cornice, columns framing the entry, and bay windows would likely not be individually significant under Criterion C/3 but would be more appropriate as a district contributor.
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1900-1915) hold more significance than resources constructed after the style's peak.
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Classical Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Classical Revival style building under Criterion C/3:

- Classically inspired cornice line
- Entry portico columns
- Assorted wood and plaster moldings with Classical profiles (dentils, egg-and-dart, swags)
- Bay windows with pilaster details
- Wood or stucco cladding
- Flat roof line
- Decorative brackets below cornice
- Pediments
- Palladian windows

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Substantial alterations to a Classical Revival building, such as significant removal of Classical ornamentation, changes to and/or removal of bay windows, change to facade symmetry, and change to entry configuration or entry columns, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, roofline, similar façade ornamentation etc. Because Classical Revival multi-family residences are numerous in San Francisco, an individually significant example should display a full expression of the style, including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined above. Classical Revival single-family residences are not quite as common, but still have high standards for individual eligibility. A single-family residence retaining integrity that displays minimal Classical Revival detailing such as a Classical cornice line, bay windows, a flat roofline, and a symmetrical facade would likely not qualify for individual significance under Criterion C/3. However, a single-family residence that displays multiple more rare or opulent character-defining features such as elaborate columns, original Palladian windows, or more intricate pediments might qualify for individual significance.



Fig. 32. 218-220 Cole Street, 1909. This is a typical example of a Classical Revival flat in San Francisco. The structure displays a classically inspired cornice line, entry portico columns, egg-and-dart detailing, bay windows, and a flat roof line, all character-defining features of the style. The building still retains integrity as well. Though the building would likely not be individually eligible due to its standard massing and design, it would be more appropriate as a district contributor.

(Source: Google Street View, April 2022)



Fig. 33. 129 Palm Avenue, 1913. This is an example of a single-family Classical Revival residence in San Francisco, far less popular than the ubiquitous Classical Revival flat building. This residence features a classically inspired cornice line, a flat roof line, pediments, and large classical columns. This building could be individually significant under Criterion C/3 due to its elaborate Classical Revival detailing.

(Source: Google Street View, April 2022)



Fig. 34. 3108 Jackson Street, 1916. This is another example of a single-family Classical Revival residence; however, it is far less opulent than the example above. It has relatively restrained Classical Revival details, mainly seen in the cornice line, the bay windows, the symmetry, and the flat roofline. This building would not qualify as an individually significant example of Classical Revival architecture under Criterion C/3.

(Source: Red Fin)

Theme: Tudor Revival (c. 1890- c. 1935)

Tudor Revival architecture was another popular iteration of the Progressive Era revival styles. When the style boomed in the 1920s, some dubbed it the “Stockbroker’s Tudor.”⁸¹ The Tudor Revival style was inspired by late Medieval and early Renaissance English architecture and celebrated the historic timber-frame houses of that era.⁸² Similar to the Arts & Crafts movement, Tudor Revival architecture strayed from mass production to instead emphasize craftsmanship. British designer William Morris and British architect Richard Norman Shaw were partially responsible for the style’s revival in the late nineteenth century.⁸³



Fig. 35. Alfriston Clergy House, Sussex, England, c. 1350.

(Source: National Trust Collections, UK)

Its popularity soon spread to the United States, where it became primarily used in streetcar suburbs and upscale towns.⁸⁴ Architectural historian Lee Goff writes that,

[a]t a time when America’s cities were overflowing with Italians, Irish, Scandinavians, Eastern Europeans, and other (supposedly undesirable) immigrant groups, those born here, with an Anglo-American genealogy, sought to set themselves apart as suggested by the Tudor style.⁸⁵

The style is fairly popular in San Francisco, however, not to the same extent as in Eastern towns. In San Francisco, the style’s period of significance begins around 1890 and ends around 1935.

Integral features of the style include one or more steeply pitched front-facing gables, tall narrow windows, multiple-pane windows, masonry accents, massive chimneys, a front door or entry porch with round or Tudor arch, and decorative half-timbering.⁸⁶ Walls are typically clad with several materials including smooth or textured stucco, brick and/or stone, and wood clapboard or shingles. These materials – especially copper, slate, and

⁸¹ "A Field Guide to American Houses," 454.

⁸² "Sunset District Residential Builders, 1925-1950: Historic Context Statement," 92.

⁸³ Poore, Patricia, "The Tudor Revival Style," *Old House*, June 7, 2021, <https://www.oldhouseonline.com/house-tours/tudor-revival-style/>.

⁸⁴ Ibid.

⁸⁵ Goff, Lee, "Tudor Style: Tudor Revival Houses in America from 1890 to the Present," *Universe Publishing*, 2002, 10.

⁸⁶ Brandi, Richard and Bradley, Denise, "Gardens in the City: San Francisco Residence Parks, 1906-1940," October 2016.

stone – tend to be expensive, reinforcing the style's classed nature.⁸⁷ Windows are tall, narrow casement windows in multiple groups with multi-paned glazing.⁸⁸

While the style is primarily associated with England and the East Coast, prominent Bay Area architects adopted aspects of the style and melded them with their own Bay Area vernacular. For instance, the Roos House (below, 3500 Jackson Street, 1909, San Francisco Landmark no. 56) by Architect of Merit Bernard Maybeck blends classic Tudor Revival characteristics such as decorative half-timbering and steeply pitched gables with nods to local traditions such as the use of redwood paneling.



Fig. 36. Roos House, 2500 Jackson Street, 1909, San Francisco Landmark No. 56, designed by Bernard Maybeck.

(Source: NoeHill, February 8, 2009)

The Tudor Revival style is often found in wealthier neighborhoods of San Francisco such as Forest Hill, St. Francis Woods, Presidio Heights, and Pacific Heights. However, it was also a popular style used by period revival tract developers such as Henry Doege and the Standard Building Company. Examples can be found in the Sunset District and typically date to the early 1930s and early 1940s.

⁸⁷ "Tudor Style: Tudor Revival Houses in America from 1890 to the Present," 10.

⁸⁸ "San Francisco Preservation Bulletin No.18: Residential and Commercial Architectural Periods and Styles in San Francisco,"



Fig. 37. 1641 31st Avenue, 1932, developed by Henry Doelger.

(Source: Google Street View, July 2015)

Tudor Revival buildings tend to be residential, both single-family and multi-family. Tudor Revival flats and single-family homes are found across the city in neighborhoods like Russian Hill, the Castro, and the Inner Richmond, among others. Though the residential property type is most common, institutional examples exist like the Engine Company No. 31 Building (below, San Francisco Landmark No. 220) at 1088 Green Street. The structure was designed in 1908 by City Architect Newton J. Tharp and exhibits the Tudor Revival Style and the Craftsman Style.⁸⁹ The Tudor Revival style was also used in the Moscone Field House (below, 1800 Chestnut Street, 1924, City Architect John Reid Jr.), a public gym in the Marina. Along Ocean Avenue, commercial buildings that display nods to the Tudor Revival style as well as other popular Progressive Era styles such as Colonial Revival and Craftsman can be found.



Fig. 38. Engine Company No. 31, 1088 Green Street, 1908, San Francisco Landmark No. 220, designed by Newton J. Tharp.

(Source: NoeHill, December 2020)



Fig. 39. Moscone Field House, 1800 Chesnut Street, 1924, designed by City Architect John Reid Jr.

(Source: Daniel Kim, *San Francisco Examiner*)

⁸⁹ "National Register of Historic Places," *NoeHill in San Francisco*, accessed October 19, 2021, [National Register #87002290: Engine Company No. 31 in San Francisco, California \(noehill.com\)](#).

The style is typically found in one-off examples; however, some clusters exist across the city. This cluster on California Street at 2nd Avenue includes five Tudor Revival residences built between 1890 and 1906 that feature gable roofs, multiple pane windows, masonry accents, entry porches with arches, and decorative half-timbering.



Fig. 40. 3917-3929 California Street, 1890-1906.

(Source: Google Street View, May 2021)

Evaluation Criteria: Tudor Revival

Statement of Significance:	The Tudor Revival style, inspired by late Medieval and early Renaissance English architecture, was a popular Progressive Era revival style in San Francisco. Examples are found citywide but are especially popular in wealthier neighborhoods such as Pacific Heights and Presidio Heights. Trademarks of the Tudor Revival style include steeply pitched gables; tall, narrow windows; multiple-pane windows; masonry accents; large chimneys; doors or entry porches with round or Tudor arches; decorative half-timbering; and often, stucco cladding. Exuberant, intact example of the style are likely to be significant under Criterion C/3 (Architecture)
	Significant examples of the Tudor Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Tudor Revival architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as architecturally significant individually. However, groupings of multiple restrained Tudor Revival buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1890- c. 1935
Justification of Period of Significance:	The Period of Significance c. 1890-c. 1935 best reflects the development of the Tudor Revival style as it manifested in San Francisco. The style saw increased popularity in the late nineteenth century and persisted in popularity until the mid-1930s. Exceptions can be found until the mid-1940s, however.
Geographic Boundaries:	Tudor Revival properties can be found citywide. Neighborhoods featuring this style include Russian Hill, Forest Hill, Pacific Heights, Presidio Heights, St. Francis Woods, the Sunset, and the Richmond, among others.
Related Themes of Significance:	Streetcar suburbanization
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family Residential: Multi-Family Institutional Recreational
Property Type Description(s):	Most Tudor Revival structures in San Francisco tend to be single-family residences. Duplexes and triplexes are also found in the style. Only a few institutional and recreational examples exist.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1890-c. 1935, with exceptions until the mid-1940s)
- Must retain character-defining features
 - A high importance is placed on the preservation of half-timbering
 - Original stone should be intact
 - Buildings that retain high integrity and exuberant ornamentation otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Tudor Revival architecture to be eligible as an individual resource

- Significant examples of the Tudor Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. Restrained versions of the style, commonly constructed in the 1940s, that incorporated some features and gestures of the style, yet displayed flush façades, simple roof forms, and minimal gestures toward half timbering, would not qualify as architecturally significant. Similarly, simple multi-style commercial buildings that feature only a few Tudor Revival character-defining features would likely not qualify as architecturally significant individually.
- Other considerations:
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criterion C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Tudor Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Tudor Revival style building under Criterion C/3:

- One or more steeply pitched front-facing gables
- Tall narrow windows
- Multiple-pane windows
- Masonry accents
- Massive chimneys
- A front door or entry porch with round or Tudor arch
- Decorative half-timbering
- Stucco cladding

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Substantial alterations to a Tudor Revival building, such as re-cladding in a non-original material or removal of original millwork or half timbering will render a property ineligible for individual significance and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the

property still reads as its original style and directly contributes to the feeling of the district through repeated form, roofline, similar cladding, or façade ornamentation.

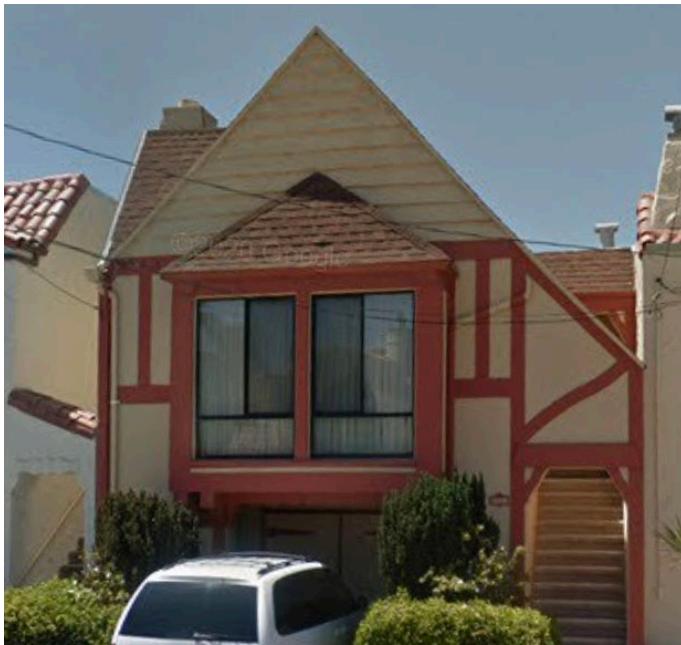


Fig. 41. 1527 33rd Avenue 1931, designed by the Rousseau Brothers. While this Tudor Revival residence is a contributor to the historic district comprised of the Rousseau Brothers' first Sunset District tract, it would not be eligible for individual significance due to combination of the incompatible window replacements on the front façade with the relatively common Tudor Revival detailing.

(Source: Google Street View, 2015)



Fig. 42. 2500 Divisadero Street, 1936, and 2520 Divisadero Street, 1934. These two Tudor Revival residences feature front-facing gables; tall, narrow windows; multiple-pane windows; masonry accents; large chimneys; entries with Tudor arches; decorative half-timbering; and stucco cladding. Their high level of integrity and exuberant expression of Tudor Revival architecture would qualify them as both individually significant as well as district contributors.

(Source: Google Street View, 2013)



Fig. 43. 1532 Ocean Avenue, 1919. This commercial building features a medley of styles, including Tudor Revival, Craftsman, and Spanish Colonial Revival. Its nods to Tudor Revival architecture are limited and restrained. This would not qualify as an architecturally significant example of the style.

(Source: Google Street View, May 2022)



Fig. 44. This 1936 residence built by the Golden Gate Investment Company features elaborate Tudor Revival detailing and ornamentation. Features include half-timbering, a two-sided projecting bay, a balconette, and a steeply pitched gabled roof form. Although the historic windows were likely replaced on the secondary façade, the building retains integrity in other aspects and would still qualify for individual significance.

(Source: NoeHill.com, January 2004.)

Theme: Colonial Revival (c. 1895- c. 1925)

The Colonial Revival style was another well-known early revival style of the Progressive Era; while extremely popular nationally, in San Francisco, this style was not as widely used as other historicist styles. This style took inspiration from East Coast residences during the seventeenth and eighteenth century. American colonial architecture of this time period reflected architectural trends in England at the time – Classical detailing, pure proportions, wood and brick materials, and Italian Renaissance inspiration.⁹⁰ Nationwide, and in San Francisco, Colonial architecture experienced a revival after the Centennial Exhibition of 1876 in Philadelphia. Rather than reviving European styles such as Classical, Mediterranean, or Spanish, Colonial Revival architecture celebrated historic American architecture. Following the fair, prominent firms like McKim, Mead & White designed sprawling Colonial Revival residences in seaside East Coast towns like Newport, Rhode Island and Rockport, Massachusetts.⁹¹ In San Francisco, the style experienced popularity between 1895 and 1925. Its rise in popularity was likely due in part to the relocation of New England families to the West Coast as well as a reaction to the opulence of Gilded Age styles. Architects that used the style in San Francisco include Willis Polk, Frederick Nickerson, J. Eugene Freeman, Edward Foulkes, and Bakewell & Brown.



Fig. 45. H.A.C. Taylor House, 1886, Newport, Rhode Island, designed by McKim, Mead & White.

(Source: The Preservation Society of Newport County & Rhode Island Foundation)

Though closely inspired by Colonial architecture, Colonial Revival architecture is not a completely faithful representation of the historic style, but instead borrows certain characteristics. Features associated with the Colonial Revival style include symmetric facades, sash windows, gabled or hipped roof, Palladian or oval windows, porticos, and other Classical detailing. Colonial Revival homes are typically recognized by classical ornament and an accentuated front door featuring a decorative crown (pediment) and pilaster or columns that form an entry porch. Sidelight windows and a transom over the front door -- usually in fanlight pattern -- are also common to the style. Double hung windows are also typical and feature multi-pane glazing. The most common building form is the side-gabled roof, with the accentuated front door and entry centered on the building.⁹²

⁹⁰ City of Los Angeles Department of City Planning, "American Colonial Revival, 1895-1960," December 2015, https://planning.lacity.org/odocument/d26d7637-d6da-4466-aa74-992d63a284dc/American%20Colonial%20Revival%2012-2-15_0.pdf.

⁹¹ "Styles: Part II," Ian Berke Real Estate, accessed July 14, 2022, <https://www.ianberke.com/architecture-style2.html>.

⁹² "San Francisco Preservation Bulletin No.18: Residential and Commercial Architectural Periods and Styles in San Francisco."



Fig. 46. 2801 Green Street, 1910.

(Source: Google Street View, April 2019)

As in the case of other revival styles such as Classical Revival, synthesized applications of colonial vocabulary were often featured on buildings of then-popular Victorian styles. The building below at 940 Grove Street features a Queen Anne design with Colonial Revival touches such as an entry portico with Classical columns.



Fig. 47. 940 Grove Street, 1895, designed by Albert Pissis and William Moore.

(Source: Google Street View, March 2022)

Colonial Revival buildings are fairly popular in San Francisco. There are several landmarks designed in the Colonial Revival style, including San Francisco Landmark No. 126, Brandenstein House at 1735 Franklin Street. Other examples can be found in a variety of neighborhoods such as Sea Cliff, Forest Hill, West of Twin Peaks, Pacific Heights, Haight Ashbury, Presidio Heights, Western Addition, and the Outer Sunset, among others.

Many Colonial Revival buildings can also be found in the Presidio of San Francisco. In the 1890s, the Army adopted the Colonial Revival style, seeking to hearken back to the nation's early history and inspire civic pride. Numerous buildings in the Presidio feature symmetrical facades, pediments, columns, and red brick.⁹³



Fig. 48. Colonial Revival architecture in the Presidio of San Francisco (Building 106, 1909).

(Source: National Park Service)

⁹³ "Architecture: Colonial Revival (1880 - 1940)," National Park Service, accessed July 13, 2022, <https://www.nps.gov/prsf/learn/historyculture/colonial-revival.htm>.

Evaluation Criteria: Colonial Revival

Statement of Significance:	The Colonial Revival style was one of the most popular at the turn of the century. This style took inspiration from East Coast residences during the seventeenth and eighteenth century. Resources considered within this theme are to be evaluated for significance under Criterion C/3 (Architecture) as an excellent example of Colonial Revival architecture.
	Significant examples of Colonial Revival architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Colonial Revival architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Groupings of multiple restrained Colonial Revival buildings concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district. In San Francisco, groupings of the style are rare, except for in the Presidio.
Period of Significance:	c. 1895- c. 1925
Justification of Period of Significance:	The Period of Significance c. 1895-c. 1925 best reflects the style's most popular years in San Francisco. The start date reflects the turn-of-the-century reemergence of American settler styles. The style persisted until modernistic styles rose in popularity.
Geographic Boundaries:	Citywide; Concentrations exist in the Presidio, Presidio Heights, Pacific Heights, Sea Cliff, Forest Hill, West of Twin Peaks, Haight Ashbury, Western Addition, and the Outer Sunset.
Related Themes of Significance:	Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family Residential: Multi-Family Mixed-Use Other
Property Type Description(s):	Most Colonial Revival buildings are single-family residence, however multi-family residential buildings exist as well.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1895- c. 1925)
- Must retain character-defining features
 - A high importance is placed on the preservation of the accentuated entry configuration, porticos, and the overall building symmetry
 - Buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Significant examples of the Colonial Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below
- Other considerations:
 - Examples constructed during the peak of the style (i.e., 1900-1910) hold more significance than resources constructed after the style's peak.

- Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
- A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Colonial Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Colonial Revival building under Criterion C/3:

- Symmetric façade
- Sash windows
- Gabled or hipped roof
- Palladian or oval windows
- Porticos
- Classical detailing such as pediments and columns
- Accentuated front door with pediment

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Larger losses of integrity through alterations such as infilling of side porches; recladding; or in some cases, replacement of original wood windows with aluminum or vinyl substitutes may cause a building to lose individual significance or to lose eligibility as a district contributor.



Fig. 49. 56 Lopez Avenue, 1928. This Colonial Revival residence, featuring a side gable roof, a raised entry, sash windows, an accentuated entry, and overall façade symmetry, is located within the California Register Eligible Forest Hill Historic District. This residence is more appropriate as a contributor to this district than as an individual significant resource, as its Colonial Revival detailing, while intact, is relatively standard.

(Source: Google Street View, March 2022)



Fig. 50. Ellinwood Residence, 2799 Pacific Avenue and 2498 Divisadero Street, 1894, San Francisco Landmark No. 207, designed by J. Eugene Freeman. This is an extremely exuberant and unique example of Colonial Revival architecture in San Francisco. The design features an entry portico, symmetrical bays, oval windows, and a hipped roof. This building is a San Francisco Landmark, attesting to its individual significance under Criterion C/3.

(Source: Noe Hill, June 2010)



Fig. 51. Richard P. Doolan/Norman T. Larson Residence and Storefronts, 557 Ashbury Street and 1500-1512 Haight Street, 1903, San Francisco Landmark No. 253. This is an extremely rare example of a Colonial Revival mixed use building. It features notable Colonial Revival details such as Palladian windows with projecting shelf moldings, oval windows, a hipped roof, and a cornice with denticulated crown molding. This building would be individually significant under Criterion C/3.

(Source: Google Street View, April 2022)

Theme: Dutch Colonial Revival (c. 1900- c. 1920)

Another Early Revival style of the Progressive Era was the Dutch Colonial Revival style. The style drew on East Coast buildings designed by early Dutch settlers from the mid 1600s-mid 1800s.⁹⁴ Popular in New York, Pennsylvania, and New Jersey in its original iteration, the style's reemergence was seen in suburbs across the country. During this phase, the gambrel roof became ubiquitous among Dutch Colonial Revival buildings. The style was most widely used in San Francisco between around 1900 and 1920.

Features most closely associated with Dutch Colonial Revival buildings include the gambrel roof, use of brick or stone, sash windows, shutters, porticos, side porches, dormers, and prominent chimneys. Known Bay Area architects that used the style are limited.



Fig. 52. Alta Cottage, 1138 Filbert Street, 1914. This Dutch Colonial Revival residence in Russian Hill features a gambrel roof, sash windows, a portico, a brick base, and a side porch. At the time of its construction, publisher of *Alta California*, a popular San Francisco newspaper, Howard M. Engle, resided here, hence the name.

(Source: Google Street View March 2022.)

Dutch Colonial Revival buildings are not exceedingly popular but can still be found across San Francisco. Almost every instance is a single-family residence. Most recorded examples are in the northern portion of the city in neighborhoods such as Pacific Heights, the Marina, Cow Hollow, the Richmond, and Russian Hill. Scattered examples exist in the Outer Sunset and the Mission. Though most Dutch Colonial Revival residences are one-off examples, the Eligible Alphonso Harrington 42nd Avenue Historic District features three Dutch Colonial Revival residences (below, 1247, 1255, and 1267 42nd Avenue built from 1912-1913).

⁹⁴ Burch, Maggie, "So What Is Dutch Colonial Style, Anyway?" *House Beautiful*, October 23, 2018, <https://www.housebeautiful.com/design-inspiration/a23838047/dutch-colonial-homes/>.



Fig. 53. 1267 42nd Avenue, 1913, developed and built by Alphonso Harrington.

(Source: Google Street View, February 2022)

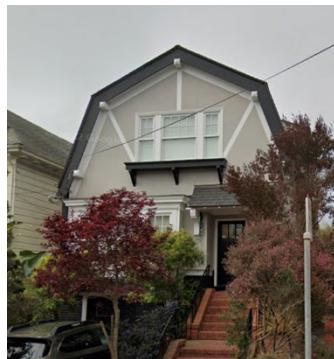


Fig. 54. 1255 42nd Avenue, 1912, developed and built by Alphonso Harrington.

(Source: Google Street View, February 2022)



Fig. 55. 1247 42nd Avenue, 1912, developed and built by Alphonso Harrington.

(Source: Google Street View, February 2022)

Evaluation Criteria: Dutch Colonial Revival

Statement of Significance:	Dutch Colonial Revival, a term given to the revival of mid 1600s to mid 1800s Dutch architecture on the East Coast, was not a particularly popular architectural style in San Francisco, however examples do exist. Trademarks include a gambrel roof, the use of brick or stone, sash windows, shutters, porticos, side porches, dormers, and prominent chimneys. Exuberant, intact examples of the style are likely to be significant under Criterion C/3 (Architecture) Significant examples of the Dutch Colonial Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. However, restrained versions of Dutch Colonial Revival architecture that only incorporate some nods to the style would not qualify as architecturally significant individually. Groupings of multiple restrained Dutch Colonial Revival buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1900- c. 1920
Justification of Period of Significance:	The Period of Significance c. 1900-c. 1920 best reflects the style's most popular years in San Francisco. The start date reflects the turn-of-the-century reemergence of American settler styles. The style persisted until modernistic styles rose in popularity.
Geographic Boundaries:	Most Dutch Colonial Revival architecture is found on the northern side of the city, however examples exist in the Mission and the Outer Sunset as well.
Related Themes of Significance:	Streetcar suburbanization; Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family
Property Type Description(s):	All known Dutch Colonial Revival buildings are single-family residences.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1900-c. 1920, with exceptions until the mid-1920s)
- Must retain character-defining features
 - A high importance is placed on the preservation of the gambrel roof form
 - Due to the relative rarity of the style, buildings that retain high integrity otherwise but have replaced windows will still be evaluated for individual eligibility on a case-by-case basis
- Significant examples of the Dutch Colonial Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below
- Other considerations:
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.

- A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Dutch Colonial Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Dutch Colonial Revival building under Criterion C/3:

- Gambrel roof
- Use of brick or stone
- Sash windows
- Shutters
- Porticos
- Side porches
- Dormers
- Prominent chimneys
- Flared eaves

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Larger losses of integrity through alterations such as infilling of side porches; recladding; or in some cases, replacement of original wood windows with aluminum or vinyl substitutes may cause a building to lose individual significance or to lose eligibility as a district contributor.

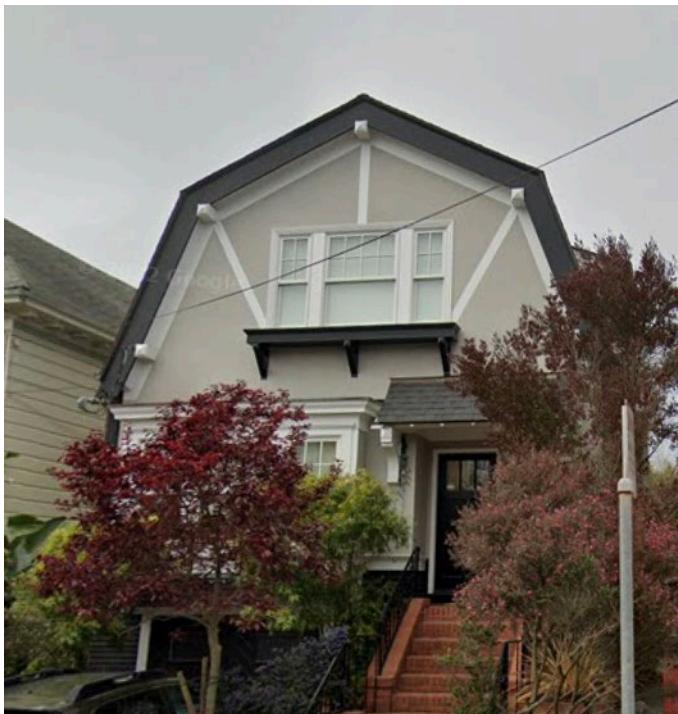


Fig. 56. 1267 42nd Avenue, 1913. This Dutch Colonial Revival residence, featuring a gambrel roof, brick, and sash windows, contributes to the Eligible Alphonso Harrington 42nd Avenue Historic District. This residence is more appropriate as a district contributor than as an individually significant building, as its massing and architectural detail is fairly standard for Dutch Colonial Revival buildings.

(Source: Google Street View, February 2022)



Fig. 57. 2843 Fillmore Street, 1900. This Dutch Colonial Revival residence features the trademark gambrel roof, brick, sash windows, and a pediment over the entry. Its massing is somewhat unique and features a central bay. This residence could be considered for individual architectural significance under Criterion C/3.

(Source: Google Street View, February 2017)



Fig. 58. 114 12th Avenue, 1904. While this Dutch Colonial Revival residence features a gambrel roof, brick, and sash windows (that may have been substituted with incompatible replacements), it does not have any particular architectural significance and would not be eligible for individual listing.

(Source: Google Street View, April 2022)

Theme: Georgian Revival (c. 1900- c. 1925)

Georgian Revival architecture was based on architecture from the Georgian Period in England (reign of George I, George II, and George III), which spanned from 1714 to 1820.⁹⁵ In the United States, original Georgian Architecture was used from around 1700 to the Revolutionary War in 1775. In the late nineteenth and early twentieth century, Georgian architecture experienced a national revival. This revival style was more faithful to its precedents than other revival styles of the time and sought to celebrate the country's architectural heritage. Georgian Revival architecture was especially popular in New England, where it was used from around 1900 to around 1950. Examples exist in San Francisco as well, typically between 1900 and 1925.



Fig. 59. Georgian Revival residence, 2790 Broadway Street, 1927, designed by Arthur Brown Jr.

(Source: Google Street View, March 2022)

Georgian Revival architecture shares some similarities to Colonial Revival architecture. However, Georgian Revival architecture tends to be more historically accurate.⁹⁶ Key characteristics include facade symmetry, brick cladding, an axial entrance featuring a pediment or columns, geometric proportions, sash windows, Palladian or Venetian windows, cornice molding, dormers, and window pediments. In San Francisco, red brick cladding tends to be a common feature of Georgian Revival properties. In some cases, properties might retain their original paneled wooden door, a feature common in the first iteration of Georgian residences on the East Coast.⁹⁷

In San Francisco, the style was not exceedingly popular, however, examples do exist. Georgian Revival properties in San Francisco broke from the more elaborate, decorative Victorian styles to instead favor more tame, restrained architecture.

Several San Francisco landmarks exhibiting the Georgian Revival style can be found across San Francisco, such as the Bourne Mansion (San Francisco Landmark No. 38) designed by Willis Polk in 1896 at 2550 Webster Street

⁹⁵ "American Colonial Revival, 1895-1960," 9.

⁹⁶ Ibid.

⁹⁷ "A Field Guide to American Houses," 201.

and the Brandenstein House (San Francisco Landmark No. 126) designed by Herman Barth in 1904 at 1735 Franklin Street.



Fig. 60. Bourne Mansion, 2550 Webster Street, San Francisco Landmark No. 38, 1896, designed by Willis Polk.

(Source: Google Street View, March 2022)



Fig. 61. Brandenstein House, 1735 Franklin Street, 1904, San Francisco Landmark No. 126, designed by Herman Barth.

(Source: Google Street View, March 2022)

In San Francisco, the style is primarily found in residential buildings. Local architects that used the style include Willis Polk, Herman Barth, Edward Eyestone Young, and Bliss & Faville, among others. Most Georgian Revival residences are large in size and are found on the north side of the city in wealthier neighborhoods like Pacific Heights and Russian Hill.

Evaluation Criteria: Georgian Revival

Statement of Significance:	Georgian Revival architecture is not extremely popular; however, examples do exist in neighborhoods such as Pacific Heights and Russian Hill. Trademarks include facade symmetry, brick cladding, axial entrances with pediments and columns, geometric proportions, sash windows, Palladian or Venetian windows, cornice molding, dormers, and window pediments. Exuberant, intact examples of the style are likely to be significant under Criterion C/3 (Architecture). Significant examples of the Georgian Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. Georgian Revival buildings are typically large in scale, exuberant, and quite rare in San Francisco; thus, most examples retaining integrity may be eligible for individual significance under Criterion C/3. However, restrained versions of Georgian Revival architecture that only incorporate some nods to the style would not qualify as architecturally significant individually. Groupings of multiple restrained Georgian Revival buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1900- c. 1925
Justification of Period of Significance:	The Period of Significance c. 1900-c. 1925 best reflects the style's most popular years in San Francisco. The start date reflects the turn-of-the-century reemergence of American settler styles. The style persisted until modernistic styles rose in popularity.
Geographic Boundaries:	Georgian Revival buildings tend to be on the northern side of the city, especially in neighborhoods like Russian Hill and Pacific Heights.
Related Themes of Significance:	Streetcar suburbanization; Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential: Single-Family
Property Type Description(s):	Most Georgian Revival buildings are single-family residences.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1900-c. 1925, with exceptions beginning around 1895)
- Must retain character-defining features
 - A high importance is placed on the preservation of brick cladding, façade symmetry, and elaborate entrances
 - Due to the relative rarity of the style, buildings that retain high integrity otherwise but have replaced windows will still be evaluated for individual eligibility on a case-by-case basis
 - If a paneled door is still existing, this feature should be preserved as it hearkens back to the original Georgian residences on the East Coast
- Significant examples of the Georgian Revival style would typically display a full expression of the style including complexity of design, expressive massing, articulated façades, and would draw from the character-defining features outlined below. Georgian Revival buildings are typically large in scale,

exuberant, and quite rare in San Francisco; thus, most examples retaining integrity may be eligible for individual significance under Criterion C/3.

- Other considerations:
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Georgian Revival buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Georgian Revival building under Criterion C/3:

- Façade symmetry
- Brick cladding
- Axial entrance featuring a pediment or columns
- Geometric proportions
- Sash windows
- Palladian or Venetian windows
- Cornice molding
- Dormers
- Window pediments
- Paneled door

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Larger losses of integrity through alterations such as removal of Classical detailing; recladding; change of entry; loss of symmetry; or in some cases, replacement of original wood windows with aluminum or vinyl substitutes may cause a building to lose individual significance or to lose eligibility as a district contributor.



Fig. 62. 2255 Lake Street, 1922. This Georgian Revival residence features red brick cladding, cornice molding, sash windows, dormers, and symmetry. As a rare instance of Georgian Revival architecture, an example of Georgian Revival architecture retaining integrity, and a full-fledged display of Georgian Revival character-defining features, this property would likely qualify for individual significance under Criterion C/3.

(Source: Google Street View, May 2019)



Fig. 63. Brandenstein House, 1735 Franklin Street, 1900, San Francisco Landmark No. 126, designed by Herman Barth. This Georgian Revival residence features the red brick cladding, façade symmetry, a window pediment, sash windows, dormers, and cornice molding. This San Francisco landmark is significant for its rare Georgian Revival style architecture under Criterion C/3.

(Source: Google Street View, March 2022)



Fig. 64. Georgian Revival Residence, 2090 Vallejo Street, 1904, designed by Clarence Tantau. This is an exuberant example of the Georgian Revival style; it displays character-defining features such as red brick, dormers, sash windows, cornice molding, symmetry, window pediments, and columns at the entrance. This property would be individually eligible under Criterion C/3.

(Source: Google Street View, March 2022)

Theme: Craftsman (c. 1906- c. 1930)

The Craftsman Style, popular both nationally between around 1905 to around 1930 and locally from around 1906 to around 1930, is another well-known Progressive Era architectural style. It is a term given to an architectural offshoot of the Arts & Crafts movement, discussed in the introduction to this historic context statement. The style was inspired by work of the Greene Brothers of Pasadena, who designed high style bungalows mixing English Arts & Crafts influences with wood Japanese-inspired architecture.⁹⁸

Trademarks of the Craftsman Style include a rustic, wood-crafted look; a natural use of materials; roofs sloping toward the street; dormer windows; exposed beams along the eaves; and brown shingles or overlapping clapboard walls and wood. Often, the owners themselves were the designers.

One of the most popular Craftsman silhouettes in San Francisco is the Craftsman Bungalow, typically a one to one-and-a-half stories structure with a front porch. The early wood-crafted traditional elements of the Craftsman style led to a bungalow form that was primarily clad in stucco and came to be known as the California Bungalow. These were often adorned with elephantine columns and Prairie Style modernist elements such as horizontal and vertical lines of low relief elements and nested rectangle-based window designs, considered a desirable combination of Craftsman and modern forms at the time. Craftsman bungalows are relatively common in San Francisco due to the form's suitability for a mild climate and low cost.⁹⁹ This typology shares many character-defining features with traditional Craftsman residences, such as exposed roof rafter tails, porches, and gabled or hipped roofs.

In San Francisco, Craftsman Style houses are relatively common. Typical San Francisco Craftsman Style features include low pitched, gabled roof (occasionally hipped), with wide unenclosed eave overhangs; exposed roof rafter tails; decorative beams or braces under the gables; full or partial width porches, with roof supported by tapered square columns; and columns or piers frequently extended to the ground level without a break at porch floor.¹⁰⁰ Certain Craftsman tendencies vary by neighborhood. For instance, in Eureka Valley, side-gable orientation of the main block is a popular expression of the Craftsman Style.¹⁰¹ As with many architectural styles, Craftsman features can be applied to structures that are not solely classified as Craftsman. The New Era Hall (below, 2117-2123 Market Street, 1906, San Francisco Landmark No. 277, designed by August Nordin) is not a pure expression of the Craftsman style, yet exhibits Craftsman tendencies, such as the use of wood, the rectilinear theme of ornament, the bold window surrounds, the nail head blocks, the interior board-and-batten wainscots, and the interior exposed Howe trusses.¹⁰²

⁹⁸ "Gardens in the City: San Francisco Residence Parks, 1906-1940," 53.

⁹⁹ City of Los Angeles Department of City Planning, "Arts and Crafts Movement, 1895-1930," https://planning.lacity.org/odocument/18037253-197d-483a-8b13-c85fc553fe8/ArtsandCraftsMovement_1895-1930.pdf, June 2016, 9.

¹⁰⁰ "Gardens in the City: San Francisco Residence Parks, 1906-1940," 53.

¹⁰¹ Stiles, Elaine B., "Eureka Valley Historic Context Statement," December 2017.

¹⁰² San Francisco Planning Department, *Landmark Designation Report: New Era Hall*, 2018.



Fig. 65. New Era Hall, 2117-2123 Market Street, 1906, Landmark No. 277, designed by August Nordin.

(Source: New Era Hall Landmark Designation)

In San Francisco, there were a number of practitioners of the Craftsman Style including Joseph Leonard, Emily Williams, Ida McCain, and Julia Morgan. Additionally, builders and developers such as Oscar Heyman, Lincoln U. Grant, and Alonzo Harrington designed entire rows of Craftsman Style rowhouses in the Outer Sunset. These styles were also very popular in the new residence parks developed around San Francisco at that time such as Jordan Park (c. 1905), West Clay Park (1910), Ingleside Terraces (1911), and Westwood Park (1917), where Ida McCain designed hundreds of Craftsman bungalows. Other examples of Craftsman Style houses and bungalows can be found in the Richmond District (specifically, the Inner Richmond and Richmond Heights), the Excelsior (specifically, Mission Terrace), Crocker Amazon, Forest Hill, Corbett Heights, Eureka Valley, Parkside, Oceanside, Glen Park, and on the slopes of Mt. Davidson (specifically, Westwood Park).¹⁰³ In the Inner Richmond, Craftsman rowhouses that blend some Craftsman bungalow decorative features with the grouped windows, zig-zag entrance steps, and stepdown retaining walls of the Prairie School exist.¹⁰⁴ Most Craftsman Style structures in San Francisco are residential, however alternate typologies do exist. For instance, Engine Company No. 31, San Francisco Landmark No. 220, at 1088 Green Street designed in 1908 by City Architect Newton J. Tharp exhibits the Tudor Revival Style and Craftsman Style.¹⁰⁵ In San Francisco, the popularity of the Craftsman style lasted until about 1930, when period revival styles such as Mediterranean Revival and Spanish Colonial Revival were soon favored.¹⁰⁶

¹⁰³ "Styles: Part II," Ian Berke Real Estate, accessed October 19, 2021, [ianberke.com](#); Architectural styles of San Francisco (Colonial Revival, Eastern Shingle Style/First Bay Region Tradition, Craftsman Style, English Tudor Revival)

¹⁰⁴ San Francisco Department of City Planning, "An Architectural Guide to Remodeling and Restoration in the Inner Richmond District," 1977, 13.

¹⁰⁵ "National Register of Historic Places," *NoeHill in San Francisco*, accessed October 19, 2021, [National Register #87002290: Engine Company No. 31 in San Francisco, California \(noehill.com\)](#).

¹⁰⁶ "Arts and Crafts Movement, 1895-1930."



Fig. 66. Engine Company No. 31, 1088 Green Street, 1908, San Francisco Landmark No. 220, designed by Newton J. Tharp.

(Source: NoeHill, December 2020)



Fig. 67. 1265 37th Avenue, 1912, designed and built by Lincoln U. Grant.

(Source: Google Street View)



Fig. 68. 710 Victoria Street, 1912.

(Source: NoeHill.com, January 2004)

Evaluation Criteria: Craftsman

Statement of Significance:	<p>The Craftsman Style, a term given to an architectural offshoot of the Arts and Crafts movement, was an especially popular Progressive Era style in San Francisco. Trademarks of the Craftsman Style include a rustic, wood-crafted look; low pitched gabled roofs; exposed roof rafter tails; decorative beams; and full or partial width porches. In San Francisco, smaller scale Craftsman bungalows, typically one to one-and-a-half story structures, as well as larger Craftsman single-family residences exist. Exuberant, intact examples of the style are likely to be significant under Criterion C/3 (Architecture).</p> <p>Significant examples of Craftsman architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Craftsman architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. However, groupings of multiple restrained Craftsman buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.</p>
Period of Significance:	c. 1906- c. 1930
Justification of Period of Significance:	The Period of Significance c. 1906-c. 1930 best reflects the development of the Craftsman style as it manifested in San Francisco. Though the style was nationally popularized around 1900, reconstruction following the 1906 Earthquake and Fire marks the time when the style became especially prevalent in San Francisco. Its popularity continued through around 1930, when residential architects began to favor other more modern styles such as the Second Bay Tradition style.
Geographic Boundaries:	Craftsman properties can be found citywide. Concentrations of them are found in the Outer Sunset, Excelsior, Forest Hill, Richmond District, Russian Hill, Corbett Heights, Crocker Amazon, Eureka Valley, Parkside, Oceanside, Glen Park, slopes of Mt. Davidson, and residence parks, such as Jordan Park, West Clay Park, Westwood Park, and Ingleside Terraces.
Related Themes of Significance:	Streetcar suburbanization; Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family Institutional Industrial
Property Type Description(s):	Most Craftsman structures in San Francisco tend to be single-family residences. Many of these are small-scale Craftsman bungalows, ranging from one to one-and-a-half stories. Craftsman rowhouses are also popular in some neighborhoods, especially the Sunset. However, other examples exist in institutional structures.

Criterion C/3 Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the Period of Significance (c. 1906-c. 1930, with exceptions beginning around 1900)
- Must retain character-defining features
 - A high importance is placed on the preservation of open-air porches, original cladding material, and original millwork
 - Buildings that retain high integrity otherwise but have replaced windows will be evaluated for individual eligibility on a case-by-case basis
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Craftsman architecture to be eligible as an individual resource. While many examples of Craftsman architecture with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered individually significant without additional associations with significant people or events
- Other considerations:
 - Resources constructed at the peak of the style (i.e., 1910-1920) hold more significance than resources constructed after the style's peak
 - Design or construction by an Architect or Builder of Merit, particularly if the resource is a rare or exceptional example of the architect's or builder's work in San Francisco, should be considered. Reference Evaluative Framework for Architecture, Planning, & Preservation Professionals: A Collection of Biographies for further information.
 - A property may also qualify under Criteria C/3 as a contributor to a historic district if it is situated within a geographically cohesive grouping of buildings related by design or architect. In order to meet local, state, and national registration requirements as a historic district, a majority of contributing properties would need to retain most of their character-defining features. Contributors to a historic district need not meet as high a threshold for integrity as individual buildings.

Character-Defining Features:

Character-defining features of Craftsman style buildings significant under Criterion C/3 would be those elements that represent its significant design qualities relative to its date of construction. The following are anticipated character-defining features of a significant Craftsman style building under Criterion C/3:

- Rustic, wood-crafted look or stucco cladding
 - California bungalow typology may exhibit original stucco cladding rather than wood siding
- Low pitched, gabled roof (occasionally hipped)
- Exposed roof rafter tails
- Decorative beams or braces under the gables
- Dormers
- Full or partial width porches

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Larger losses of integrity through alterations such as infilling of open-air porches; recladding in vinyl or transite siding; removal of original millwork; or in some cases, replacement of original wood windows with aluminum or vinyl substitutes may cause a building to lose individual significance or to lose eligibility as a district contributor.



Fig. 69. 1570 46th Avenue, 1923. This property would be an ineligible contributor to the Oscar Heyman 46th Avenue Rowhouse District due to its non-historic bay window addition, infilled open-air porch, and incompatible window replacements.

(Source: Microsoft Bing Maps)



Fig. 70. 1262 Clayton Street, 1907. This Craftsman bungalow features an open-air porch, gable roof, exposed roof rafters, and small stature. This is a fairly typical example of a Craftsman bungalow; the building does not convey individual architectural significance but would be more appropriate as a district contributor.

(Source: M.R. Corbett)



Fig. 71. Joseph Leonard-Cecil F. Poole House, 90 Cedro Avenue, 1911, San Francisco Landmark No. 213, designed by Joseph Leonard. This is an excellent example of a Craftsman house, featuring wide overhanging eaves, exposed rafter ends and roof beams, triangular knee braces, ornamental grill work at gables, use of stone in the prominent exterior chimney, an exposed foundation, a continuous row of transomed windows, and grey shingles. This house would qualify for individual significance.

(Source: NoeHill.com, January 2004.)

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