

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08001407 Date Listed: 2/5/2009

Uptown Tenderloin Historic District San Francisco CA
Property Name County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

 _____ 2/5/2009
Signature of the Keeper Date of Action

Amended Items in Nomination:

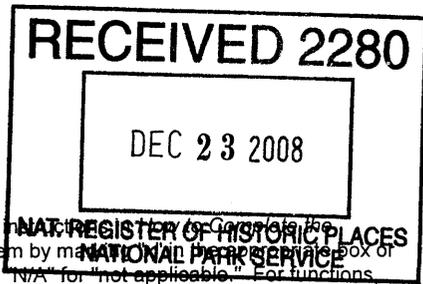
Classification/Current Function:
The Ownership categories are amended to read: *Public-local* and *Private*.

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

1407



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Uptown Tenderloin Historic District

other names/site number Tenderloin

2. Location

street & number all or part of 33 blocks roughly bounded by Market, McAllister, Golden Gate, Larkin, Geary, Taylor, Ellis, and Mason streets. not for publication N/A

city or town San Francisco vicinity N/A

state California code CA county San Francisco code 075 zip code 94102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] 18 DEC 2008
Signature of certifying official/Title Date
California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper Date of Action
[Signature] 2/5/2009

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>408</u>	<u>44</u> buildings
<u>1</u>	<u>24</u> sites
<u> </u>	<u> </u> structures
<u> </u>	<u> </u> objects
<u>409</u>	<u>68</u> Total

Number of contributing resources previously listed in the National Register 3

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Multiple dwelling</u>
<u>Domestic</u>	<u>Hotel</u>
<u>Commerce</u>	<u>Organizational</u>
<u>Commerce</u>	<u>Department store</u>
<u>Religion</u>	<u>Religious facility</u>
<u>Recreation</u>	<u>Theater</u>
<u>Landscape</u>	<u>Parking lot</u>

Current Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Multiple dwelling</u>
<u>Domestic</u>	<u>Hotel</u>
<u>Commerce</u>	<u>Organizational</u>
<u>Commerce</u>	<u>Department store</u>
<u>Religion</u>	<u>Religious facility</u>
<u>Recreation</u>	<u>Theater</u>
<u>Industry</u>	<u>Energy facility</u>
<u>Government</u>	<u>Correctional facility</u>
<u>Health Care</u>	<u>Sanitarium</u>
<u>Landscape</u>	<u>Parking lot</u>
<u>Landscape</u>	<u>Park</u>
<u>Work in Progress</u>	<u> </u>

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7. Description
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Architectural Classification (Enter categories from instructions)

- Late 19th and 20th century revivals: Beaux Arts
- Late 19th and 20th century revivals: Colonial Revival
- Late 19th and 20th century revivals: Classical Revival

Materials (Enter categories from instructions)

- foundation concrete
- walls brick
- roof asphalt
- other stucco
- other stone

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- X A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- X a owned by a religious institution or used for religious purposes.
b removed from its original location.
c a birthplace or a grave.
d a cemetery.
e a reconstructed building, object, or structure.
f a commemorative property.
g less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Social History
Architecture

Period of Significance 1906-1957

Significant Dates N/A

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder multiple

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Primary Location of Additional Data

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
x Other

Name of repository: San Francisco Public Library

10. Geographical Data

Acreage of Property 110 Acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>10</u>	<u>551220</u>	<u>4182100</u>	3	<u>10</u>	<u>552220</u> <u>4181840</u>
2	<u>10</u>	<u>551910</u>	<u>4182400</u>	4	<u>10</u>	<u>551760</u> <u>4181460</u>
5	<u>10</u>	<u>551280</u>	<u>4181640</u>	<input type="checkbox"/> See continuation sheet.		

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Michael R. Corbett, Architectural Historian and Anne Bloomfield

organization _____ date 5 May 2008

street & number 2161 Shattuck Avenue #203 telephone _____

city or town Berkeley state CA zip code 94704

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name (see continuation sheet)

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

NPS Form 10-900-a
(10-90)

OMB Approval No. 1024-0018

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San Francisco County, CA

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zip code: 94109

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Contributing resources previously listed in the National Register:

- 1) Herald Hotel 302-316 Eddy Street
 listed 29 October 1982

- 2) YMCA Hotel 351 Turk Street
 listed 6 February 1986

- 3) Hotel Californian 403 Taylor Street
 listed 25 September 1998

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Materials

foundation: brick
walls: concrete
other: metal
other: terra cotta
other: ceramic tile
other: glass

Architectural Classification

Late 19th and 20th century revivals: Tudor Revival
Late 19th and 20th century revivals: Late Gothic Revival
Late 19th and 20th century revivals: Spanish Colonial Revival
Late 19th and 20th century revivals: Italian Renaissance
Late 19th and 20th century revivals: French Renaissance
Late 19th and 20th century American movements: Skyscraper
Modern movement: Moderne

NARRATIVE DESCRIPTION

SUMMARY

The Uptown Tenderloin is a largely intact, visually consistent, inner-city high-density residential area constructed during the years between the earthquake and fire of 1906 and the Great Depression. It comprises 18 whole and 15 partial city blocks in the zone where the city has required fire-resistant construction since 1906. The district is formed around its predominant building type: a 3- to 7- story, multi-unit apartment, hotel, or apartment-hotel constructed of brick or reinforced concrete. On the exteriors, sometimes only signage clearly distinguishes between these related building types. Because virtually the entire district was constructed in the quarter-century between 1906 and the early 1930s, a limited number of architects, builders, and clients produced a harmonious group of structures that share a single, classically oriented visual imagery using similar materials and details.

Mixed in among the predominantly residential buildings are examples of other building types that support residential life, including churches, stores, garages, a YMCA complex, and a

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bathhouse. In addition there are a few building types that are not directly related to the residential neighborhood – machine shops, office buildings, union halls, and film exchanges. While not necessarily related to residential life, the union halls (for example, those serving waitresses and musicians) and the film exchanges are related to the overlay of entertainment businesses in around the neighborhood.

Geographically the district consists of the entire 16-block area bounded by Taylor, Turk, Larkin, and Geary Streets and, in addition, of irregular extensions in all directions out from this core area. The southern part is flat or nearly so. Going north the site rises gradually toward the slope of Nob Hill, with a ridge running up Leavenworth Street, the highest intersection of each east-west street.

The site of the district is overlaid with a grid of rectangular blocks bound by streets oriented north-south and east-west. Although part of the city survey, measured in Mexican varas as it was extended in 1851 to Larkin Street and in 1858 to Divisadero (the whole area was part of the so-called 50-vara survey with six lots each measuring 50 varas on a side in each block), all dimensions are expressed today in feet and inches. Each block in the district measures 412 feet 6 inches long (east-west) and 275 feet across (north-south). The public rights-of-way, including streets and sidewalks are all 68 feet 9 inches wide.

The mid-nineteenth century public land survey has subsequently been modified by private action, or rather by private action that required public participation and approval. From the original 50-vara survey, most 50-vara lots were subdivided in the nineteenth century in three to six city lots of varying dimensions; each subdivision was made by the 50-vara lot owner to use or sell as he or she decided. Surprisingly, nineteen 50-vara lots survive in the district. In addition, many of the blocks have been broken up by alleys – there are ten dead-end alleys and four through-block alleys in twelve of the district’s blocks and partial blocks. Most of these were probably created by the property owner and donated to the city to increase the utility and value of mid-block lots. There is one private pedestrian alley in the district, a three-foot nine-inch walkway on the east side of Larkin between Ellis and O’Farrell streets (740 Larkin Street, block 321 lot 26).

Whether using visual, architectural, social, cultural, or historical criteria, the boundaries of the neighborhood have long been notably hard to define, extending at a maximum from Market Street on the south to the “fire limits” line between Bush and Pine on the north, and from Union Square on the east to Van Ness Avenue on the west. Demolitions and new construction on the east, west, and southwest borders have substantially changed those areas and helped to identify

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clear boundaries for the district. The designation of National Register historic districts on the north (Lower Nob Hill Apartment Hotel District), the south (Civic Center Historic District), and the southeast (Market Street Theater and Loft District) provide logical boundaries in these areas.

The district possesses a high degree of integrity for the period 1906-1931 in terms of location, design, setting, materials, workmanship, feeling, and association.

BUILDINGS – COMMON CHARACTERISTICS

CONSTRUCTION AND MATERIALS

Because of the building law, all buildings in the Uptown Tenderloin were required to be of fire resistant construction. All have brick or concrete exterior walls and interiors of wood or concrete posts and wood floors.

Common structural details included bay windows on the street facades, double-hung windows in the earlier buildings, many casement windows with transoms in the later buildings, fire escapes typically unrelated to the esthetics of the designs, and flat roofs surrounded by parapets, which provided compositional space for decorative cornices.

Most of the buildings share the same decorative materials: brick or stucco facings enhanced with molded galvanized iron, terra cotta, or cast concrete. Common brick, seen on side walls, is rough, red and laid in American bond; brick structures are expressed by deep-set windows in bearing walls with segmental arches or iron lintels at window openings. Street facades are clad in red, tan, brown, yellow, white, high-glazed, and clinker facing brick and occasionally brick specially shaped for moldings. Facing brick may be laid in American bond, Flemish bond, running bond, or in decorative bond of a geometric nature, often with a few inlaid pieces of marble or tile. There may be decorative quoins. A few of the most expensive buildings protect their sidewalk edges with granite foundation facings. Others have a scattering of sandstone in such details as rusticated bases, columns, sills, lintels, and quoins. Many of the more expensive buildings use terra cotta for entry arches, rusticated bases, elaborate keystones, string courses, and the like. Most buildings, however, imitate such features in concrete, stucco, and galvanized iron. Indeed the comparatively light weight, low cost and malleable character of galvanized iron made it the district's almost universal cornice material. It is also used for the facing of bay windows, spandrels, and for string courses, pediments, pilasters, and other ornament.

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PLAN AND FUNCTION

Almost every contributing building in the district rises straight up from the sidewalk and occupies the entire width of the lot. This creates continuous street walls of buildings. It also conveys the false impression that every building covers its entire lot; in fact, every residential building is opened by light courts, as required in the building laws, bringing natural light to every room in every building (although sometimes not very much light came through small light shafts and windows). The location of each building in its block, its lot size, its purpose, and its budget produced a multiplicity of building formations that might be described loosely as like the letters L, P, E, F, O, U, H, and T.

Although the buildings may look similar from the street, the interior plans of the predominant buildings in the district – hotels, apartments, and apartment hotels – vary widely and in important ways. At the broadest level, hotels do not include kitchens and may or may not include a bathroom in each unit; apartments are self-contained living spaces that always include a bathroom and a kitchen; and an apartment hotel has a bathroom, a minimal kitchen, and a dining room in the building where meals may be eaten or from which meals may be delivered.

COMPOSITION AND STYLE

The public appearance of the buildings in the district is the product of two aspects of design: composition and style (Longstreth 2000). Composition is the arrangement of the façade and style is the character of the design, usually expressed here in the historical references of its ornamentation. Composition and style are independent of one another from one perspective; for residential buildings, a wide variety of styles is applied to the same two compositional arrangements in the large majority of cases. At the same time, composition and style are related in that ornamentation is applied to the compositional formats so that regardless of the style, the ornament is made to fit.

Composition is often based on functional zones of a building, for example, a hotel with a lobby and dining room on the ground level and single rooms on the upper levels may be arranged in a two-part vertical composition with a high ground floor constituting the lower zone and the multiple floors of rooms above constituting the upper zone. The second of the two most common compositions for residential buildings is the three-part vertical composition. While this may correspond to functions of the building in a few cases, such as a hotel with top floor dining or meeting rooms expressed as a third part, in most cases the third part is merely an embellishment of the façade unrelated to the interior.

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Non-residential buildings and small residential buildings are usually associated with a small number of different compositions. One-story stores are one-part commercial compositions. Two-story buildings for a variety of purposes (such as stores below offices and stores below residences) are in two-part commercial compositions.

Architectural ornamentation was applied in two different ways. In a minority of cases, ornamentation represented a specific historical style; most of these have been identified as "revivals", such as Tudor Revival, Spanish Colonial Revival, Italian Renaissance Revival, and Georgian Revival. But in a large majority of cases, the style was an eclectic one usually reflecting the influence of the Ecole des Beaux Arts and drawing on a mix of generic images from Renaissance and Baroque architecture.

Over the quarter century of construction in the district, the styles of ornamentation show some changes, evidenced best in the simpler buildings. Immediately after the 1906 earthquake and fire, almost everyone constructed brick bearing walls, which mandated deep-set windows and segmental relieving lintels at least on side and rear walls. The more modest structures from that period have two or three brick-faced stories with a rather simple cornice and perhaps a stringcourse of galvanized iron. The cornice might be enhanced with corbeled brickwork. The entry has a simple arch or entablature. Storefronts were probably cast iron or paneled wood with large glass display windows and transoms in strips. After a quarter century of gradual change, the typical modest structure had increased to six stories. Reinforced concrete buildings were usually faced with stucco; the ornamentation of such buildings was usually limited to a cornice more remotely classical, to iron or concrete relief motifs on the central spandrel panels, and to a cast-concrete-decorated entry usually with an arch, and sometimes scoring or rustication on the base. Toward the end of the period the more pretentious buildings moved from the long-popular Renaissance, Georgian or Beaux Arts through Spanish Colonial Revival to a handful of Moderne towers.

Beyond the issues of composition and style, the highly plastic, virtually interchangeable materials provided ornamental choices limited only by the architect's imagination and the client's purse. Regardless of style, some buildings were relatively plain while others drip with crockets, ogee arches, shield-bearing sealions, gargoyles, and other Gothic impedimenta; or with Moorish arches, pierced screens, and polychrome tile; or with Roman eagles, lion heads, and decoration on the rustication. An outstanding example of a building whose ornamentation is not only rich but distinctive is the Ben Hur Apartments (400-410 Hyde) with chariots on the spandrel panels of the bay windows.

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RESIDENTIAL ENTRY SEQUENCES

Among residential buildings in the district, an inordinate amount of design effect and expressive materials were lavished on the entry sequence which served as a marketing device and to convey status on the residents.

Typically the apartment or hotel is entered a few steps up from the street, the number of steps depending on the slope of the site. The entry opening, vestibule, and front are as imposing as the budget permitted. One finds curvilinear and glass-fringed metal marquees, molded arches with elaborate keystones and relief work, marble paneling and paving, fanciful cast-iron grillwork, beveled glass, fanlights, and bronze hardware. On hilly sites, more steps lead up inside the door. The lobby may have any combination of columns, paneling, beamed or coffered and corniced ceiling, mirrors, a graceful staircase, marble or decorative tile paving, benches and plant stands, chandeliers and sconces. Or, the lobby may have none of these things.

SIGNS

Signs on buildings in the district are of various types. Some were created by the architect of the buildings and are part of the architecture, such as the carved name "Marathon" in sandstone at 706-710 Ellis; the wrought iron "Castle Apts" at 823-829 Geary; the tile "Abbey" in the vestibule paving at 450 Jones; or the terra cotta "Burnett Apartments" at 801-815 O'Farrell. Also part of the original buildings were many bronze plaques with names or addresses adjacent to entry vestibules.

More ephemeral are the painted signs on the exposed side and rear walls of buildings, sometimes advertising the building itself (e.g., "Hotel Hamlin" at 385-387 Eddy) and sometimes advertising a business or product (e.g., "...Railways Telegraph Schools..." at 136-142 Taylor).

Another type of sign, the ubiquitous neon sign, was not designed by the architect but is essential to the character of individual buildings and to the district.

Neon signs can have several forms depending on their locations. Rooftop signs may be in the form of a pylon or skeleton frame; few if any of these remain in the district. Still plentiful in the district are blade signs (also called double-sided blade signs, vane signs, and flag signs) – neon signs on a frame that is attached to a building. Blade signs may be attached to the sides or corner of a building; they may be at the level of a storefront or entry, or they may be high above the street.

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Neon signs have several elements: an angle iron to attach the sign to a building wall, a framework of steel members that creates a three-dimensional form, sheet metal that is attached to the exterior of the steel form, exposed neon tubing, and the hidden electrical fixtures inside the “sign can” (the framework of steel that is clad in sheet metal) that operate the neon sign.

Many sign cans survive in the district but many of these are broken or have been altered by the removal of the neon tubing and electrical apparatus.

NAMES

The names of many buildings in the district have changed since they were built, and many have never had a permanent physical manifestation – i.e., no sign or other symbol of a name. At the same time, the names and naming patterns of buildings are an important aspect of the neighborhood and the way it is perceived.

There are many ways that buildings have been named: by the owner of the building, by the business operator (for example, the Hotel Earle existed in at least three locations as the hotel manager moved around), for respectability (Mayflower, Windsor, Waldorf, Senator), for the wife, daughter, or girlfriend of the owner (Estelle, Dorothy, Melba, Erleen, Louise, Marie, Susette), for Saints, for Greek and Roman gods and heroes (Atlas, Jupiter, Eros, Ovid, and Ben Hur), for literary associations (Ivanhoe, Kipling), for location (at least three residential buildings on the Eddy streetcar line incorporated the name Eddy), for comfort (the Kosy), for reliability (the Standard), for fashion (the Fashionette), and for the romance of California’s Hispanic past (El Cortez, Granada, Alhambra, Francisco, Balboa, Farallone, El Capitan, Hacienda).

RESOURCE TYPES – BUILDINGS

HOTELS

There are four types of hotels associated with the district, as described by Paul Groth in his studies of hotels in America.

Palace Hotels

Palace hotels are the largest and most luxurious. They have dining rooms, lounges, and grand lobbies. Uncommon in the district.

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Mid-Priced Hotels

These are the most common hotels in the Uptown Tenderloin. They have dining rooms and lobbies, but are not opulent.

Rooming Houses

Common cheap hotels without dining rooms or lobbies. The room-bath ratio is not greater than 10 to one.

Cheap Lodging Houses

Few are left. Room-bath ratios of up to 20 to one. The building code defined a lodging house as different from a hotel in that it lacked any provisions for dining.

APARTMENT BUILDINGS

Apartment Buildings are multi-unit buildings, defined in the building law as “containing separate apartments, with self-contained conveniences for three or more families having a street entrance common to all.”

DWELLINGS

Dwellings or houses, with a single kitchen and one or more baths, could legally be occupied by two households or as a boarding house with up to 15 boarders.

FLATS

According to the building law, “‘Flats’ is a building of two or more stories containing separate self-contained dwellings, each having an independent street entrance.” In other words, the principal difference between an apartment building and flats is that an apartment building has a single entrance for all tenants, and a flats building has a separate outdoor entrance for each flat.

PARKING GARAGES

Parking garages in the Uptown Tenderloin were reinforced concrete structures with two to five stories and often with a basement. A garage at 64-82 Golden Gate Avenue was built with a clubhouse for chauffeurs.

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STORES

These are single-use structures, usually only one story.

CHURCHES

The churches in the Uptown Tenderloin are very different from one another, according to their denominations.

FILM EXCHANGES

The earliest film exchanges, after 1906, occupied ordinary small brick commercial buildings. Film exchanges from the 1920s-1930s were usually two-story reinforced concrete buildings in the Moderne style.

HALLS AND CLUBS

This group of buildings has a common functional requirement that is achieved with similar structural solutions. Whether a fraternal hall, a union hall, a dance club, or jazz club, each of these accommodates a crowd of people and is best served by a column-free space accomplished with a truss roof on the top floor of a building, usually the second floor.

BATHS

Baths were adapted to buildings with different configurations. The key to a bathhouse was its plumbing.

RESOURCE TYPES – STREET FURNITURE

The following resource types are presented as part of the setting of the district.

STREETLIGHTS

There are three types of streetlights in the district from the early twentieth century, on Mason, Taylor, and Golden Gate.

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GRANITE CURBS

There were granite curbs throughout the district before the earthquake and fire. Those that were not damaged or destroyed were replaced after the fire.

FIRE HYDRANTS

There are fire hydrants throughout the district built as part of the new high pressure auxiliary water system built after the fire. Many of these are stamped with the date 1909.

SIDEWALKS LIGHTS, ELEVATORS, AND CHUTES

To serve the “vaults” under sidewalks – extensions of the basements of buildings – sidewalk lights provide natural light through grids of lenses; sidewalk elevators with electric motors carried heavy loads between sidewalks and vaults; and sidewalk chutes facilitated building deliveries on gravity systems from sidewalks to vaults or basements.

UTILITY PLATES

Metal utility plates – manhole covers and hand hole covers – are located throughout the district, on the sidewalks and in the streets. Many of these are stamped with the name of the manufacturer of the plate and the utility it serves, including gas, electricity, sewer, and water.

SIDEWALK STAMPS

Sidewalks were largely replaced after the earthquake and fire. Sidewalk contractors sometimes left a stamp with their company name and sometimes a date.

KEY TO TABLE OF BUILDINGS

The table of buildings that follows is organized by street address. The entries are organized in a consistent manner as follows, with categories separated by semicolons. Dates next to listings are the beginning dates; dates or ranges of dates in parentheses are dates that apply to the respective category (names, owners, architects) but may not represent all the dates that apply.

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ADDRESS

Each address is intended to be inclusive for the street where the property is located by the assessor.

BLOCK/LOT

Most buildings are associated with a single lot and vice versa. In a few cases a building occupies a portion of a lot (abbreviated "ptn"). In a few cases, a large new building or a park occupies more than one lot.

NAME

If a building or property has a name it is listed here. A series of names is presented chronologically, separated by commas.

BUILDING TYPE

Midpriced hotel, rooming house, apartment building, garage, store, film exchange, etc.

DATE OF CONSTRUCTION

This may be followed by dates of major alterations.

OWNER

The original owner followed by subsequent owners, if known. This is rarely a complete list of owners.

ARCHITECT

The original architect followed by subsequent architects. For major additions or remodeling, if known.

STORIES

Number of above-ground stories; "B" for basement.

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STRUCTURE

The principal structural system or material, such as brick, reinforced concrete, or steel frame.

DETAILS

Materials and ornamental details of public facades.

COMPOSITION

Architectural composition of the façade; usually 2-part or 3-part vertical composition, or one-part or 2-part commercial composition.

ORNAMENTATION OR STYLE

Renaissance/Baroque, Spanish Colonial Revival, Moderne, etc.

VESTIBULE

Exterior entry sequence that may include an arched opening on the façade, recessed vestibule with ornamentation and fixtures, and doorway.

LOBBY

Public interior spaces visible from exterior. A lodging house or rooming house may have no more than a stair landing and inexpensive plaster walls or wood wainscoting; a better class of rooming house may have a small lobby with a hotel desk but no room to sit; a midpriced hotel will have a desk and a seating area.

STOREFRONTS

Features of storefronts surviving from period of significance including bulkheads, display windows, transoms, and vestibules.

SIGNS

Painted signs, plaques, neon signs, etc.

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ALTERATIONS

Features of the building changed since the end of the period of significance, such as the addition of security gates and grilles, the removal of cornices or other ornamentation, the replacement of windows, etc.

NON-CONTRIBUTORS

Buildings and other resources are labeled in the table as “Contributors” to the district or “Non-Contributors.” Resources are non-contributors if they were built or substantially altered after the period of significance. Resources are considered substantially altered if their facade materials and ornament have been largely removed or obscured. Minor alterations that do not rise to the level of substantial alterations are security gates and grilles, aluminum windows, and remodeled storefronts (except for one-story buildings which are assessed individually). If a cornice has been removed, it is assessed individually.

TABLE OF BUILDINGS

10	Ada Court	319/14	Contributor
Apartment building with six one-room units and office/industrial space; 1914; owner and designer unknown; 3B stories; reinforced concrete structure; stucco facade, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: entry/vestibule altered, belt course above ground level removed.			
5	Adelaide Place	305/2	Contributor
Adelaide Inn (1982); rooming house with 17 rooms and 2 baths; 1911; owner and architect unknown; 3B stories; reinforced concrete structure; stucco facade, recessed windows, galvanized iron cornice; 2-part vertical composition; alterations: ground level and vestibule remodeled.			
15	Dale Place	348/22, 22A	Non-Contributor
Parking lot.			
10-12	Dodge Street	346/11, ptn	Contributor
Flats building with two units; 1909; owner Ernest W. Kaufman, salesman; architect Arthur Ehrenpfort; 2-stories; brick structure; glazed brick around windows; row house; vestibule: terrazzo steps, mosaic floor, wood paneled walls and ceiling; alterations: security gate.			

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16	Dodge Street	346/11, ptn	Contributor
Dwelling; ca. 1910; owner unknown; designer unknown; 2-stories; brick structure; patterned brickwork facade; 2-part commercial composition; alterations: front door and garage door replaced, aluminum windows.			
128-132	Eddy Street	331/7	Contributor
The Gotham Lodgings, Belva Hotel, Crystal Hotel, Hotel Bijou (2007); rooming house with 47 rooms and 28 baths, more than one bath for every 2-rooms; 1908; owner Cora M. Twombly and Daniel O'Neil, contractor 1908; architect Charles R. Wilson; 4B stories; brick structure; rusticated second level, upper level with decorative panels, bands, window surrounds, galvanized iron cornice; 2-part vertical block; Renaissance/ Baroque ornamentation; alterations: ground level completely remodeled, lobby remodeled. Jessie Hayman ran a house of prostitution here from 1912 to 1917. (Gentry 1964:196)			
134-144	Eddy Street	331/8	Contributor
Langham Hotel (1911), Empress Hotel (1923); rooming house with 92 rooms and 62 baths; 1907; owner Grace Ormart 1907; architect Charles R. Wilson; 6B stories; brick structure; rusticated facade in decorative brickwork, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pilaster arch entry with paneled vault, tile floor, cut glass fanlight; lobby: stair landing with wood paneled wainscot and tile floor; storefronts partly remodeled, door replaced with aluminum.			
141-145	Eddy Street	340/18	Contributor
Hotel Dunloe (1923), Hotel Zee (1984), West Hotel (2005); rooming house with 129 rooms and 39 baths; 1908; owners Gus and A.K. Harshall 1908, Vasilios Glimidakis (1967-1984), Tenderloin Neighborhood Development Corp. (2007); architects Cunningham and Politeo; 5B stories; brick structure; ground floor pilaster order, 3-story arched bays with keystones, galvanized iron belt course and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule, lobby, and storefronts all remodeled. Center of Greek area under owner Glimidakis.			
155	Eddy Street	340/17	Non-Contributor
Parking lot.			

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156-160	Eddy Street	331/9	Contributor
<p>Hotel Cecil (1907), Hotel Russell (1911), Hotel Kern (1923), William Penn Hotel (1923-1984); rooming house with 109 rooms and 54 baths; 1906; owners Gustav Sutro 1907, Roman Patel (1982), City of San Francisco (2007); architect Albert Pissis; 4B stories; brick structure with terra cotta trim, decorative brickwork; ground level order with rusticated second level and two-story pilaster order above; 2-part commercial block composition; Renaissance/Baroque ornamentation; arched entry with coffered vault; lobby: beamed ceiling with cove cornice; Moderne style blade sign with recent neon "Exit Theater"; alterations: storefronts all replaced with aluminum sash; former tenant: Albatross Bookstore.</p>			
161-181	Eddy Street	340/16	Contributor
<p>Rosenbaum Building; stores and clubrooms; 1911; owner Albert M. Rosenbaum Estate Company 1911; architect Charles C. Frye; 2-stories; reinforced concrete with stucco facade; galvanized iron belt course and cornice, upper level pilaster order; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefront boarded up.</p>			
200-216	Eddy Street	332/3	Contributor
<p>Hotel Ritz (1911-2007); rooming house with 111 rooms and 40 baths; 1910; owner Ridgeway Realty Company (1910), City of San Francisco (1983); architect Ralph Warner Hart; 5B stories; brickwork pilasters and panels; 3-part vertical composition; Renaissance/Baroque ornamentation; ground level remodeled.</p>			
201-229	Eddy Street	339/17	Contributor
<p>Hotel Clark, Franciscan Towers 1998; rooming house with 153 rooms 127 baths, rehabilitated with 105 units 1998; owners William Thomas Howes, C. H. Edwards (1923), Tenderloin Neighborhood Development Corp. 1998; Henry H. Meyers architect 1914, remodel architect unknown; structure brick; stylized fluted pilasters, cove cornice; 2-part vertical composition; Moderne ornamentation; alterations: exterior completely remodeled in Moderne style ca. 1950, lobby remodeled, windows replaced with aluminum sash since then. .</p>			
230-232	Eddy Street	332/4	Contributor
<p>Olympic Hotel, Alexander Residence (2007); mid-priced hotel with 225 rooms and 179 baths, dining room, lounges, parking garage; 1928; owners Joseph Greenbach 1928, Tenderloin Neighborhood Development Corp. 2004; architects Clausen and Amandes 1928, Asian Neighborhood Design 2004; 13B stories; steel frame and concrete structure with stucco facade; rusticated base with arcade, two-story pilaster order with arches at top; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: desk and lounge space with beamed ceiling, fireplace, balcony, cornice moldings; marquee; alterations: storefronts remodeled, vestibule door replaced. Water originally from basement well.</p>			

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233-237	Eddy Street	339/16	Contributor
Eddy Hotel (1911-1923), Hotel Glynn, Hotel Drake (1984-2007); rooming house with 60 rooms and 26 baths; 1906; owner Henry Kahn, dry goods, 1906; Arthur H. Lamb 1906 architect; 3B stories; brick structure with stucco facade; pilaster order, enframed windows with keystones; composition; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with tile floor, cornice molding; lobby: desk lobby with cornice molding; alterations: storefronts partly remodeled; marquee remodeled, security gate. Former tenant: Frank Capra, film director, 1921.			
234-244	Eddy Street	332/5	Contributor
Hotel Windsor; rooming house with 112-rooms and 62 baths; 1909; owners Thomas La Coste and Marie L. Bergerot; architect Charles R. Wilson; 6B stories; brick structure; belt course, top floor pilaster order and arcade, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: stair landing with tile floor; alterations: ground level remodeled, aluminum windows, vestibule remodeled, marquee ca. 1960.			
245-253	Eddy Street	339/15A	Contributor
Standard Apartments, Harriman Apartments (2007); apartment building with 54 2-room units; 1924-1925; owners William Helbing Company 1924, Fay Hong Wong, Yick Fun Wong, and Jun Lee Wong (1982), Aspen Group 1983; architects William Helbing Company 1924, George Miers 1983; 6B stories; steel and reinforced concrete structure; stucco facade, with arched entry, belt course, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: vaulted space with marble floor; lobby: pilaster order, marble floor; alterations: security gate, aluminum windows, storefronts partly remodeled, aluminum replacement door.			
260	Eddy Street	332/6,7,8,9,17,18,19	Non-Contributor
Boedekker Park; 1984.			
265	Eddy Street	339/15	Contributor
Metropolitan Garage, Roosevelt Garage (1983); 400 car parking garage; 1924; owner Joseph Pasqualetti of American Concrete Company 1924; architect Henry C. Smith; 4 stories; reinforced concrete structure; stucco; and cast concrete facade, buttresses, decorative spandrel panels, peaked windows, belt course, cove cornice; 3-part vertical composition; Gothic ornamentation; blade sign with metal armature covered by plywood; alterations: sign altered.			

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301-333	Eddy Street	338/23	Contributor
Originally two buildings. First building, at 301 Eddy Street: garage 1915, Tenderloin Police Station (2007); garage and stores, altered and joined to 311-333 Eddy; then converted to police station; unknown designer; 1-story reinforced concrete structure with stucco walls; bracketed cornice; one-part commercial composition; Renaissance/Baroque ornamentation; storefronts filled in. Second building at 311-333 Eddy Street: Herald Garage, Tenderloin Police Station (2007); parking garage 1920, altered and joined to 301 Eddy (2007); owner unknown 1920, San Francisco Police Department (2007); architect Mel I. Schwartz 1920; reinforced concrete structure; bracketed cornice; one-part commercial composition; Renaissance/Baroque ornamentation; garage bays filled in. Alterations: loss of fabric and detail in conversion but still a contributor to district.			
302-316	Eddy Street	333/6	Contributor
Herald Hotel; mid-priced hotel with 159 rooms and 106 baths; 1910; owners: Laura Hirschfeld 1910, Citizens Housing Corp. and RHC Communities 2004; architect Alfred Henry Jacobs 1910, Schwartz & Rothschild 2004; 7B stories; steel frame structure and brick walls with terra cotta trim; second floor window surrounds, belt courses, 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule with coffered ceiling; lobby: desk and lounge space with pilaster order and coffered ceiling; iron and glass marquee with "Hotel Herald"; alterations: entry, in 1980s storefronts replaced in style of 1910s.			
322-330	Eddy Street	333/7	Contributor
Penwell Apartments; 24 2-room units; 1923; owner: R.J. O'Brien 1923; architect Andrew H. Knoll; 6B stories; steel frame and concrete structure with stucco facade; entryway, belt courses, cornice, five-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: vaulted entry with acanthus leaves framed by pilaster order; lobby with pilaster order; storefront transoms intact; alterations: security gate, storefronts partly altered.			
332	Eddy Street	333/8	Non-Contributor
Vacant lot.			
335-339	Eddy Street	338/22	Contributor
Estelle Apartments, Manila Townhouse Apartments (1983); 8 apartments over stores; 1916; owner and architect unknown; 3B stories; reinforced concrete structure with stucco facade; 2-story bay window, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with arched entry, marble floor; lobby: stair landing only; signs: shield shaped metal armature; alterations: storefronts remodeled; security gate.			

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340	Eddy Street	333/9	Contributor
<p>Eddystone Apartments, Lenice Lee Apartments; apartments with 89 2- and 3-room units; 1911; owners: Builders Realty Company 1911, Indochinese Housing Development Corporation (2007); architect: Lewis M. Gardner; 6B stories; brick structure with stucco and terra cotta facade; galvanized iron bay windows, belt course, capitals, and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with tile floor and walls; lobby: pilaster order with decorative beam entablature; alterations: security gate.</p>			
341-347	Eddy Street	338/21A	Contributor
<p>Eddy Arms Apartments; apartment building with 41 2- and 3-room units; 1926; owner Jennie Perry 1926; engineer William Helbing Company; 6B stories; reinforced concrete structure with stucco facade; belt courses, decorative panels; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: vaulted space with marble floor, iron lamp, wood and iron door; lobby: marble wainscoting, iron stair rail, brackets, cornice; storefronts little altered; alterations: security gate.</p>			
353-355	Eddy Street	338/21	Contributor
<p>Fashionette Apartments (1929-1982); apartment building with 40 1- and 2-room units; 1928; owner J.G. Kincanon; architect William Helbing Company 1928 (attributed), George Miers 1982; 6B stories; steel frame and reinforced concrete structure; stucco and galvanized iron facade, belt courses, decorative panels; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: vaulted space with decorative tile risers, marble walls, coffered ceiling, and ornamental doorway; lobby not visible; storefronts intact with tile floor, bulkheads, transoms; alterations: security gate.</p>			
364	Eddy Street	333/11	Contributor
<p>Hotel Eaton (1911), Hotel Rand, Hotel Elm (1929-1982); rooming house with 87 rooms and 48 baths; 1911; owners R. J. Sullivan and George Gale; architect L. M. Gardener; 5B stories; brick structure with glazed brick veneer; four-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble walls, paneled ceiling, tile and marble floor; lobby: desk space with Ionic columns and beams; alterations: marquee at entry, security gate.</p>			
365	Eddy Street	338/20	Contributor
<p>Store; 1948; owner J. Defiore, cleaning business; architect W. D. Peugh; 1-story; reinforced concrete structure; vertically scored stucco facade; one-part commercial composition; signs: "Cleaners" vertical neon blade sign, some neon missing; alterations: storefront.</p>			

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366-394	Eddy Street	333/12	Contributor
<p>Cadillac Hotel; mid-priced hotel with 170 rooms and 91 baths in 2-, 3-and 4-room suites, dining room converted to boxing ring 1924; 1907; owner Andrew A. Louderback, poultry, game and distilling; architects Meyer and O'Brien; 4B stories; brick, terra cotta trim, decorative moldings and keystones with flat arches, galvanized iron cornice; 2-part vertical composition in an E-plan; Renaissance/Baroque ornamentation; alterations: security gate, remodeled ground level, vestibule; A.A. Louderback lived in a house on this site until 1906.</p>			
375	Eddy Street	338/19	Contributor
<p>Albemarle Apartments; apartment building with 36 2-room units; 1916; owner George E. Bennett; architect C.O. Clausen; 6B stories; steel frame structure with brick walls; decorative bond brick, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative terra cotta entry frame; lobby: coffered ceiling; bronze plaques flank entry "Albemarle Apartments"; alterations: security gate and grilles, aluminum windows, vestibule.</p>			
385-387	Eddy Street	338/18	Contributor
<p>Hotel Hamlin, Victory Hotel (1982); mid-priced hotel with 86 rooms and 52 baths; 1909; owner George Hamlin Fitch; designer unknown; 6B stories; brick structure; glazed brick facade, with molded and two-color brick tiers of windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble walls, coffered ceiling; signs: painted "Hotel Hamlin" on upper west side wall; alterations: security gate and grille, aluminum windows.</p>			
393-399	Eddy Street	338/17	Contributor
<p>Lando Hotel, Troy Hotel 1914, LeBurt Hotel (1923), Lester Hotel, Hotel St. Georges (1982), K&H Hotel (2007); office building converted to rooming house by 1914; 1906; owner Morris and Meyer Lando; architects Rousseau and Sons; 3B stories; brick structure; arcaded top story, decorative frieze above ground level, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: paneled walls, transom; alterations: security gate and grilles, storefronts.</p>			
401-411	Eddy Street	337/1	Contributor
<p>Holckele Hotel 1907, Allen Hotel; rooming house with 29 rooms and 8 baths, and stores; 1907; owner L. Holckele; architect Julius E. Krafft; 3B stories; brick structure; brickwork quoins and flat arches, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pedimented entry, tile floor; lobby: cornice molding; signs: neon blade sign "Allen Hotel"; alterations: security gate, storefronts.</p>			

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408-410	Eddy Street	334/6	Contributor
Hotel Leo (1911), Hotel Kinney (1982); rooming house with 57 rooms and 13 baths; 1907; owner Charles Mayer; architect Emil John; 4B stories; brick structure; imitation stone base, flat arches, brick quoins, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with broken pediment, terrazzo steps, paneled walls; signs: blade sign with neon removed "Hotel Kinney"; alterations: security gate.			
420	Eddy Street	334/7	Contributor
Fairfax Hotel; rooming house with 56 rooms and 14 baths; 1907; owner W. T. Albertson; architect Stone & Smith; 3B stories; reinforced concrete structure; stucco facade, bracketed cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, doorway with sidelights; signs: blade sign with neon removed "Hotel Fairfax"; alterations: security gate and grilles, aluminum windows.			
425-431	Eddy Street	337/19	Contributor
Sherington Apartments; apartment building with 28 1- and 2-room units; 1923; owner Henry Cailleau, Jr., Sonoma County wholesale butcher; contractor Louis Johnson; 4B stories; reinforced concrete structure; stucco facade, 3-story bow windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arch order at former entry; alterations: entry filled in, storefronts, windows.			
430	Eddy Street	334/8	Non-Contributor
Parking lot.			
438-440	Eddy Street	334/9	Contributor
Hotel Ormond 1909, Hotel Jefferson (1982); 1906; owner Morris Oser; architect Oser Brothers (Harry J. and William L.); 5B stories; brick structure; belt courses, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron marquee, tile floor and walls, cornice molding, doorway with sidelights and transoms; lobby: pilaster order and cornice moldings; signs: neon blade sign "Hotel Jefferson"; alterations: security gate and grilles.			
446-450	Eddy Street	334/10	Contributor
Klinge Apartments; apartment building with 16 2- and 3-room units; 1924; owner Francis O'Reilly; builder Francis O'Reilly; 4B stories; reinforced concrete structure; stucco facade, 3-story bow windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, cornice molding, arched door with sidelights; alterations: security gate, storefront.			

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460-464	Eddy Street	334/11	Contributor
Elite Garage; 1927; owners Bell Brothers (Joseph and Thomas); architect Norman W. Mohr; 2-stories; reinforced concrete structure; stucco facade, cornice, steel windows, decorative moldings over windows and doors; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: steel roll-up doors.			
466-468	Eddy Street	334/13	Contributor
Machine shop 1920 converted to garage by 1929; 1920; owner and builder Louis D. Stoff; 1-story; brick structure with galvanized iron cornice; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: roll-up steel door, front window filled in since 1984.			
469	Eddy Street	337/14A	Contributor
Garage; 1923; owner and designer unknown; 2B stories; stucco facade, raised parapet, galvanized iron cornice, decorative moldings above windows and doors; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: roll-up steel doors.			
474-480	Eddy Street	334/14	Contributor
Bonita Apartments; apartment building with 35 2-room units; 1924; owners Veyle & Collins; architect Edward E. Young; 6B stories; steel frame structure with brick and tile walls; decorative brickwork, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pedimented pilaster order entry, red tile floor, cornice molding, pilaster order doorway; storefronts: transoms; alterations: security grille, storefronts.			
479-481	Eddy Street	337/17, ptn 22	Contributor
Apartment building with 13 2- and 3-room units; 1922; owner J. Greenbach 1922, Tenderloin Neighborhood Development Corporation 1996; contractor J. Greenbach; 4B stories; reinforced concrete structure; stucco facade; 3-story bay windows, small cornice; 2-part vertical composition; Gothic ornamentation; alterations: security grilles, entry.			
484-490	Eddy Street	334/15	Contributor
Flats; 1911; owner Margaret E. Foley, widow; architect J. A. Porporato; 3B stories; brick structure; glazed brick base, flat arches, red-tiled pent roofs; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps; alterations: security gate and grilles.			
485	Eddy Street	337/16, ptn 22	Contributor
Cameo Apartments; apartment building with 17 2-room units; 1916; owner Margaret Nolan; architects Rousseau and Rousseau; 5B stories; reinforced concrete structure; stucco and painted brick facade, rusticated base, 3-story bay windows, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: security grille, doorway.			

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493 -499	Eddy Street	337/15	Contributor
Adrian Hotel; stores and rooming house with 60 rooms and 24 baths; 1907; owner George Schaefer, owner of National Brewery, resident of Ross; architects Salfield and Kohlberg; 5B stories; brick structure; arcaded top story, brick quoins, flat arches and decorative panels, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arch-order entry, tile floor; lobby; stair landing only; storefronts: corner store with display windows, tile bases, transoms; signs: cruciform neon blade sign at corner "Adrian Hotel", round neon "Lafayette Coffee shop Prime rib" sign; alterations: some storefronts, security gate; replaces 3-story wood flats building of 1903 by same owner.			
510-540	Eddy Street	335/2A, 2D	Non-Contributor
Parking lot.			
545	Eddy Street	336/16	Contributor
Garage; 1920; owner Bell Brothers; architect attributed to E. H. Denke; 2B stories; reinforced concrete structure; stucco facade, decorative belt courses and window moldings, raised parapet at center; 2-part commercial composition; Byzantine ornamentation; alterations: steel roll-up doors.			
555	Eddy Street	336/15	Contributor
Eagle Apartments, Palisade Apartments; stores and apartment building with 30 2- and 3-room units; 1910; owner Samuel Dusenbury; architect O'Brien Brothers; 4B stories; brick structure; flat arches over windows, balconies in upper-level, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry with pilaster order, marble wainscoting, paneled walls, coffered ceiling; lobby: paneled wainscoting, picture and cornice moldings; alterations: security gate, aluminum door.			
575	Eddy Street	336/14B	Contributor
Mayflower Apartments; apartment building with 49 2- and 3-room units, garage; 1924; builder and owner E.V. Lacey; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows connected by balconies, raised parapets over bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble steps, vaulted ceiling; alterations: security gate.			
587	Eddy Street	336/14A	Contributor
Sentinel Hotel, Atlanta Hotel; rooming house with 79 baths; 1925; contractor and owner Kincanon and Walker; 6B stories; reinforced concrete structure; stucco facade, rusticated base, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, cornice molding; lobby: pier order, cornice molding; storefronts: some transoms survive; alterations: storefronts, security grilles, aluminum door.			

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620	Eddy Street	740/9	Contributor
Crawford Apartments; apartment building with 34 2-room units; 1910; owner F.A. Meyer; contractor Mess-Nicholson Company; 4B stories; reinforced concrete structure; stucco facade, rusticated base, central aedicule, galvanized iron cornice; 2-part vertical composition; Spanish Colonial ornamentation; vestibule: marble steps, cornice molding, hanging lamp; alterations: security gate and grilles, aluminum windows. Dashiell Hammett's residence when he began writing.			
640-646	Eddy Street	740/10	Contributor
Adeline Hotel Apartments, Olympic Apartments; rooming house with 80 rooms and 12 baths; 1907; owner Adeline Hasshagen, widow; architect Arthur T. Ehrenpfort; 3B stories; brick structure; decorative brickwork quoins, flat arches, and keystones, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps and tile landings, marble wainscoting, oval ceiling molding, leaded glass transom; lobby: pilaster order; storefront: display windows with transoms; alterations: security gate and grilles, aluminum windows.			
650-666	Eddy Street	740/11,12	Non-Contributor
Arnet Watson Apartments; owners Tenderloin Neighborhood Development Corporation and Community Housing Partnership; Hardison Komatsu Ivelich & Tucker architects; 8 stories; under construction.			
665-675	Eddy Street	741/10A	Contributor
Tourraine Apartments (1927), Bismark Apartments (1982); apartment building with 48 2- and 3-room units, garage; 1923; contractor and owner E.V. Lacey; 6B stories; reinforced concrete structure; stucco facade, shafts culminating in pinnacles; 2-part vertical composition; Gothic ornamentation; vestibule: pointed-arch entry, marble steps, cornice molding, doorway with pointed arches in sidelights and transom; lobby: tile steps, cornice molding; alterations: security gate, aluminum door.			
670-678	Eddy Street	740/13	Contributor
Hotel Revere (1911), Elk Hotel (1923), Burbank Hotel; stores and rooming house with 98 rooms and 36 baths, one store occupied as glazing works by 1923; 1907; owner Harris Shemanski; architect Ross and Burgren; 4B stories; brick structure; arcaded top story, keystones, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: paneled walls and ceiling, entry through arch order; lobby: paneled wainscoting; signs: neon blade sign "Elk Hotel"; alterations: security gate, storefronts.			
201-225	Ellis Street	331/1	Contributor
Diamond Hotel (1982); stores and rooming house with 25 rooms and 11 baths; 1910; owners: Fitel-Phillips Company 1910; architect Smith O'Brien; 3B stories; brick structure; decorative brickwork with marble inlay, galvanized iron belt course and cornice; 2-part vertical composition; lobby: stair landing with board and batten wainscoting; alterations: vestibule remodeled. First occupants: "cigar store, boot black stand, saloon, and two stores".			

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227-231	Ellis Street	331/1A	Contributor
Burns Hamman Baths (1911), Hamman Sultan Baths (1982); bath house with salt water plunge; 1910; owner Fitel Phillips Company; architect Smith O'Brien; 3B stories; brick structure; arches in base with Islamic symbols, giant order above with galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: cornice molding; alterations: security gate, aluminum windows. John Galen Howard, architect of the University of California campus, died here in July 1931.			
233-265	Ellis Street	331/16	Contributor
Flood Garage (1927), C.E. Rankin Garage (1937); 1923; owner: W. M. Schlaes 1923; L.H. Nishkian engineer; 2 stories; reinforced concrete structure; giant order in terra cotta with pressed metal spandrel panels; one-part composition; Renaissance/Baroque ornamentation; storefronts: marble bulkheads, faceted display windows; alterations: steel roll-up doors.			
275	Ellis Street	331/15	Non-Contributor
Bank of America; bank, converted to institutional offices; 1963; owners Bank of America 1963, Buddha's Universal Foundation (1981); architect unknown; 2 stories; reinforced concrete structure; alterations: art murals in ground level bays removed. Non contributing.			
281-285	Ellis Street	331/14	Contributor
"Renaissance Ballroom" (2007); stores and loft; 1922; owner Walter H. Sullivan 1922; architect Leo J. Devlin; 2B stories; reinforced concrete structure; stucco facade, turned mullions between upper level windows, cornice; 2-part commercial composition; Renaissance/Baroque; alterations: ground level remodeled.			
301	Ellis Street	332/1	Non-Contributor
Presentation Senior Community; apartments; 2001; 5-story; site of Roman Catholic girl's convent 1869.			
322-332	Ellis Street	324/27	Contributor
Glide Hotel & Apartments (1930), Glide Office Building (1982-2007); 1930; owner Glide Foundation; architect James W. Plachek; 6B stories; reinforced concrete structure with stucco and terra cotta facade; 3-part vertical composition; Italian Renaissance style; vestibule with terra cotta entry frame; terra cotta cartouche over entry with "G.F."; alterations: lobby partly remodeled; storefronts remodeled; new doors.			
334	Ellis Street.	324/5	Non-Contributor
Parking lot.			

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344	Ellis Street	324/6	Contributor
Arlin Apartments, Bryar Apartments, Field Apartments; apartment building with 30 2-room units; 1909; owner George Haas Realty Company 1909; contractor Moses Fisher; 5B stories; reinforced concrete structure with galvanized iron cornice and stucco facade; belt courses, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: aluminum windows, entry vestibule remodeled.			
350	Ellis Street	324/23	Non-Contributor
Apartment building with 96 1- and 2-room units, recessed from street; 1970; owner San Francisco Housing Authority (1982); 13 stories.			
355-365	Ellis Street	332/16	Contributor
The St. Cloud Lodgings, "Youth With A Mission San Francisco" (2007); stores and rooming house with 33 rooms and 4 baths; 1907; owner Magee and O'Sullivan 1907; architects Charles Paff and Company; 2B stories; brick structure with cast iron pilasters (Phoenix Iron Company) and galvanized iron cornice; decorative brickwork entry and order, window surrounds; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: vestibule remodeled, storefronts remodeled, rehabilitated.			
369	Ellis Street	332/15	Contributor
Stores; 1925; owner James L. McLaughlin 1925; architect Wallace A. Stephen; 1B stories; reinforced concrete structure; stucco facade, galvanized iron cornice; enframed window wall composition; Renaissance/Baroque ornamentation; storefronts remodeled except transom intact.			
370	Ellis Street	324/9	Contributor
Verona Apartments; apartment building with 27 2-room units; 1915; architect and owner Smith and Stewart; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows with tile roofs, Spanish parapets, 2-part vertical composition; Mission Revival Style; vestibule with marble walls; alterations: security gate, aluminum windows, entry surround stripped.			
372-376	Ellis Street	324/10	Contributor
Hetty Apartments 1911, Shirley Apartments; apartment building and stores with 32 2-room units; 1911; owner Julius Hetty, Hetty Brothers Electrical Contractors; architect Salfield and Kohlberg; 5B stories; reinforced concrete structure with galvanized iron bay windows and cornice; stucco facade, 4-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble walls; alterations: storefronts remodeled; security gate.			

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373-377	Ellis Street	332/14	Contributor
Hotel Francisco, Coronado Hotel (1923-1937), Cats Coronado Hotel (2007); 62 unit hotel with 19 baths; 1909; owners Meda E. Frear and Mary E. Hallet (1909); architects Fabre and Mohr 1909 remodeling; 5B stories; brick structure with galvanized iron cornice and trim; stacked pilaster orders, flat arches; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, stucco walls; storefronts partly remodeled; alterations: security gates; <i>Edwards Abstracts</i> calls this a remodeling in 1909, but no information has been found on an existing building on the site.			
379-383	Ellis Street	332/13	Contributor
Store; 1922; owner G. Lachman; architect Samuel Heiman; 1-story; brick structure; decorative panels over storefront, cornice; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefront remodeled.			
380-386	Ellis Street	324/11	Non-Contributor
Vacant.			
387-397	Ellis Street	332/12	Contributor
Hotel Mentone; mid-priced hotel with 80 rooms and 80 baths; 1913; owner Board Realty Company 1913; architects Smith and Stewart; 6B stories; steel frame structure with Flemish bond brick; galvanized iron cornice and 5-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; desk lobby with coffered ceiling, decorative elevator frame; storefronts: prism glass transoms survive over two stores, green marble base; neon blade sign at corner; alterations: vestibule remodeled, storefronts partially altered.			
401-421	Ellis Street	333/1	Contributor
Gashwiler Apartments, St. George Apartments; apartment building with 18 2-, 3-, and 4-room units; 1907; Laura Lowell Gashwiler 1907, early kindergarten teacher in U.S. widow of gold mining millionaire; architect Julius Krafft; 4B stories; brick structure with galvanized iron cornice; keystones, bracketed lintels; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: square column order with decorative tile at entry, mosaic floor, paneled walls and ceiling, wood and glass doorway; lobby: stair landing; storefronts: Moderne corner bar with vitrolite between tile-faced storefronts; bronze plaques flank door with "St. George 2-3-4 Room Apartments"; partial alterations to storefronts.			
423-433	Ellis Street	333/21	Contributor
Hotel Idora, Hotel Artmar (2007); rooming house with 72-rooms and 15 baths; 1911; owner Minnie R. Dale; architects O'Brien Brothers; 3B stories; brick structure; galvanized iron 2-story bay windows, pilaster order, vitrolite veneer above brick base on ground level; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: marble base, paneled walls and ceiling; lobby: not visible; storefronts: Chinese restaurant with angled glass flanking entry; vertical blade sign missing neon; alterations: aluminum windows, cornice removed probably in 1980s.			

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424	Ellis Street	323/7	Contributor
<p>Windeler Apartments; apartment building with 62 1- and 2-room units; 1915; owner Peter Windeler, secretary Enterprise Brewing company; architect August Nordin; 6B stories; reinforced concrete structure with brick and painted terra cotta facade; decorative brickwork, terra cotta base with arched openings and decorative belt course, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, terra cotta walls, doorway with wood, glass, and bronze; decorative lobby hard to see; sign: "424 Ellis Apartments, Rooms" on bronze plaque next to entry; alterations: aluminum windows, painted terra cotta. West portion of lot is parking lot.</p>			
434	Ellis Street	323/9	Contributor
<p>Janice Mirikitani – Glide Family Youth and Child Care Building 1999; transfer and storage building (1929), industrial (1982), converted to youth and child care center 1999; 1926; owners James Coghlin 1926, Glide Foundation (1999); architects O'Brien Brothers; 3 stories; reinforced structure with stucco facade; decorative cast cement panels over ground level, steel sash, roof with bracketed eaves; 2-part commercial composition; Renaissance/Baroque ornamentation; ground floor vehicle bays altered for windows and doors; alterations: seismic bracing visible in altered ground level bays; City Art mural 2001 on east wall "An Art Works SF Production".</p>			
439-441	Ellis Street	333/20	Contributor
<p>Hotel Adair, Lassen Apartments; hotel 1914 converted to apartments with 83 2-room units (1980); 1914; original owner unknown; architect J.R. Miller; 6B stories; brick structure with galvanized iron cornice and four-story bay windows; terra cotta entry surround with cornucopia, keystone, brackets; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble walls, wood and glass door way, decorative iron; lobby remodeled; alterations: aluminum windows.</p>			
440	Ellis Street	323/10	Contributor
<p>Waitresses Union, Bharatiya Mandel Hall (1980); hall and office building; 1938; owner E&J Realty Company 1938; architect William F. Gunnison; 2 stories; reinforced concrete structure; vertical piers, zig zag parapet, sunburst panels; Moderne style; lobby not visible; shadow of waitress union sign covered by sheet metal Mandel Hall sign over entry; alterations: vestibule remodeled, security gate and screens.</p>			
450	Ellis Street	323/11	Contributor
<p>Ellis Hotel Apartments, Junipero Serra Apartments; apartment building with 30 2-and 3-room units; 1909; owner Adin Company 1909; architect L.M. Gardner; 5B stories; brick structure with galvanized iron belt course and cornice; recessed bays with lintels, belt courses, arched entry; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: pilaster order, cornice moldings; alterations: vestibule remodeled, security gates; ground floor art work of painted mural on brick and glazed tiles since 1982.</p>			

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455-457	Ellis Street	333/19	Contributor
Atlas Hotel Apartments, Summerville Apartments, Helen Hotel; apartment building with 10 2-room units; 1911; owner Chester F. Wright, corset manufacturer, and twice ex-wife Tahoe D. Wright; architects O'Brien Brothers; 3B stories; structure with galvanized iron cornice; recessed bays, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, vestibule mostly remodeled; storefronts remodeled, new wood windows.			
456-464	Ellis Street	323/14	Contributor
Klimm Apartments; apartment building with 20 1-, 2- and 3-room units; 1913; owner Frank J. Klimm, a plumbing and electrical contractor, real estate investor, and president of the Board of Health; architects Salfield and Kohlberg; 6B stories; reinforced concrete structure, galvanized iron cornice and stucco facade; 4- story angled bay windows, belt courses; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched and vaulted entry, marble walls; lobby: pilaster order, decorative panels on walls and ceiling; alterations: aluminum windows, storefront remodeled, transoms.			
463-465	Ellis Street	333/18	Contributor
Sutherland Hotel, Hotel Lindy, Ellis Hotel (2007); mid-priced hotel with 58 rooms and 24 baths; 1913; owner A.N. Sherman, plaster contractor; architect Ross and Burgren; 5B stories; brick structure; 4-story bay windows and cornice of galvanized iron, glazed brick; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: wood and glass doorway without glass transom; lobby: pilaster order, beamed ceiling; marquee; alterations: security gates, storefront remodeled.			
468-488	Ellis Street	323/15	Contributor
Arlington Hotel; mid-priced hotel with 200 rooms and 89 baths, dining room; 1907; owners Mary C. Fallon 1907 widow Frank Fallon, St. Vincent de Paul Society and the Lurie Company 1985; Frank T. Shea architect; 4B stories; brick structure with galvanized iron cornice; stacked pilaster orders; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: brick arch order at entry; lobby: columns, beamed ceiling; storefronts: transoms intact; alterations: security gates, aluminum doorway, lobby partly remodeled, storefronts partly remodeled.			
471	Ellis Street	333/17	Contributor
Rathjen Apartments; apartment building with 12 3-and 4-room units; 1913; owner Henry Rathjen (1913) wholesale liquor distributor; Banks and Copeland; 3B stories; brick structure; decorative brickwork; 2-part commercial composition; craftsman style/secessionist; alterations: security gate, mezzanine level filled in, vestibule remodeled.			

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473-475	Ellis Street	333/16	Contributor
Woodland Hotel (1933-1937), Cambridge Hotel (2007); mid-priced hotel with 65 rooms, all with baths; 1926; owners J. Greenback 1926, Chinatown Community Development Center (2007); architect John C. Hladik, 6B stories; reinforced concrete structure with stucco facade; scored wall, 5-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: 2-story base with new finishes, vestibule remodeled.			
479-499	Ellis Street	333/15	Contributor
Stores; 1922; owner Pacific Embroidery Co. 1922; architect Albert W. Burgren; 2 stories; reinforced concrete structure with stucco facade; pilaster order; one-part commercial composition; Renaissance/Baroque ornamentation; storefront mostly remodeled, some transoms intact; blade sign missing neon; alterations: storefronts.			
500-516	Ellis Street	322/3	Contributor
Waldorf Apartments; apartment building with 76 rooms and 44 baths; 1910; owners Melletz and Bannan 1910; architect William Helbing; 5B stories; steel and brick structure with terra cotta trim and galvanized iron cornice; decorative brickwork, angled and round bay windows, rich terra cotta entry surround; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble walls, ceiling moldings and chandelier; alterations: security gates, storefronts partly remodeled.			
515-519	Ellis Street	334/28A	Contributor
Senator Hotel; mid-priced hotel with 114 rooms 1923, converted to 86-unit apartment 1991; 1923; owner D.J. Clancy 1923; architects Baumann and Jose; 6B stories; reinforced concrete structure with stucco facade; transoms, bow windows; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule remodeled; lobby with lounge, scored walls, colonettes, cornice moldings; marquee over entry, large vertical neon blade sign "Hotel Senator"; alterations: rehabilitated twice after 1990.			
518-530	Ellis Street	322/4	Contributor
Arundell Apartments; apartment building with 36 2-and 3-room units; 1915; owner John Holsh 1915; architect O.R. Thayer; 5B stories; reinforced concrete structure; stucco facade, galvanized iron cornice and 4-story bay windows, upper floor arches; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, cornice molding; alterations; security gates, base, entryway, aluminum windows, storefronts remodeled.			
521	Ellis Street	334/28	Non-Contributor
Parking lot.			

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541	Ellis Street	334/27	Contributor
Shirley W. Hatter Garage 1915, Liberty Garage 1918, Glen D. Cox Garage 1932, Market Garage (1982); 1915; owner Sarah Kane 1915; architect T. Paterson Ross; 1-story; reinforced concrete structure with stucco facade; deep moldings over ground floor, around openings; Mission Revival style; alterations: aluminum awning, steel roll-up doors.			
555-561	Ellis Street	334/31	Non-Contributor
4-story apartment building with 40 units; built since 1984; 2-part vertical composition; bay windows.			
565-571	Ellis Street	334/22	Contributor
Ellis Hall Apartments; apartment building with 15 2-room units; 1922; owner and builder E.V. Lacey (1921); 5B stories; reinforced concrete structure with stucco facade; scored stucco facade, bow windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: scored walls, cornice molding, wood and glass door; alterations: security gates, storefront remodeled.			
570	Ellis Street	322/5,6	Non-Contributor
Tenderloin Children's Playground; 3-story building and playground with play structures; stucco walls, green tile roofs.			
606	Ellis Street	321/11	Non-Contributor
Dwelling with 6 rooms and 2 baths; 1907, remodeled ca. 1970s; Helena Mahon, widow 1907-1908; architect unknown; 1B story; brick structure with exposed brick and stucco walls; alterations: stucco walls, metal windows, stair railing, door: original appearance and volume lost.			
615-629	Ellis Street	335/23	Contributor
Apartment building with eight 6-room units; 1909; owner Mathew Smith; architect Crim and Scott; 2B stories; brick structure with galvanized iron cornice and terra cotta trim; flat arches, floral moldings with keystones around entryways; composition: attached flats; Renaissance/Baroque ornamentation; vestibules: marble walls, terrazzo stairs, paneled ceilings; alterations: security gates.			
620-626	Ellis Street	321/12	Contributor
Lady Ruth Apartments; apartment building with 12 2- and 3-room units; 1922; owner and builder Joseph Greenback; 4B stories; reinforced concrete structure with stucco facade; scored stucco walls, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: scored walls, cornice molding, wood and glass door; alterations: security gates.			
628-630	Ellis Street	321/13	Contributor
Store and rooming house with seven rooms and three baths; 1907; owner Richard Kennedy 1906 managing director W & J Sloane; architect Frank T. Shea; 2B stories; brick structure; flat arches with keystones in brick; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: vestibule remodeled, aluminum storefront, sandblasted brick.			

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632-638	Ellis Street	321/14	Contributor
Built as machine shop, now automobile repair; 1920; owner Paul F. Kingston 1920 insurance; designer B.R. Christiansen; 1-story; brick structure; decorative brickwork with tile inserts, stepped parapet; one-part commercial composition; craftsman ornamentation; alterations: aluminum windows.			
635	Ellis Street	335/22	Contributor
Dorothy Apartments, Agate Apartments; apartment building with 18 2- and 3-room units; 1914; owner Kincanon Construction Company 1914; architect J. G. Kincanon; 4B stories; reinforced concrete structure with brick veneer in Flemish bond and 3-story galvanized iron bay windows; arched openings ground level, broken pediments with urns over bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron stair railing, cornice molding; alterations: security gate.			
644-646	Ellis Street	321/15	Contributor
Graziella Apartments (1911-1923), Allendale Apartments 1933; apartment building with 10 2- and 3-room units; 1908; owner Robert Day 1908; architect C.A. Muesdorffer; 2B stories; brick structure with galvanized iron cornice and pediment; bracketed pediment over entry; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: marble wainscoting, terrazzo stairs, wood and glass door; alterations: security gates.			
645-655	Ellis Street	335/27	Non-Contributor
Royal Inn Motel (1973), Travelodge (1982), AirTravel Hotel (2007); hotel with 105 units, one-story restaurant wing, parking lot with planters; 1969; 7B stories; reinforced concrete structure; modern style.			
650	Ellis Street	321/16	Contributor
Apartment building with 30 2-room units; 1916; owner Moses Barah 1916; architect MacDonald & Kahn; 4B stories; reinforced concrete structure with galvanized iron cornice and stucco facade; scored stucco wall, end pavilions; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: trabeated entry frame with fluted pilasters; alterations: security gates. Japanese-American newspaper published here (1923-1937) under Kyntaro Abiko.			
666	Ellis Street	321/39	Non-Contributor
Apartment building with 100 1- and 2-room units; 1970; 14B stories; reinforced concrete with exposed aggregate; Brutalist Style.			
669	Ellis Street	335/19	Contributor
Francis Apartments 1909, The Carlton Apts (2007); apartment building with 14 2-room units; 1909; owner E. G. Olsen; architect Fabre and Mohr; 3B stories; brick structure; entry arch, 2-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, marble and wood paneled walls; signs: "Francis Apartments" in entry arch; alterations: security gate.			

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677	Ellis Street	335/18	Contributor
Elliston Apartment; apartment building with 12 2-room units; 1908; owner Ida L Flood 1908; architect W. G. Hind; 3B stories; brick structure; recessed bay windows; 2-part composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps; alterations: security gate, vestibule partly remodeled, cornice removed, aluminum windows.			
681-689	Ellis Street	335/16	Contributor
Harvard Hotel 1927, Atherton Hotel (1982), Hostelling International (2007); mid-priced hotel with 80 rooms, all with baths; 1927; owner D.J. Clancy; architect H.C. Baumann; 5B stories; reinforced concrete structure; stucco facade, arcaded base, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: galleries with decorative iron; alterations: doorway.			
684	Ellis Street	321/20	Contributor
Hotel Essex; mid-priced hotel with 128 rooms and 72 baths; 1912; owner 1912 Jean Allec, proprietor of New Parisian Dyeing and Cleaning Works; architect Righetti and Headman; 7B stories; reinforced concrete structure; stucco facade, corner pavilions, 5-story bay windows, bracketed balcony with iron railing; 2-part vertical composition with attic; French Renaissance ornamentation; vestibule: iron sconces, lamp, oak doors, arches, moldings; desk lobby with lounge; signs: bronze plaques flank door with "Hotel Essex", large corner blade sign "Hotel Essex"; alterations: storefronts, work in progress.			
706-710	Ellis Street	717/4	Contributor
Marathon Apartments 1911, Marathon Hotel 1982; apartment building 1911 with six 4- and 5-room units on each floor, converted by 1982 to hotel with 44 1- and 2-room units and 28 baths; 1907; owner Moffatt Estate Company; architect Crim and Scott; 4B stories; brick structure; pressed brick facade, sandstone entry and quoins, galvanized iron cornice, brick window moldings; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: mosaic floor, marble walls; lobby: paneled walls, wall and cornice moldings; signs: blade sign above entry, painted "Marathon Apartments" sign on north wall, "single rooms and en suite" over door; alterations: storefronts, vestibule altered; originally designed as six story building in 1907 but only four-stories built.			
707-719	Ellis Street	740/1	Contributor
Francis Hotel, Nels Hotel (1982); machine shop and stores (1915), residential second level (2007); 1915; owners Mary C. and Joseph B. Kennedy, attorney; architects Shea and Lofquist; 2B stories; brick structure; galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: vestibule remodeled except mosaic floor, storefronts.			

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725	Ellis Street	740/25	Contributor
Woodson Apartments; apartment building with 53 1- and 2-room units; 1930; owner George Gibbs, plumber; architect H.C. Bauman; 6B stories; reinforced concrete structure; stucco facade; 5-story bay windows with decorative panels, cast ornamental cresting on parapet; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with floral motifs and figures, red tile floor and steps with multi-colored risers, marble walls, hanging lamp, decorative iron in arched doorway; alterations: security gate.			
735	Ellis Street	740/24	Contributor
Gough Apartments; apartment building with 26 2-room units; 1909; owner James A. Gough, Gough Land and Livestock Company; architect Alfred I. Coffey; 4B stories; brick structure; 3-story galvanized iron bay windows, red tiled roof; 2-part vertical composition; Spanish or Mission ornamentation; vestibule: multi-colored tile entry frame arch, steps, and walls; alterations: security gate, painted brick.			
741	Ellis Street	740/23	Non-Contributor
4 story apartment building with 9 units; built after 1984.			
747	Ellis Street	740/22	Contributor
Elton Apartments; apartment building with 14 2- and 3-room units; 1910; Elton McFarland, resident owner; architect Frederick Boese; 3B stories; brick structure; stucco facade, 2-story galvanized iron cornice and bay windows, bracketed pent roof; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps and mosaic landing, paneled walls and beamed ceiling, oak door; alterations: security gate.			
751	Ellis Street	740/21	Contributor
Auto repair shop; 1920; owner Oliver Flahavan; architect C.O. Clausen; 1-story; brick structure; stucco facade, stepped parapet; one-part commercial composition; alterations: steel roll up door, painted brick.			
759-763	Ellis Street	740/20	Contributor
Machine shop; 1935; owner Hugo Harms, pharmacist; builder, Hugo Harms; 2-stories; reinforced concrete structure; arched second level windows, red tile roof; 2-part commercial composition; Spanish ornamentation; alterations: security gates.			
765	Ellis Street	740/19	Contributor
Melba Apartments; apartment building with 15 2- and 3-room units; 1913; owner Joan Ruddy, widow; architects Rousseau & Rousseau; 3B stories; brick structure; 2-story bay windows, galvanized iron cornice; 2-part vertical composition; vestibule: terrazzo steps; alterations: security gate, vestibule partly remodeled, painted brick.			

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501- 505	Geary Street	317/1	Contributor
Hotel Bellevue; stores and mid-priced hotel with 256 rooms; 1907; owners Edward Barron Estate Company 1907, Blum Investment Co. (1986); architect and engineer S. H. Woodruff; 7B stories; reinforced concrete structure; stucco facade, Mansard roof with dormers, arcaded base, quoins, bracketed cornice with railing; 2-part vertical composition with roof; Renaissance/Baroque ornamentation; vestibule: recessed behind arcade; alterations: marquee at entry replaced, aluminum sash.			
516-528	Geary Street	305/7	Contributor
St. Francis Arms (1937); stores and apartment building with 70 2- and 3-room units; 1922; owner T.F. Kiernan and R. J. O'Brien, plumbers; engineer Albert W. Burgen; 6B stories; reinforced concrete structure; 5-story galvanized iron bay windows, beltcourses, and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with flanking sconces; lobby: ionic pilaster order; alterations: base and storefronts remodeled, doorway replaced.			
531-545	Geary Street	317/27	Contributor
Stores and apartment building with 71 1- and 2-room units; 1922; owner Matthew A. Little 1922; architect Edward E. Young; 10B stories; reinforced concrete structure; rusticated stucco base, brick veneer above base, inlaid tile, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terra cotta entry arch with coffered barrel vault, wood and decorative iron arched doorway; storefronts: at 531, faceted display windows and recessed vestibule and at 545, metal cornice over display window; alterations: security gates, storefront at 545.			
540-542	Geary Street	305/8	Non-Contributor
Parking lot.			
549-561	Geary Street	317/20	Contributor
Stores; 1918; owners Edward C. and Thomas Denigan, wool merchants; architect O'Brien Brothers; 1B story; brick structure; galvanized iron cornice, one-part commercial composition; Renaissance/Baroque ornamentation; storefronts: transom windows intact on alley; alterations: storefronts mostly remodeled.			
550-556	Geary Street	305/9	Contributor
Hotel El Cortez 1929; Hotel Adagio (2007); apartment hotel with 173 1- and 2-room units; 1929; owner Marian Realty Company (Arthur and Oliver Rousseau) 1929, Mortimer A. Samuel 1930; architect Douglas D. Stone; 14B stories; steel frame and reinforced concrete structure; stucco facade, Spanish arches at base, cast Churrigueresque ornament at base and upper levels, balconies, 12-story bay windows; setback skyscraper composition; Spanish Colonial Revival ornamentation; alterations: aluminum windows, vestibule and doorway altered, lobby remodeled. According to Ray Siemers, Tab Hunter was discovered at the Zebra Bar here, also that Nat King Cole used to play regularly.			

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565-575	Geary Street	317/18	Contributor
Paramount Apartments; stores and apartment building with 67 2-room units; 1922; builder and owner Oscar H. Curtaz; 5B stories; reinforced concrete structure; stucco, galvanized iron beltcourse, cornice, and 4-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: scored walls, vaulted ceiling, wood and iron doorway; lobby: vaulted ceiling, cove moldings; storefronts: angled display windows, vestibule intact; alterations: security gate, some alterations to storefronts.			
577-579	Geary Street	317/17	Contributor
Store and flats with two 7- or 8-room units; 1916; owner Manfred Brandenstein, coffee business, 1916; architect Sylvain Schnaittacher; 3B stories; reinforced concrete structure; brick facade, with terra cotta trim, gabled parapet, enframed two-story window bay; 2-part commercial composition; Jacobean Revival ornamentation; alterations: vestibule walled in, storefront altered, flats converted to commercial since 1982.			
585	Geary Street	317/15	Contributor
Oliver Hotel, Hotel St. Claire (1982); mid-priced hotel with 46 1- and 2-room units; 1912; owners J.H. Diekman, Clara C. Boqueraz, and Catherine C. Dunn 1912; architect Hladik and Thayer; 6B stories; reinforced concrete structure; stucco, galvanized iron cornice and 5-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: mosaic floor, marble steps; alterations: vestibule doorway moved and door replaced, window grilles.			
639	Geary Street	318/21,22	Non-Contributor
Geary Courtyard Apartments; ca. 2000; 13 stories; site of miniature golf course (1932).			
651-661	Geary Street	318/20	Contributor
Garage 1913, converted to Bank of America, ca. 1950; 1913; owner Newbauer Investment Company 1913; terra cotta facade with fluted pilasters, spandrel panels, and cornice; vault composition; Moderne ornamentation; storefronts: tile bulkhead in central space, wood mullions; alterations: vestibule remodeled.			
665	Geary Street	318/19	Contributor
Apartment building with 38 2-room units; 1923; owner Dr. Matilda Feeley; architect E.H. Denke; 5B stories; reinforced concrete structure; terra cotta trim, brick veneer, rusticated base with arched openings, 4-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, vaulted space, wood and glass doorway; alterations: security gate.			

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667-669	Geary Street	318/18	Contributor
Store; 1922; owner Roy Collins; architect Earl B. Bertz; 1-story; reinforced concrete structure; stucco facade, pilaster order frames arched panel with swags; one-story commercial composition; Renaissance/Baroque ornamentation; storefront: transoms, tile floor, angled display windows; alterations: storefront obscured by awnings and security gate.			
673-675	Geary Street	318/17	Non-Contributor
Store; 1916; owner W.L. Heise; architect Alfred W. Burgren; brick structure; stucco facade with brick base; alterations: completely remodeled ca. 1970s.			
679-689	Geary Street	318/16B	Contributor
Pontchartrain Apartments; store and apartment building with 40 2-room units; 1916; owner Gerard Investment Company; architect Rousseau & Rousseau; 6B stories; steel frame structure with brick facade; decorative brickwork with tile inlay, belt courses; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps, hanging iron and glass lamp remain; storefronts: corner storefront with marble bulkhead, tile paving, angled display windows; alterations: cornice and upper level decoration removed, aluminum windows, storefronts, and most of vestibule.			
701-715	Geary Street	319/1	Contributor
Lancaster Hall Apartments; stores and apartment building with 38 1- and 2-room units; 1917; owner Gerard Investment Company; architects Rousseau & Rousseau; 4B stories; brick structure; brick and terra cotta facade, belt course, cornice, patterned brick; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry with Greek column order, marble steps and wainscoting, tile floor; storefronts: transoms mostly intact, marble bulkheads, angled display windows, tile paving partly intact; alterations: security gate, corner storefront completely remodeled.			
720-728	Geary Street	303/21	Non-Contributor
New Geary Market 1923, Safeway (1937); stores; 1922, remodeled after 1970s; 1-story; owner Frederick K. Larsen, builder; architect Andrew H. Knoll; reinforced concrete structure; profile of window wall survives; enframed window wall composition; alterations: storefronts, parapet, cornice completely altered; west portion of lot vacant.			
721	Geary Street	319/27	Contributor
Apartment building with 27 2- and 3-room units; 1922; builder and owner Charles A. Johnson; 5B stories; reinforced concrete structure; stucco facade with arches in base, 4-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with marble steps and wainscoting, cornice molding, arched wood, glass, and iron doorway; alterations: security gate.			

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725-727	Geary Street	319/26	Contributor
Store and rooming house with 28 rooms and 9 baths; 1907; owner Carne B. Wirtz; architects Banks and Copeland; 2B stories; brick structure; stucco facade, 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: recessed entry with hanging lamp; alterations: storefront, security gate.			
735	Geary Street	319/25A	Contributor
Apartment building with 21 3-room units; 1922; owners M. Cohn, M. Cohn & Co. Painters; architect Sylvain Schnaittacher; 5B stories; brick structure; scored stucco base, iron balconies, upper level paired pilaster order, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: column order in antis, arched iron and glass doorway; square lobby with circle ceiling, pilaster order, marble steps; signs: bronze plaques flank entry: "735 Geary"; almost twin to 747 Geary but for different owner.			
746	Geary Street	303/5	Contributor
Seven Hundred Forty-Six Apartments (1923), El Royale Apartments (1937); apartment building with 25 three-room units; 1917; owner Anton Rulfs, gas and electric supplies, 1917; architects Falch and Knoll; 5B stories; brick structure; four-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, decorative iron and glass doorway; alterations: aluminum windows, painted brick, security gate.			
747	Geary Street	319/25	Contributor
Earl Court Apartments; apartment building with 21 3-room units; 1922; owner Samuel J. Rouda; architect Sylvain Schnaittacher; 5B stories; brick structure; scored stucco base with arched openings; iron balconies, upper level paired pilaster order, galvanized iron cornice; 3-part vertical composition; Renaissance Baroque ornamentation; vestibule: arched entry with iron and glass door; elongated octagonal lobby with oval ceiling, pilaster order; oval bedrooms; almost twin to 735 Geary but for different owner.			
758-768	Geary Street	303/6	Contributor
Chateau Marian Apartments, Fern Court Hotel Apartments; stores and apartment building with 70 2-room units; 1923; owner Jacob Steur 1923; architect John C. Hladik; 7B stories; reinforced concrete structure; stucco facade with rusticated second level and scored above, 5-story bay windows, arched windows in second level, cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, hanging iron lamp, arched doorway with decorative iron; lobby: cornice molding, iron stair railing; green marble bulkheads and trim, angled display windows, terrazzo and tile vestibule paving; alterations: security gate, some aluminum windows.			

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765	Geary Street	319/23	Contributor
MacBeth Apartments (1916), Rossmoor Apartments (1937); apartment building with 48 1-, 2- and 3-room units; 1911; owner McKinnon Company; architect Charles Peter Weeks; 4B stories; brick structure; belt course, window frames; patterned brick facade with painted terra cotta trim, angel-head cornice; 3-part vertical composition; Spanish Renaissance ornamentation; vestibule: terra cotta entry, marble steps and walls, cornice molding, wood and glass door with decorative iron; octagonal lobby with pilaster order; signs: marble panel over entry: "Rossmoor"; alterations: security gate.			
774-780	Geary Street	303/7	Contributor
Stores and apartment building with 27 2- and 3-room units; 1924; owner Charles A. Monroe 1924; architect August G. Headman; 6B stories; reinforced concrete structure; stucco facade, 4-story bay windows, rusticated base with cartouches and bracketed balcony, upper cornice with cartouches; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble stairs, scored walls and vault, arched doorway with decorative iron; lobby: cornice molding; storefronts: green marble bulkheads, angled display windows, recessed vestibules, tile and marble paving at 778; signs: bronze plaque next to entry with "776 Geary"; alterations: security gate, a few aluminum windows, one cartouche missing from upper level.			
775	Geary Street	319/22	Contributor
Apartment building with 36 2- and 3-room units; 1922; owner C.W. Higgins, plumber; architect Edward E. Young; steel frame structure; belt courses, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terra cotta entry with cartouche and cornice, marble floor, hanging lamp, cornice molding, decorative iron, wood, and glass doorway; alterations: security gate.			
784-786	Geary Street	303/9	Contributor
Store and apartment building with 12 units; 1941; owner and architect unknown; 4B stories; reinforced concrete structure; scored stucco wall, steel sash; 2-part vertical composition; Moderne ornamentation; vestibule: tile floor, wood and iron door with transom; alterations: storefronts remodeled, security gate.			
795	Geary Street	319/21	Contributor
St. Anthony Apartments, Stanford Apartments (2007); apartment building with 48 2- and 3-room units; 1912; owners Sarah A. Brown Estate (1913), Guenter Kaussen (1984); architect O'Brien & Werner; 6B stories; steel frame structure with brick walls; 4-story, galvanized iron bay windows and cornice; bracketed balconies, flagpole; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble steps and walls, hanging lamp, cornice molding, coffered ceiling; alterations: security gate and grilles.			

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807-815	Geary Street	320/23	Contributor
<p>Rhodema Hotel (1929), San Carlos Hotel, Hotel Union; mid-priced hotel with 60 rooms and 60 baths; 1925; owners Dora and John H. Herbst, Herbst Bros. Manufacturing Co.; architects Smith and Glass; 6B stories; steel frame structure with brick walls; stacked pilaster orders, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: wood order with glass and iron doorway; lobby: pilaster order with balcony; storefronts: orange and black tile bulkheads, most transoms, display windows intact; alterations: some altered windows in storefronts. Author Fritz Lieber lived here from 1969 to 1977.</p>			
816	Geary Street	302/8A	Contributor
<p>Orville Apartments (1937); apartment building with twenty 2- and 3-room units; 1923; owner George Cohn 1923; architect Samuel C. Heiman; 5B stories; reinforced concrete structure; stucco facade with decorative band, galvanized iron cornice, ground floor windows with keystones; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: cartouche over entry, marble floor, paneled walls, cornice molding; lobby: paneled walls with mirrors, coffered ceiling; alterations: security gate.</p>			
819-821	Geary Street	320/22	Contributor
<p>The Cusing Chateau (2007); apartment building with 9 1- and 2-room units; 1921; owner Charles A. Munroe; architect August G. Headman; 4B stories; reinforced concrete structure; stucco facade, rusticated base, bracketed balcony, bow window, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation, vestibule: arched entry, marble steps, aedicules, cornice molding; alterations: security gate, storefront.</p>			
822	Geary Street	302/9	Contributor
<p>Safeway 1941, So-Lo Super (1982); 1941; owner Safeway Stores Inc. 1941-1966; Kaj Theill engineer; 1 story; reinforced concrete structure; stepped end piers with fluting, crenellated parapet and streamlined cornice; one-part commercial composition; streamlined Moderne ornamentation; alterations: storefront remodeled.</p>			
823-829	Geary Street	320/21	Contributor
<p>Castle Apartments; apartment building with 49 3-room units; 1926; owner Joseph Greenback; architect C. O. Clausen; 13B stories; steel frame and reinforced concrete structure; scored stucco facade, bracketed balconies, red tile roof, cornice; 3-part vertical composition in street facing u-plan; Spanish Colonial ornamentation; vestibule: entry arch order with decorative iron gate; lobby: tile floor, pilaster order, iron lamps, beamed ceiling; storefronts: transoms, marble bulkhead at 829 Geary; signs: "Castle Apts." in iron over entry; alterations: storefront at 823 Geary, painted terra cotta entrance.</p>			

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835-839	Geary Street	320/20	Contributor
Apartment building with 42 2- and 3-room units; 1922; builder and owner Charles A. Johnson; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry with pilaster order, marble floor and wainscoting, decorative panels, cornice molding; lobby: marble floor, decorative arches and panels, cornice molding; alterations: security gate, storefronts, aluminum door.			
838-842	Geary Street	302/11	Contributor
Stores and apartment building with 26 2- and 3-room units; 1923; builder and owner Daniel McKillop; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile landing, marble walls, cornice molding, wood and iron doorway, arched entry with fanlight; storefront: 838 with bulkhead, angled display windows, transoms, tile paving; alterations: security gate, 842 storefront remodeled, aluminum sash.			
846-854	Geary Street	302/11A	Contributor
Kirkland Apartments; stores and apartment building with 28 2- and 3-room units; 1922; builder and owner Daniel McKillop; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, cornice molding, wood and iron doorway; storefronts: arched storefronts, bulkheads, vestibules, transoms; alterations: security gate.			
855	Geary Street	320/19	Contributor
A-1 Garage (1923), Lange Garage (1937), De Soto Cab (1982); garage; 1917; owner A. C. Kuhn, dried fruit exporter and clubman; architect O'Brien Brothers; 2-stories; reinforced concrete structure; stucco facade, ground level pier order, upper level pilaster order, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; blade signs "Indoor Public Parking" with neon removed; alterations: security gates.			
860	Geary Street	302/12	Contributor
Alhambra Apartments; apartment building with 41 2- and 3-room units; 1913; owner August F. Schleicher, interior decorator and capitalist; architect Dunn & Kearns; 6B stories; steel frame and reinforced brick structure; stucco and polychrome terra cotta Moorish arches at base and upper level, arched windows in 2 nd to 4 th floors, upper loggia, penthouse, dome; 3-part vertical composition with penthouse; Moorish ornamentation; vestibule: Moorish arch entry, tile steps and floor, marble walls, decorative clerestory and ceiling, wood doors; lobby: fantasy lobby; signs: bronze plaques flank entry with "Alhambra 2-3 room Apartments"; alterations: security gate.			

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866-878	Geary Street	302/13	Contributor
Safeway Store (1937), mid City Foods (1982-2007); 1920; owner Arthur F. Rousseau; designer Rousseau and Rousseau; 1 story; reinforced concrete structure; stucco facade with cast ornament, stepped parapet; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefronts remodeled.			
869-887	Geary Street	320/18A	Contributor
Stores; 1922; owner Morris Fox, insurance; architect Sylvain Schnaittacher; 1-story; reinforced concrete structure; stucco facade, colonette order and decorative panels in parapet; one-part commercial composition; Spanish Colonial ornamentation; storefronts: transoms, curving walls at Ha-ra bar; signs: neon blade sign: "Ha-ra"; alterations: storefronts below transoms, some transoms hidden behind signs.			
882-886	Geary Street	302/14	Contributor
Eppler's Bakery (1923-1982); bakery and apartments for two families; 1916; owner H.H. Helbush real estate; architect Roussaeau & Rousseau; 2B stories; brick structure; galvanized iron beltcourse and cornice; 2-part commercial composition; vestibule: tile paving; alterations: security gate, storefront remodeled, aluminum windows.			
889-899	Geary Street	320/24, 46	Non-Contributor
Rodeway Inn Downtown, Motel 6 (2007); 1970; 2 stories; includes 830 Larkin Street; Bell Garage; 1928; owners Bell Brothers; architect G. A. Appelgarth; reinforced concrete structure; pilaster order; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: only facade and portion of structure remains, incorporated in motel.			
890-898	Geary Street	302/14A	Contributor
Hermon Apartments; stores and apartment building with 24 2-room units; 1916; owner Herman D. Hogrefe, real estate; architect Edward E. Young; 4B stories; brick structure; three-story galvanized iron bay windows and cornice, round corner bay; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble step and walls, tile landing, wood and iron doorway with etched glass transoms; storefronts: bulkheads, display windows, vestibules with tile paving, some transoms; alterations: security gate, corner storefront mostly remodeled.			
900-914	Geary Street	693/6	Contributor
Hotel Toronto, Wesley Hotel, Leahi Hotel; stores and rooming house with 41 rooms and 8 baths; owner and architect unknown; 1909; 3B stories; brick structure; stucco facade, window moldings, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; storefront: prism glass transom over storefront on Larkin; signs: blade sign with neon removed on Larkin Street; alterations: security gate, remodeled storefronts and vestibule, aluminum sash.			

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901-915	Geary Street	716/1	Contributor
Hotel Gartland, Hotel Hartland; stores and mid-priced hotel with 150 rooms and 129 baths; 1913; owner Patrick J. Gartland, street paving contractor; architect Rousseau and Rousseau; 6B stories; steel frame structure with reinforced brick walls; polychrome brick with marble inlay, rusticated base, 4-story galvanized iron bay windows and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; storefronts: three southern most storefronts on Larkin intact with tile vestibule paving, angled display windows, tile bulkheads, transoms; signs: corner blade sign: "Hotel Hartland" with neon removed above neon blade sign: "Woerner's Cigars Liquors," and blade sign: "Gangway" above ship's prow at 841 Larkin; alterations: storefronts along part of Larkin and hotel entry, vestibule and lobby.			
920-924	Geary Street	693/7	Contributor
Hotel Earle; store and rooming house with 26 rooms and 11 baths; 1906; owner Dr. Louis Bazet; architect William Mosser; 4B stories; steel frame structure with brick facade; glazed brick quoins, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, storefront, vestibule.			
925	Geary Street	716/1A	Contributor
Geary Arms Apartments; apartment building with 40 2- and 3-room units; 1913; owner Patrick J. Gartland; architects Rousseau and Rousseau; 5B stories; brick structure; 4-story galvanized iron bay windows, beltcourses; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, cornice molding, hanging iron and glass lamp; signs: plaque next to entry: "925 Geary Apts."; alterations: security gate, front door.			
928-930	Geary Street	693/8	Contributor
Store and factory; 1923; owner B. Getz, real estate; architect Morrow and Garren; 1-story; reinforced concrete structure; stucco facade, volutes, capitals, aedicules, panels; one-part commercial composition; Spanish Colonial Revival ornamentation; storefronts: 930 Geary with black and green tile front, transoms intact; alterations: storefront at 928 Geary; automobile trunks manufactured here 1925.			
931-935	Geary Street	716/11	Contributor
Hotel Criterion 1927, Hotel President; stores and mid-priced hotel with 120 rooms and 116 baths; 1927; owners E. V. Lacey and M.E. Vukicevich; architects Clausen and Amandes; 11B stories; stucco facade, rusticated base, top level arches; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor; lobby: pilaster order, cornice molding; alterations: vestibule partly remodeled, cornice details appear modified.			

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936-940	Geary Street	693/9	Contributor
Geary Apartments, Francine Apartments (1982); apartment building with 32 2-room units; 1922; owner Angelo J. Ferroggiaro, Bank of Italy executive; architect Woodworth Wethered; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows with decorative panels, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, cornice molding, hanging iron lamp; alterations: security gate and grilles, storefronts.			
937-941	Geary Street	716/10	Contributor
Electric shop, converted to stores; 1920; architect and owner Leo J. Devlin; 1-story; brick structure; stucco facade with pilaster order outlined in brick; one-part commercial composition; Renaissance/Baroque; alterations: storefronts.			
943-947	Geary Street	716/9	Contributor
Store and apartment building with 12 2- and 3-room units; 1914; owner Frederick F. Heine, painter; architect C.O. Clausen; 4B stories; brick structure; stucco facade, rusticated base, bracketed balcony, 3-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, terrazzo steps with tile landing, marble wainscoting, wood paneled walls and ceiling; alterations: storefront.			
946	Geary Street	693/10	Contributor
Briscoe Apartments; apartment building with 9 2- and 3-room units; 1916; owner William A. McKee; designer unknown; 3B stories; brick structure; galvanized iron bay windows and cornice, 2-story rounded bay windows above base with angled bay window; 2-part vertical composition; Art Nouveau style; vestibule: marble steps and walls, cornice molding, oak door with brass hardware; alterations: security gate, marquee removed.			
950	Geary Street	693/11	Non-Contributor
Store; 1946; owner unknown; architect unknown; 1-story; reinforced concrete structure; stucco facade with permastone base; alterations: facade completely remodeled after 1960s.			
954-958	Geary Street	693/12	Contributor
Oswald Apartments; apartment building with 30 2-room units; 1924; owner E.V. Lacey; architect John C. Hladik; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and wainscoting, cornice molding; alterations: security gate.			

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965	Geary Street	716/8	Contributor
Apartment building with 49 2-, 3- and 4-room units; 1912; owners John Sheehy Company, San Rafael; architects Welsh and Carey; 5B stories; brick structure; stucco facade; 3- and 4-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps, wainscoting, and trim, iron and glass hanging lamps; signs: iron and glass marquee with "S" cartouche, bronze plaque next to entry: "Marquette Apartments"; alterations: security gate .			
970	Geary Street	693/13	Contributor
Gray Moor Apartments, Madrid Apartments (1982); apartment building with 39 2-room units; 1922; owner Frederick Saunders; architect Griewank and Buckley; 5B stories; reinforced concrete structure; stucco facade, rusticated base, decorative panels between windows, galvanized iron belt course and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pilaster order, marble floor and wainscoting, cornice molding, wood and decorative iron doorway; alterations: security gate and grilles.			
48-50	Golden Gate Avenue	343/8	Contributor
Riverside Apartments; apartment building with 78 2- and 3-room units; 1917; owners Rivers Brothers (Thomas W. and Christopher C.) real estate; architect C.A. Meussdorffer; 6B stories; brick structure; stucco and galvanized iron facade, decorative ground level arches with keystones under second level bay windows, theatrical masks between bay windows, richly decorated upper level pilaster order and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative arched entry, marble steps and walls, coffered ceiling, decorative iron in door; cove-ceiling lobby with fireplace and stained glass; alterations: security gate.			
64-82	Golden Gate Avenue	343/9	Contributor
Auto Service Company 1910, Golden Gate Garage; garage with clubhouse for chauffeurs; 1910; owner Moffatt Estate; architects Crim and Scott; 2-stories; brick structure; stucco facade, arcaded base, second level arches with railings, red tile pent roof; Mission Revival style; alterations: many arches filled in, tops of round parapets removed.			
86-98	Golden Gate Avenue	343/10	Contributor
Stores and clubroom; 1918; owner Lawrence A. Myers; architect S.L. Hyman; 2-stories; reinforced concrete structure; stucco facade, quoins, belt course, cornice, window surrounds; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefronts, some aluminum windows, vestibule.			

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101-127	Golden Gate Avenue	349/1	Contributor
Junipero Serra Center and St. Anthony Foundation 1950; film exchange and offices, converted to social services center and dining room; 1912; owners: original unknown, St. Anthony Foundation 1950; architect unknown; 2B stories; reinforced concrete structure; second level window frames, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: marble step, mosaic floor; alterations: storefronts remodeled.			
133-175	Golden Gate Avenue	349/11, 12, 13	Contributor
St. Boniface Church; 1902, rebuilt 1906; owner Franciscan Fathers; architect Brother Adrian Weaver and Brother Idelphonse Lethert; 4B stories; brick structure; recessed church with perpendicular office and school wings at ends, central entry tower with domed roofs, round arched windows, machicolated cornices, stained glass; Romanesque ornamentation; vestibule: Gothic entry portal with paired arch door; vaulted and painted interior; sign: "Ecclesia St. Bonifacii A.D. 1900"; alterations: security grilles over ground level windows. Originally served the German population of San Francisco.			
134	Golden Gate Avenue	344/3	Contributor
Lofts for film exchange; 1917; owners: Sperry Land Company 1917; architect Weeks and Day; 3 stories; brick structure; arches, cast masks in frieze, cornice; composition: arcaded block; Renaissance/Baroque ornamentation; alterations: ground floor window sash of bays replaced.			
150	Golden Gate Avenue	344/4	Non-Contributor
Office and parking structure; under construction 2007; owner St. Boniface Church; steel frame structure; former site of Knights of Columbus Building.			
166-180	Golden Gate Avenue	344/5	Non-Contributor
Film exchange; 1908; owner unknown; architect O'Brien Brothers; 2 stories; brick structure; 2-part commercial composition; ornamentation removed; alterations: facade stripped of ornament after 1960s.			
177-191	Golden Gate Avenue	349/10A	Contributor
Film exchange converted to commercial; 1916; owner and architect unknown; 2B stories; reinforced concrete structure; brick facade, tile inlay, galvanized iron cornice, stepped parapet; one-part commercial composition; Renaissance/Baroque ornamentation; storefronts: display windows with vestibules; alterations: storefronts partly altered.			

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200-222	Golden Gate Avenue	345/4	Contributor
Y.M.C.A., Shih Yu-Lang Central YMCA 2002; athletic facilities, offices, classrooms, auditorium, and hotel with 207 rooms and 55 baths; 1909; architects McDougall Brothers; 8B stories; steel frame structure with brick walls; granite and terra cotta trim, rusticated base with bronze sconces, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: Ionic pedimented portico in terra cotta with bronze arched window; alterations: doorway, entry pediment, many aluminum windows, painted terra cotta, lobby remodeled; built with funds raised in the East after the 1906 fire.			
201-211	Golden Gate Avenue	348/26 ptn	Contributor
Film exchange; 1920; owner Louise R. Lurie; architect Albert Schroepfer; 2 stories; reinforced concrete structure; Corinthian pilaster order, cast, masks in frieze; temple front composition; Renaissance/Baroque ornamentation; alterations: windows, entry, spandrels remodeled.			
213	Golden Gate Avenue	348/26 ptn	Contributor
Film exchange; 1920; owner Louis R. Lurie; architect Albert Schroepfer (attributed); 1 story; reinforced concrete structure; pilaster order, arches, cast masks in frieze; arcaded block composition; Renaissance/Baroque ornamentation; alterations: windows remodeled.			
215-229	Golden Gate Avenue	348/26 ptn	Contributor
Film exchange; 1920; owner Louis R. Lurie; architect Albert Schroepfer; 1 story; reinforced concrete structure; pilaster order, arches, cast masks in frieze; arcaded block composition; Renaissance/Baroque ornamentation; alterations: windows remodeled.			
240	Golden Gate Avenue	345/5	Non-Contributor
Red Men's Hall Association 1906; labor and fraternal hall; 1906; remodeled ca. 1960; 4B stories; brick structure; white marble facade; alterations: facade remodeled.			
241-243	Golden Gate Avenue	348/24	Contributor
Film exchange; 1916; owner Emory M. Frazier; architect unknown; 1 story; brick structure; Corinthian pilaster order; enframed window wall composition; Renaissance/Baroque ornamentation; signs: frieze with surviving letters "OR"; alterations: cornice removed, storefront partly altered.			
247	Golden Gate Avenue	348/23	Contributor
Film exchange; 1911; owner Mrs. Alice G. Coffin; architect unknown; 1 story; brick structure; arch framed by pilaster order; one-part vault composition; Renaissance/Baroque ornamentation; alterations: cornice removed, storefront partly remodeled.			

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248-250	Golden Gate Avenue	345/6	Contributor
Store and rooming house with 19 rooms and 6 baths; owner Robert O. Hoffman; 1911; contractor Ruegg Brothers; 3B stories; brick structure; scored stucco facade, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: mosaic floor; alterations: security gate, storefront, some aluminum windows.			
255	Golden Gate Avenue	348/17	Contributor
The Ayse Manyas Kenmore Center; sales room and offices; 1916; owner Edward McDevitt; architect Reid Brothers; one story; brick structure; Corinthian order with arches in bays; temple front composition; Renaissance/Baroque ornamentation; alterations: aluminum windows, vestibule and doorway altered.			
276-284	Golden Gate Avenue	345/8	Contributor
Earle Hotel; rooming house with 29 rooms and 9 baths; 1913; owners Miss Pauline Weiss, Mrs. F. Dietz, Mrs. F.A. Rinne, and Mrs. Adelaide Buckner; architect Charles E.J. Rogers; 3B stories; brick structure; galvanized iron belt course, 2-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: stair landing with tile floor; alterations: vestibule storefronts.			
366-398	Golden Gate Avenue	346/6	Contributor
Hampton Court Apartments; stores and apartment building with 110 1-, 2- and 3-room units; 1911; owners Nicholas Ohlandt (president German Savings & Loan and National Ice & Cold Storage) and John A. Buck (Vice-President National Ice and Cold Storage); architect E.J. Vogel; 5B stories; brick structure; 4-story galvanized iron bay windows and cornice; 2-part vertical composition in u-plan; Renaissance/Baroque ornamentation; vestibule: ionic porch, marble floor and walls, coffered ceiling; lobby: ionic pilaster order, skylights, iron sconces and lamp, skylights, marble floor; signs: painted on north wall: "Hampton Court Apartments"; alterations: storefronts, security gate.			
100-120	Hyde Street	345/9	Contributor
Balboa Hotel; stores and rooming house with 40 rooms and 3 baths; 1913; owner unknown; designer unknown; 3B stories; reinforced concrete structure; stucco facade, galvanized iron belt course and cornice, ground level pilaster order with secessionist ornament; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron and art glass marquee, terrazzo steps, marble walls, coffered ceiling; paneled lobby; storefronts: some transoms, bulkheads, display window, tile vestibules; signs: blade sign "Hotel" missing some neon; alterations: security gate and grilles, storefronts.			

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122-132	Hyde Street	345/10	Contributor
Tenderloin Housing Clinic (2007); store and 6-unit apartment building, converted to offices by 1984; 1923; owner Louis R. Lurie 1922; architect O'Brien Brothers; 2B stories; reinforced concrete structure with stucco façade; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: ground floor remodeled.			
125	Hyde Street	346/3B	Contributor
Film exchange; 1931; owner Theodore E. Rulfs, real estate; architect Andrew H. Knoll; 2 stories; reinforced concrete structure; stepped parapet with decorative cast panels, steel windows; vault composition; Moderne ornamentation; alterations: vestibule and storefront altered.			
129	Hyde Street	346/3	Contributor
Film exchange; 1930; owner and architect unknown; 2 stories; reinforced concrete structure; pilasters, cast panel above doorway; temple front composition; Moderne ornamentation; vestibule: elaborate entry arch with wood door, side lights and transoms; alterations: none.			
135-145	Hyde Street	346/2	Contributor
Garage; 1920; owner and architect unknown; brick structure; stepped parapet, decorative brickwork, transoms; one-part commercial composition; alterations: painted brick, vehicle doors.			
138	Hyde Street	345/12	Contributor
Clark Apartments, Eagle Apartments; apartment building with 23 2-room units; 1915; owner Otto A. Craemer contractor 1915; architect William Koenig; 3B stories; reinforced concrete structure with stucco facade; 2-part commercial composition; Renaissance/Baroque ornamentation; marble base, ground floor arches, 2-story square bay windows, galvanized iron cornice; vestibule with marble steps, tile floor, doorway with marble and etched glass; lobby with paneled walls, cornice molding; alterations: security gate.			
147-161	Hyde Street	346/1	Contributor
Princess Apartments; apartment building with 49 mostly 2-room units; 1926; owner Hugh C. Keenan 1926; architect H.C. Baumann; 6B stories; reinforced concrete structure with stucco facade; rusticated base decorative bands and panels, upper level with grid of bosses; 3-part vertical composition; Spanish Colonial Revival ornamentation; giant Spanish Colonial Revival entry; vestibule: 2-story decorative entry with iron lamp, arched doorway, marble floor, lobby with cast mirror frames, balcony with iron railing; alterations: storefronts remodeled with glass and aluminum.			
200-216	Hyde Street	337/21	Non-Contributor
Parking lot.			

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222-228	Hyde Street	337/12	Contributor
Flats: three 5- room units; 1911; owner unknown; architect unknown; 3B stories; brick structure; decorative brickwork, cast stone trim; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with terrazzo floor, marble walls, coffered ceiling; alterations: storefront replaced with wood and aluminum, security gate, trompe l'oeil mural on south wall by John Wullbrandt 1983.			
225-229	Hyde Street	336/2	Contributor
Hotel LaSalle, The Cosmopolitan Hotel; mid-priced hotel with 128 rooms and 128 baths, converted to apartments; 1927; owner A.B. Hasbacher 1927; architect unknown; 6B stories; reinforced concrete structure with stucco facade; twisted colonettes in four-story bay windows, wrought iron balconies, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: lobby and ground floor remodeled 1950s, creating recessed vestibule with plaster, aluminum and glass door.			
230	Hyde Street	337/13	Contributor
Columbia Pictures Corporation (1932-1937); film exchange; 1931; owner Bell Brothers 1931; architect W.D. Peugh; 2-stories; reinforced concrete structure with stucco facade; decorative cast panels with grapevines; Moderne style; lobby with decorative tile floor.			
236-242	Hyde Street	337/14	Contributor
Hotel LaFayette, Hotel Midori (1982); mid-priced hotel with 82 units, all with baths; 1928; owners Bell Brothers and Denke & Bowes 1928; architect E.H. Denke; 7B stories; steel frame and reinforced concrete structure; stucco facade, arcaded base, decorative panels, top floor order; 2-part vertical composition; Spanish Colonial Revival ornamentation; lobby: 2-story gallery with iron railing, decorative panels; alterations: partial replacement of storefronts with aluminum.			
245-251	Hyde Street	336/19, ptn 18	Contributor
Fox Film Corporation and RKO (1932); Gaumont British Picture Corporation of America and 20 th Century Fox Film Corporation (1937); film exchange; 1931; owners Bell Brothers 1930, Frank and Ida Onorato (1947); architects O'Brien Brothers and W.D. Peugh; 2 stories; reinforced concrete structure; stucco facade, cast ornament, steel windows, fluted piers, decorative panels, bell-curve lintel, stepped parapet; 2 parallel facades; Moderne style; alterations: storefront windows filled in; 245-251 and 255-259 Hyde were built on a single lot as two separate buildings each with two facades, and subdivided after 1947 into three lots that don't appear to correspondence to the footprints of the two buildings. Each building is treated as one separate resource.			

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255-259	Hyde Street	336/17, ptn. 18	Contributor
<p>20th Century Fox, Metro-Goldwyn-Mayer Distributing Corporation, Loews, and United Artists (1937); film exchange; 1930; owners Bell Brothers 1930, Frank & Ida Onorato (1947); architects O'Brien Brothers and W.D. Peugh; 2-stories; reinforced concrete with steel windows; cast ornament including lion heads (MGM), tragic and comic masks; composition of two parallel facades; Moderne ornamentation; alterations: ground floor bays filled in. 245-251 and 255-259 Hyde were built on a single lot as two separate buildings each with two facades, and subdivided after 1947 into three lots that don't appear to correspondence to the footprints of the two buildings. Each building is treated as one separate resource.</p>			
300-302	Hyde Street	334/16	Contributor
<p>Alclyde Apartments, Carmel Apartments; apartment building with 22 2-room units; 1917; owner and designer unknown; 4B stories; brick structure with galvanized iron cornice, 3-story bay windows, and trim; hexagonal corner bay, belt course, entry way; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative entry surround, terrazzo steps, cornice molding, tile floor, remodeled walls with new marble tile; alterations: storefronts, security gates.</p>			
305-307	Hyde Street	335/2C	Contributor
<p>Princess Pat Apartments; stores and apartments with 39 2-room units; 1925; owner M. A. Hunt 1925; architect Helbing Company; 6B stories; steel frame and reinforced concrete structure; stucco scored walls, upper level with colonettes and pilaster order, pediments, brackets, etc.; 3-part vertical composition; Spanish Colonial Revival; vestibule: engaged order with figures, marble floor, arched doorway with wrought iron; alterations: some aluminum windows, security gate, storefronts remodeled below transoms.</p>			
309-317	Hyde Street	335/2B	Contributor
<p>Charles McAllen Apts. (1937); Hyde Manor (2007); apartment building with 42-rooms and 22 baths; 1925; M.A. Hunt (1925); engineer William Helbing Company; 5 stories, reinforced concrete structure; stucco facade, rusticated base, decorative panels in 4-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with keystone, marble floor, vaulted ceiling, arched doorway with wrought iron; lobby: marble floor, scored walls, cornice molding; alterations: security gate.</p>			
324	Hyde Street	334/17	Contributor
<p>Apartment building with 12 2-room units; 1917; owner J. Forest Wyman 1917; architect C.O. Clausen; 3B stories; reinforced concrete structure with galvanized iron cornice and two-story bay windows; stucco facade, decorative belt courses; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, wood and marble doorway; alterations: security gate, glass block basement window.</p>			

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328	Hyde Street	334/18	Contributor
Apartment building with 11 2-room units; 1914; owner J.G. Kincanon; architect J.G. Kincanon; 3B stories; reinforced concrete structure; brick facade, galvanized iron cornice, 2-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble steps and walls, cornice molding; alterations: security gates.			
333-335	Hyde Street	335/2	Contributor
Apartment building with 12 2-room units; 1922; owner Charles L. Morey; architect E. W. Cannon; 3B stories; reinforced concrete structure; stucco facade, galvanized iron cornice and brackets; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor and wainscoting, cornice molding; alterations: security gate.			
334	Hyde Street	334/19	Contributor
Hayden Apartments; apartment building with 12 2-room units; 1915; owners J. Edward and Frida Steffens 1915; architect Arthur G. Scholz; 4B stories; brick structure with galvanized iron cornice and three-story bay windows; garage incorporated at ground level; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, garage door, vestibule remodeled.			
337	Hyde Street	335/1B	Contributor
Almar Court Apartments, Alamo Apartments; apartment building with 18 2-room units; 1920; owner Oscar C. Holt, contractor; architect Herman Barth; 4B stories; brick structure with galvanized iron bay windows; stepped parapet, fluted bays, quoins; 2-part vertical composition; late medieval English ornamentation; vestibule: marble steps and wainscoting, wood and glass doorway; alterations: security gate.			
345	Hyde Street	335/1A	Non-Contributor
Apartment building with six 3-room units; 1929; 2B stories; reinforced concrete structure; decorative cast cement facia and cornice molding; Renaissance/Baroque ornamentation; alterations: vestibule remodeled, lower 2/3 of facade completely remodeled inside end piers after 1960s.			
348	Hyde Street	334/32-43	Non-Contributor
5-story apartment building; built after 1984.			
354-360	Hyde Street	334/21	Contributor
Chevy Chase Apartments, David Manor (1982); apartment building with 46 1- and 2-room units; 1925; engineer and owner William Helbing Company; 5B stories; steel frame and reinforced concrete structure; stucco facade, 4-story bay windows with decorative panels and upper story; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, vaulted ceiling, marble floor, arched doorway with wrought iron; lobby: marble wainscoting, cornice molding, period murals; storefronts: transoms intact; alterations: security gates.			

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359	Hyde Street	335/1	Contributor
Crescent Apartments; apartment building with 48 two- and three-room units; 1916; owner D&S Investment Company; architect Louis H. Gardner; 6B stories; steel frame structure "with reinforced brick walls"; 5-story bay windows and galvanized iron cornice, beltcourses, pediments over each bay window; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floors and walls, cornice molding, oak and cut glass doorway; alterations: storefronts, security gates.			
400-410	Hyde Street	322/6A	Contributor
Ben Hur Apartments; apartment building with 69 2-room units; 1926; owner and builder Louis Johnson; 7B stories; steel frame and reinforced concrete structure; stucco facade, chariots on spandrel panels, 5- and 6-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry surround with decorative panels, marble floor, decorative side and ceiling moldings; lobby: decorative column order with beamed ceiling; alterations: none.			
401	Hyde Street	321/9	Contributor
Pearsonia Apartments; apartment building with 38 2-room units; 1924; owner J.J. Kingwell, M.D.; architect Bauman & Jose; 7B stories; reinforced concreted structure; stucco facade, 5-story bay windows with decorative panels, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, ceiling vault, marble floor, arched doorway with wrought iron; lobby: decorative order, beamed ceiling; alterations: some aluminum windows, security gate.			
417-419	Hyde Street	321/8	Contributor
Apartment building with eight one-and 2-room units; 1922; owner Henry Wideman; contractor O.E. Carlson; 4B stories; reinforced concrete structure; stucco facade, scored wall, bow window; asymmetrical 2-part vertical composition; 18 th century English ornamentation; vestibule: arched entry, marble floor; alterations: rehabilitation work in progress.			
425	Hyde Street	321/7	Contributor
Eros Apartments (1933-1937); apartment building with 25 two-and three-room units; 1923; owner M.A. Hunt; contractor The Helbing Company; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, decorative upper story, belt course and cornice, garage; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, some aluminum windows, garage door, remodeled vestibule.			
430	Hyde Street	322/6B	Contributor
Apartment building with 25 2- and 3-room units; 1926; builder and owner Louis Johnson; 7B stories; steel frame and reinforced concrete structure; stucco facade, 5-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with decorative surround, marble floor, side and ceiling moldings; lobby: ceiling moldings; alterations: security gates.			

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437	Hyde Street	321/6	Contributor
Myrtle Apartments, Clarke Apartments; apartment building with 12 2-room units; 1922; builder and owner E.V. Lacey; 4B stories; reinforced concrete structure; stucco facade, scored wall at ground level beneath balcony; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, oak and glass doorway, cornice molding; alterations: security gates.			
440	Hyde Street	322/7	Contributor
Jupiter Apartments; apartment building with 15 2-room units; 1916; owner Abraham Penziner; architect C. Thomas; 4B stories; brick structure with galvanized iron cornice and 3-story bay windows; colored tile inlay in upper brick wall, colored glass transoms; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble and tile floor and walls, cornice moldings, ceiling fixture and sconces, cut glass; alterations: security gate.			
444	Hyde Street	322/8	Contributor
Apartment building with 24 2-room units; 1926; owners Jacob Steur and Edward V. Lacey; contractor Jacob Steur; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, arched doorway with wrought iron; alterations: security gates, aluminum windows.			
451	Hyde Street	321/5	Contributor
Killilea Apartments; apartment building with 7 3-room units; 1909; owners M.E. and Matthew J. Killilea; Matthew J. Killilea builder; 3B stories; brick structure; bracketed cornice with red tile roof; 2-part composition; Renaissance/Baroque ornamentation; vestibule: paneled walls, wood and marble doorway; alterations: security gates.			
455-457	Hyde Street	321/3	Contributor
Apartment building with 44 2-room apartments; 1926; owners Jacob Steur and Edward V. Lacey, contractor Jacob Steur; 11B stories; steel frame and reinforced concrete structure; stucco facade, rusticated base, 10-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with decorative surround, marble floor, arched doorway with wrought iron; alterations: aluminum windows, security gate.			
467-469	Hyde Street	321/2	Contributor
Store and apartment building with three 2- and 3-room units (1949); owners and architect unknown; 2B stories; reinforced concrete structure; angled storefront; 2-part commercial composition; modern style ornamentation; alterations: security gates.			

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500	Hyde Street	319/18	Contributor
Frontenac Apartments; apartment building with 100 rooms and 48 baths; 1924; owner Stock & Jose; architects Baumann and Jose; 6B stories; reinforced concrete structure; stucco and cast concrete facade, 5-story bay windows, cornice, first floor arches with colonettes; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative arched entry, marble floor, coffered vault, arched doorway with wrought iron; lobby: marble steps and floor, decorative pilaster order and beamed ceiling; alterations: security gate.			
522	Hyde Street	319/19	Contributor
Arcadia Apartments; apartment building with 15 3-room units; 1910; owner Julian Investment Company; architect W. G. Hind; 4B stories; steel frame structure with reinforced brick walls; stucco facade, 3-story galvanized iron bay windows and cornice, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble walls, coffered ceiling, doorway with wrought iron; lobby: decorative pilaster order; alterations: security gates.			
525	Hyde Street	320/5	Contributor
Hydrangea Apartments; apartment building with 14 2-room units; 1914; owner Annie Green, widow; designer unknown; 4B stories; brick structure; patterned brick facade with marble inlay, 3-story galvanized iron bay windows and cornice, decorative wood sash; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gates, vestibule altered.			
531	Hyde Street	320/4	Contributor
Apartment building with 16 2- and 3-room units; 1923; owner Adolph Stock; architect Henry Shermund; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, cornice, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, oak and cut glass doorway, scored walls, cornice moldings, sconces; alterations: security gates; twin to 537 Hyde.			
534	Hyde Street	319/20	Contributor
Reynolds Apartments (1915), Lareme Apartments (1923), Jervis Apartments (1933-1937); apartment building with 12 2- and 3-room units; 1912; owner David L. Reynolds; architects Hladik and Thayer; 3B stories; reinforced concrete structure; stucco facade, 2-story bay windows, cornice, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo and mosaic floor, marble wainscoting; alterations: security gates.			

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537	Hyde Street	320/2	Contributor
Hanford Apartments; apartment building with 16 2- and 3-room units; 1923; owner Adolph Stock; architect Henry Shermund; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, cornice, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, decorative walls and ceiling, arched doorway of oak and cut glass; lobby: scored walls, decorative panels, cornice moldings; alterations: renovation in progress; twin to 531 Hyde.			
545-555	Hyde Street	320/1	Contributor
Susette Apartments; apartment building with 15 2- and 3-room units; 1911; owner Keefe Estate; architects Welsh & Carey; 4B stories; brick structure; stucco facade, corner bay facade is incised Tahitian mural, 3-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor; lobby: open stair with wood balustrade; storefronts: side store with transoms; signs: round corner marquee; alterations: security gates.			
608-610	Hyde Street	303/10	Contributor
Glendora Apartments (1982); store and apartments with 36 1- and 2-room units; 1922; builder and owner M.A. Hunt; 6B stories; steel frame structure with brick walls; 5-story bay windows, galvanized iron belt courses and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, cornice molding, wood and glass doors with etched glass sidelights; signs: plaque next to entry with "Gendora Apartments"; alterations: security gate, storefronts.			
611-619	Hyde Street	302/8	Contributor
Locksley Hall Apartments (1916-1923), Geary-Hyde Apartments (1933); apartment building with 39 2- and 3-room units, ground floor units converted to stores 1928; 1915; owner Standard Securities Company 1915; architects Rousseau and Rousseau; 4B stories; brick structure; scored stucco base, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor and walls, vaulted ceiling, decorative iron and glass doorway; lobby: fluted column order; storefronts: on Hyde Street, tile bulkhead, angled display windows, transoms; alterations: security gate and grilles, some aluminum windows, Geary Street storefronts remodeled.			
620-626	Hyde Street	303/11	Contributor
Lyndhurst Apartments (1922); flats with three 10-room units; 1910; owner Hamburger Investment Company 1910; architects Ross and Burgen; 3B stories; brick structure; stucco facade, 2-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, cornice molding, wood doors, tile floor; alterations: security gate.			

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625	Hyde Street	302/7	Contributor
Apartment building with 7 three-room units; 1920; owner Samuel J. Rouda 1920; architect James F. Dunn; 4 stories; reinforced concrete structure; stucco and cast concrete facade, rusticated base, bracketed balcony, 3-story bow window, cornice; 2-part vertical composition with attic; Renaissance/Baroque ornamentation; vestibule: marble steps, vaulted passage with aedicules leading to domed space and arched doorway; alterations: security gate.			
628-632	Hyde Street	303/12	Contributor
Bertram Apartments (1911-1937); apartment building with 7 3-and 4-room units; 1907; owner James Basch 1907; architect Herbert C. Chivers; 3B stories; brick structure; pilaster order with stylized entablature, galvanized iron cornice; giant order composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps; alterations: security gate, aluminum windows, vestibule.			
629	Hyde Street	302/6	Non-Contributor
Parking lot.			
639	Hyde Street	302/5	Contributor
Auto repair garage 1910, converted to commercial after 1950; 1910; owner and builder W. H. Healy Company 1910; 1 story; brick structure; paneled parapet; one-part commercial composition; Renaissance/Baroque; alterations: sandblasted brick facade, auto entries filled in.			
645	Hyde Street	302/4	Contributor
Single-family residence; 1906; owner Mary E. Waechter widow; architect David C. Coleman; 2B stories; brick structure; segmental arches, brick keystones and cornice; rowhouse; Renaissance/Baroque ornamentation; alterations: security gate and grille, sandblasted brick, ornamental iron added.			
39-41	Jones Street	349/2	Contributor
Hotel Boyd; stores and rooming house with 87 rooms and 26 baths; 1907; owner Mary D. Tobin, wife of Hibernia Bank President Joseph S. Tobin; architect William Helbing; 7B stories; brick structure; rusticated second and third floor facade, flat arches and keystones, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; signs: two neon blade signs "Hotel Boyd"; alterations: storefronts partly altered including security grilles, aluminum windows, doorway.			
111	Jones Street	344/1, 2, 8	Non-Contributor
Apartment building; after 1982; 9 stories.			
116-120	Jones Street	343/11	Non-Contributor
Store; 1922; owner Milo R. Robbins (architect's brother-in-law); architect Erle J. Osborne; 1-story; reinforced concrete structure; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: all ornament stripped off after 1960s.			

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124-130	Jones Street	343/12	Contributor
The Waldorf Lodgings, Romaine Hotel; stores and rooming house with 22-rooms and 4 baths; 1908; owner and designer unknown; 3B stories; brick structure; brick quoins, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefronts, security gates, vestibule remodeled.			
132-148	Jones Street	343/13	Contributor
Hotel Lyric; mid-priced hotel with 61 rooms with baths; 1924; owners John G. Kincanon 1924, Lyric Housing Associates 1997; architect Erle J. Osborne; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor and wainscoting; storefronts: transoms intact; signs: marquee at entry; alterations: rehabilitated storefronts, windows replaced. Sheet music and instruments long sold here.			
198	Jones Street	343/14	Non-Contributor
Parking lot.			
201-217	Jones Street	338/4	Contributor
205 Jones Apartments; stores and apartment building with 50 2-room units; 1924; owner Walt A. Plummer, W. A. Plummer Mfg. Company (bags, tents, etc.); architect Edward E. Young; 6B stories; steel frame structure with brick curtain walls; galvanized iron belt courses, cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: cornice molding; marquee and sconces at entry; alterations: security gate, storefronts.			
219-233	Jones Street	338/2	Contributor
Tudor Apartments; apartment building with 20 2- and 3-room units; 1923; owner Hugo F. Ramacciotti real estate; architect August G. Headman; 3B stories; reinforced concrete structure; stucco facade, 2-story bay windows, machicolated cornice, 3-gabled parapet with decorative screen; 2-part vertical composition; Spanish Gothic ornamentation; vestibule: entry with columns and Spanish arch, decorative interior frame and cornice moldings; lobby: stair landing only; alterations: security gates, partial storefronts.			
220	Jones Street	339/12	Non-Contributor
Offices (1936), store (1952), theater (1982); 1936; owners S.C. and S.G. Buckbee, Buckbee Thorne & Company real estate; architect Bliss & Fairweather; 1 story; reinforced concrete structure; one-part commercial composition; Moderne ornamentation; alterations: security gate, troupe l'oeil paintings of facade after 1982.			

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226-236	Jones Street	339/13	Contributor
<p>Musician's Union; union hall; 1924; owner Musician's Union; architect Sylvain Schnaittacher; 3B stories; reinforced concrete and brick structure; brick and terra cotta facade, second level arches with musical symbols, terra cotta keystones and beltcourses, galvanized iron cornice; 2-part commercial composition; English Georgian ornamentation; vestibule: terra cotta entry frame, cornice moldings in vestibule; storefronts: green marble bulkheads; signs: "Musician's Union" over door; alterations: security gates, storefronts mostly remodeled, damage to cornice.</p>			
235-241	Jones Street	338/1A	Contributor
<p>Crystal Hotel, Padre Hotel; mid-priced hotel with 90 rooms with baths; 1928; owner Michael Dempniak, builder; architect Herman C. Baumann; 7B stories; reinforced concrete structure; stucco facade, rusticated base with arches, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security grilles, some windows, entry vestibule, lobby remodeled. Formerly known as a musician's hotel.</p>			
240-256	Jones Street	339/14	Contributor
<p>Roosevelt Hotel, Marlton Manor (1982); stores and mid-priced hotel with 160 rooms with baths; 1925; owners Alexander Vayssie 1925, Mercy Housing with A.F. Evans Company and Marlton Manor 2003; architects Fabre and Hildebrand; 6B stories; steel frame and reinforced concrete structure; stucco facade; 5-story bay windows, belt courses; 3-part vertical composition; Renaissance/Baroque ornamentation; marquee over entry; alterations: storefronts, vestibule, and lobby remodeled, cornice removed.</p>			
333	Jones Street	333/5	Contributor
<p>Garage; 1930; designer and owner unknown; 2-stories; reinforced concrete structure; stucco facade, castellated parapet; 2-part commercial composition; alterations: steel roll-up doors.</p>			
335-341	Jones Street	333/4	Non-Contributor
<p>Stores; 1919; owner Robert Ibersen; architect T. Paterson Ross; 1-story; reinforced concrete structure; alterations: facade stripped of all ornament after 1960s.</p>			
342-348	Jones Street	332/10	Contributor
<p>Hotel Antlers, Hotel Bernard, Belair Hotel (1982); mid-priced hotel with 70 rooms and 40 baths; 1912; owner Bernard Altube; architect M. Máttovich; 6B stories; reinforced concrete structure; stucco facade, rusticated base, balcony on giant brackets over entry, 3-story giant order, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: Vitrolite around entry, marble steps, tile floor; lobby: marble wainscoting, coffered ceiling; alterations: entry, balcony, storefronts.</p>			

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345	Jones Street	333/2	Contributor
Apartment hotel with 30 1-, 2- and 3-room units; 1912; owner Mrs. J. Baldwin; architect O'Brien Brothers; 5B stories; reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice, 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: Moderne entry frame; alterations: security gate.			
415	Jones Street	323/6	Contributor
Mendel Apartments; apartment building with 70 2-room units; 1912; owner Dr. Louis C. Mendel; architect Frederick H. Meyer 1912, addition Grace Jewett 1919; 6B stories; reinforced brick structure; stucco facade, rusticated base, scored walls, belt courses, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: paired pilaster order, marble floor and walls, coffered ceiling; signs: "M" in cartouche over entry; alterations: security gate and grilles, storefronts.			
420	Jones Street	324/12	Contributor
Avon Hotel, Riviera Hotel (1982); stores and mid-priced hotel with 38 rooms and 17 baths; 1907; owner Mrs. Barbara Neff (Seattle) 1907, Connard House (1983); architects Crim and Scott; 4B stories; brick structure; molded brick around windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative frame, mosaic floor, cornice molding; lobby: wood paneling, decorative iron elevator; corner blade sign with neon removed; alterations: security gate, storefronts.			
424	Jones Street	324/13	Contributor
Apartment building with 45 2-room units; 1923; owner D. J. Clancy; architects Baumann and Jose; 6B stories, reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with marble floor, iron and glass doorway; lobby: cornice moldings; alterations: security gate.			
431-439	Jones Street	323/2	Contributor
Hotel Aldrich; rooming house with 54 rooms and 15 baths; 1910; owner Miss M.F. Mullen; architect Charles Peter Weeks; 5B stories; brick structure; quoins around openings and corners, parapet screens; 2-part vertical composition; late medieval English ornamentation; vestibule: arched opening with 3-part arched doorway and transoms; vertical neon "Aldrich Hotel," brass "Hotel Aldrich" plaques flank entry; alterations: aluminum windows, storefronts, lobby.			
450	Jones Street	324/14	Contributor
Athmore Apartments, Abbey Apartments (1982); apartment hotel with 54 rooms and 15 baths in 2- and 3-room units; 1909; owner Sheridan-Proctor Company; architects Sutton and Weeks; 6B stories; brick structure; stucco facade, belt course, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor, marble walls; signs: entry floor tile "Abbey", painted east side "Abbey Apartments"; alterations: security gates, storefronts.			

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500-524	Jones Street	317/10A	Contributor
Hotel Proctor 1907, Miles Hotel (1909), Sequoia Hotel (1923), Pacific Bay Inn (1984); mid-priced hotel with 89 rooms and 42 baths; 1907; owner John W. Proctor, real estate 1907, Adam Sparks 1984; architects Welsh and Carey; 7B stories; brick structure; 5-story pavilions with brick quoins and galvanized iron pediments, galvanized iron cornice, rusticated base; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative entry frame with remodeled vestibule; lobby: iron stair railing; neon blade sign at corner: "Hotel Pacific Bay Inn"; alterations: storefronts, entry vestibule.			
511-515	Jones Street	318/6	Contributor
Hotel Bruce, Newport Hotel, Jones Hotel (1982); rooming house with 21 rooms and 9 baths; 1913; owner Samuel A. Haas, Block-Haas Cigar Company; architect Joseph Cahen; 3B stories; reinforced concrete structure; galvanized iron giant paired Ionic order; 2-part commercial composition; Renaissance/Baroque ornamentation; lobby: stair landing only; storefronts: black and green tile from 1930s, transoms, display windows intact; alterations: security gates.			
525	Jones Street	318/5	Contributor
Garage; 1922; owner Ruben W. Kern; architect O'Brien Brothers; 2 stories; reinforced concrete structure; stucco facade with cast concrete giant order with decorative spandrel panels, steel windows; temple front composition; Renaissance/Baroque ornamentation; alterations: steel roll-up doors and security grilles.			
530-534	Jones Street	317/11	Contributor
Store; 1950; owner and architect unknown; 1-story; reinforced concrete structure; plain, asymmetrical facade with large roof sign; vestibule: terrazzo paving; signs: large blade sign on roof with neon removed; alterations: aluminum windows.			
533-537	Jones Street	318/4	Contributor
Stores; 1922; owner Laurence A. Myers, real estate; architect S. L. Hyman; 2B stories; reinforced concrete structure; second floor paired pilaster order, cartouche, red-tiled roof; 2-part commercial composition; Renaissance/Baroque ornamentation; storefronts: transoms and show window spaces intact; alterations: minor changes to storefronts.			
536-544	Jones Street	317/12	Contributor
Davenport Hotel (1933), Commonwealth Hotel (1952), Hotel Pierre (1982); mid-priced hotel with 88 rooms with baths; 1926; owner Hugh C. Keenan, builder; architect H. C. Baumann; 7B stories; steel frame and brick structure; galvanized iron cornice and 5-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: 2-story space with gallery and iron railings; alterations: ground floor and entry remodeled.			

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545	Jones Street	318/2	Contributor
Hotel Layne (1952), Harvard Hotel (1915); mid-priced hotel with 55 rooms and 38 baths; 1912; owner Moses Fisher Company; architect David C. Coleman; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, stepped and gabled parapet; 2-part vertical composition; Gothic ornamentation; lobby: column order, murals; alterations: aluminum windows, entry vestibule remodeled.			
546-548	Jones Street	317/13	Contributor
Store; 1922; owner Will H. Woodfield real estate; architect Leo J. Devlin; 1-story; reinforced concrete structure; stucco facade, Deco sunburst, zig-zag parapet decoration; one-part commercial composition; Moderne ornamentation; alterations: painted brick, aluminum windows, storefront remodeled below parapet.			
552-558	Jones Street	317/14	Contributor
Hotel Towanda, Hotel Lonnie (1982), Nazareth Hotel (2007); mid-priced hotel with 56 rooms and 46 baths; 1913; owner Isaac Mensor, real estate; architect A.A. Schroepfer, engineer H.J. Brunnier; 7B stories; steel frame and reinforced concrete structure; brick facade, 5-story bay windows, galvanized iron cornice, ground level order; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry framed by paired Ionic order; neon blade sign: "Nazareth Hotel"; alterations: storefronts, security gates.			
555	Jones Street	318/1	Contributor
Hereford Court Apartments; store and apartment building with 45 one-and 2-room units; 1922; owner S. & G. Gump Realty Company; architect Milton Latham; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, decorative iron fire escapes; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with marble floors, decorative wrought iron; lobby: marble floor, gallery, iron railing; signs: bronze plaques flanking entry with "Hereford Court"; alterations: security gates, parapet ornament removed probably in 1980s, storefronts.			
434-448	Larkin Street	346/7	Contributor
Congress Court Apartments; store and apartment building with 26 2-room units; 1923; owner and builder: J.V. Campbell; 5B stories; steel frame and reinforced concrete structure; stucco facade, 4-story bay windows, bracketed cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arch order, terrazzo steps, tiled landing, scored walls, cornice molding, Palladian doorway; alterations: security gates, storefronts, aluminum windows.			

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452-460	Larkin Street	346/10	Contributor
Store and apartment building with 14 2- and 3-room units; St. Paul Apartments; 1911; owners and designer unknown; 3B stories; brick structure with terra cotta trim; stucco facade, keystones, belt courses, cornice, parapet; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: Tuscan order, scored walls, doorway with colored glass transoms; storefronts: 452 Larkin mostly intact, including transoms; alterations: security gates, storefronts.			
500-514	Larkin Street	336/8	Contributor
Store and apartment building; La Sonoma Apartments; 1913; owner F.A. Meyer (Petaluma); engineer Matteo Mattanovich; 7B stories; steel frame and reinforced concrete structure; stucco facade, rusticated end pavilions, galvanized cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative arch order, tile floor, marble walls, coffered vault, remodeled doorway; alterations: security gates, aluminum windows. Moderne bar with Treasure Island mural.			
528-532	Larkin Street	336/11	Contributor
Store and apartment building with 52 2-room units; 1927; owner and architect unknown; 6B stories; steel frame and reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pilaster and column order with pedimented cornice; alterations: storefronts, security gates; similar decorative panels to 550 and 556 Larkin built by Kincanon & Walker, contractors.			
550	Larkin Street	336/14	Contributor
Taylor Apartments; apartment building with 23 2-room units; 1925; owner John G. Kincanon; contractor Kincanon and Walker; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, cornice molding, oak doorway; alterations: security gate.			
556	Larkin Street	336/14C	Contributor
Kosy Apartments; apartment building with 23 2-room units; 1925; owner John G. Kincanon; contractor Kincanon and Walker; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor and walls, cornice molding; alterations: aluminum windows, security gate.			
600	Larkin Street	335/26	Non-Contributor
Pacific Gas and Electric Company building; electrical substation; 1962; owner Pacific Gas and Electric Company 1962; architect unknown; 1 story.			

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601-603	Larkin Street	740/8	Contributor
Rooming house with 14 rooms and 2 baths; 1906; owner Mrs. Anna M. Page; John Charles Flugger architect; 2B stories; brick structure; stucco facade, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: wood paneled walls and ceiling; storefronts: 606 Eddy intact with marble bulkhead, tile vestibule paving; alterations: aluminum windows, storefronts partially remodeled.			
607-611	Larkin Street	740/7	Contributor
Stores; 1911; owner W. F. Harris, served on jury trying Mayor Eugene Schmitz; L. G. Bergren and Son, builder; 1 story; brick structure; stucco facade, frieze with Gothic arcade; 1-part commercial composition; Gothic ornamentation; alterations: storefronts.			
619-625	Larkin Street	740/6	Non-Contributor
Store and apartment building with 12 units; built after 1982.			
631-633	Larkin Street	740/5	Contributor
Erleen Hotel, Yale Hotel (1982); store and rooming house with 21 rooms and 5 baths; 1911; owner Jules Dunmuir; architect G. Albert Lansburgh; 3B stories; reinforced concrete structure; stucco facade, 2-story bay windows; galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: tile floor, marble walls, moldings; lobby: stair landing only; storefronts: some transoms, corner tile paving intact; neon blade sign "Yale Hotel"; alterations: storefronts.			
637-641	Larkin Street	740/4	Contributor
Store; 1920; owner Francis Skelly, assistant county jailer; architects Rousseau and Rousseau; 1-story; reinforced concrete structure; stucco facade, stepped parapet, decorative cornice; one-part commercial composition; Renaissance/ Baroque ornamentation; alterations: storefronts.			
645	Larkin Street	740/3	Non-Contributor
Store; 1921; owner Dr. D. A. Alberti; architect Albert J. Fabre 1921; 2-stories; reinforced concrete structure; arched storefront; one-part commercial composition; Renaissance/ Baroque ornamentation; alterations: original storefront removed after 1960s and new one recessed behind facade.			
664-684	Larkin Street	335/15	Contributor
Ovid Hotel, Larkel Hotel, La Farge Hotel, Hotel Yogi (1982); store and rooming house with 13 rooms and 3 baths; 1906; owners William A. McNevin and J.S. Steiner; architect William Helbing Building Company; 2B stories; brick structure; brick quoins, keystones, arches; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: wood paneled walls and ceiling; lobby: stair landing only; storefront: cast iron pilaster remains in corner storefront; alterations: cornice removed, sheet metal bands across transoms and cornice. Tessie Wall ran a house of prostitution here in 1907. (Gentry 1964:205)			

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716-722	Larkin Street	321/22	Contributor
Store and building with 8 2-room units; 1923; owner H. E. Rahlman, engineer with Monson Bros; contractor Monson Brothers; 4B stories; reinforced concrete structure; stucco facade, galvanized iron cornice, swags in bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; storefronts painted but intact; alterations: security gates, aluminum windows, vestibule.			
719-725	Larkin Street	717/3	Contributor
Stores; 1913; owner Mette Hacke; architect Arthur T. Ehrenpfort; 1 story; brick structure; galvanized iron cornice; one-part commercial composition; Renaissance/Baroque ornamentation; storefronts: some transoms intact; alterations: storefronts.			
724-726	Larkin Street	321/23	Contributor
Store; 1916; owner John B. Schroeder; architect Falch & Knoll; 1 story; brick structure with bond iron; stepped parapet, galvanized iron cornice, marble inlay; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefront, painted brick.			
730	Larkin Street	321/24	Contributor
Store; 1906; owner Ida Clark Norton and Rose Clark Biggs, daughters of Adam Clark; architect John McHenry; 1 story; brick structure; stepped parapet; one-part commercial; alterations: storefront.			
731-743	Larkin Street	717/2	Contributor
Stores; 1917; owner Dr. C.F. Buckley; architect C.H. Skidmore; 1 story; reinforced concrete structure; stucco facade, square column order; one-part commercial composition; Renaissance/Baroque ornamentation; storefronts: transoms intact; alterations: storefronts.			
734-738	Larkin Street	321/25	Contributor
Larkin Apartments; apartment building with 38 one-room units; 1909; owners Charles Martin Company and Dr. Walter B. Coffey; architect Alfred I. Coffey; 3B stories; brick structure; stucco facade, galvanized iron cornice, framed windows with decorative panels; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: storefronts and vestibule remodeled.			
740	Larkin Street	321/26	Contributor
Private pedestrian alley; 3.75 feet wide.			
744-798	Larkin Street	321/27	Contributor
Pembroke Apartments; stores and flats with two 7-room units (1910) converted to five apartments; 1910; owner Robert Day; architects J.E. Krafft and Sons; 3B stories; brick structure; clinker brick facades, galvanized iron belt course and cornice, polychrome brick window trim; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: bracketed hood at entry, mosaic floor, marble walls, doors with arched windows, alterations: storefronts remodeled, aluminum windows.			

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801	Larkin Street	716/2	Non-Contributor
Sergeant John Macaulay Park; 1982.			
814-820	Larkin Street	320/15	Contributor
Larkin Theater (1920-1962), Century Theater (1980); moving picture theater 1919; 1914; owner Hind Estate Company 1919; architect William Knowles; 1-story; brick structure; 2-part commercial composition; streamlined Moderne; signs: vertical neon blade sign; alterations: lights and signs added to facade, tile veneer on base.			
920-924	Larkin Street	302/15	Contributor
Weiss Optometrist 1922; store and flats for two families; 1922; owner Dr. Eph Weiss optometrist; architect John K. Branner; 3B stores; reinforced concrete structure; stucco facade, 2-story recessed panels with windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: wood and glass door with decorative iron; alterations: storefront altered below transoms. Occupied by same family of optometrists (1922-1982).			
926-932	Larkin Street	302/16	Contributor
Larkin-Post Apartments; store and apartments with 10 2-room units; 1916; owner Clyde S. Payne; architect W. G. Hind; 3B stories; brick structure; two-story recessed window bays with decorative spandrels, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: polychrome tile floor, paneled clerestory, coffered ceiling; storefronts: angled display windows, red and white tile vestibule paving; alterations: security gate, some aluminum windows, storefront party altered.			
134-144	Leavenworth Street	344/6	Contributor
Tenderloin Children Center (2007); film exchange; 1922; owner Louis R. Lurie; architect Albert Schroeffer; 2 story; reinforced concrete structure; ground floor arch order, upper level order of pilasters with cast ornament; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: doorway partly removed, storefronts partly altered.			
145	Leavenworth Street	345/2	Non-Contributor
Parking lot.			
146-150	Leavenworth Street	344/6A	Contributor
Community Arts Studio and Gallery 146 Hospitality House; film exchange; 1922; owner George E. Bennett; engineer L. H. Nishkian; 2 stories; reinforced concrete structure; cast ornament on band around facade, cornice; enframed window wall composition; Renaissance/Baroque ornamentation; alterations: security gate and grilles, vestibule.			

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151-169	Leavenworth Street	345/1	Contributor
Page Hotel; stores and rooming house with 16 rooms and 4 baths per floor; 1907; owner A. G. Page; architect Martens and Coffey; 4B stories; brick structure; brick quoins, galvanized iron belt course and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched and pedimented entry, paneled walls; neon blade sign at entry: "Page Hotel"; alterations: security gates and grilles, remodeled storefronts, partly remodeled vestibule.			
201-219	Leavenworth Street	337/6	Contributor
Kenyon Hotel (1916), Hotel DeWalt, Hotel Hurley (1982-2007); 1914; owner W.F. Roeder, wine and liquor markets; engineer Albert W. Burgren; 6B stories; steel frame and reinforced brick structure; 5-story galvanized iron bay windows, balconies and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor, paneled walls, cornice molding; storefronts: transoms mostly intact including prism glass on Turk Street; marquee, neon blade sign at corner: "Hotel Hurley"; alterations: security gate and grilles, storefronts remodeled below transoms.			
222	Leavenworth Street	338/14	Contributor
Bernard Apartments (1933), Hotel Bernard (1938); apartment building with 36 three-room units; 1912; owner Antonio Laiolo, founder of Italian Popular Bank and Italian Swiss Colony; architect Henry C. Smith; 6B stories; reinforced concrete structure; stucco façade, 4-story bay windows, rusticated façade, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry framed by laurel, marble floor and walls, coffered ceiling; alterations: security gate.			
223-229	Leavenworth Street	337/5	Contributor
Ivanhoe Apartments; stores and apartment building with 8 2-room units; 1915; owner J.Eisenbach; architects Rousseau & Rousseau; 3B stories; reinforced concrete structure; stucco facade, round-headed windows 2nd floor, casement windows, cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; lobby: stair landing, wood railing, cornice molding; alterations: security gate, storefront and vestibule remodeled.			
236-238	Leavenworth Street	338/15	Contributor
Amhurst Apartments (1923), Alto Apartments (1982); store and apartment building with 16 2-room units; 1913; owner Jacob Vits 1913; architect J.C. Hladik; 5B stories; reinforced concrete structure; stucco facade, 4-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: mosaic floor, marble walls, cornice molding; storefronts: transoms intact; alterations: security gate, remodeled storefront.			

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237	Leavenworth Street	337/4	Contributor
Carlton Apartments (1924), Lan Court Apartments (1933); apartment building with 23 2-room units; 1922; owner Carl F. Ernest 1922, plumber; architect E.H. Denke; 4B stories; reinforced concrete structure; stucco facade, rusticated base, 3-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, paneled walls, cornice molding; alterations: security gate.			
240	Leavenworth Street	338/16	Contributor
Store; 1922; owner Edward J. Lewis, manager Standard Glove Works; Charles Schwarz contractor; 1 story; reinforced concrete structure; stucco facade, red tiled roof, arched storefront; one-part commercial composition; Spanish Colonial ornamentation; storefronts: transom intact; alterations: remodeled below transom.			
245	Leavenworth Street	337/3	Contributor
Grand Rapids Apartments (1911), Chester Apartments (1914), Lady Florence Apartments, (1923), Morning Side Apartments (1933); apartment building with 48 2- and 3-room units; 1910; owner Adolph Meyer, hardware and lumber dealer; architect H. Geilfuss & Sons; 6B stories; brick and steel structure; 4-story galvanized iron bay windows and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: vari-colored tiled floor; alterations: security gate and grilles, vestibule partly remodeled.			
253-257	Leavenworth Street	337/2	Contributor
Store and apartment building with 6 2-room units; 1912; owners Sarah T. and James W. O'Brien; engineers Nicholas and Ploeger; 3B stories; reinforced concrete structure; stucco facade, asymmetrical 2- story bay windows, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: tile floor, marble walls; alterations: security gate, remodeled storefront.			
315-321	Leavenworth Street	334/5	Contributor
Rosslyn Hotel (1911), Burbank Hotel (1929-1933); Hotel Verona (1982); 1910; owner Mrs. Charles Albert Schroth, Jr. 1909, Gianpaolo Boschetti 1986; architect J.E. Krafft & Son; 6B stories; brick structure; Flemish bond brick, 5-story galvanized iron bay windows and cornice, terra cotta flat arches and keystone volutes; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floors and walls, decorative iron and transom; lobby: wood wainscot, decorative beamed ceiling, glass in doorway; storefronts: some polychrome tile bases survive; neon marquee: "Albergo Verona" and corner blade sign "Hotel Verona"; alterations: some remodeled storefronts.			
325-329	Leavenworth Street	334/4	Contributor
Hotel Klondike (1933); rooming house with 17 rooms and three baths; 1907; owner Franz Acker, tailor and Turn Verein member; architects John and Zimmerman; 3B stories; brick structure; flat arches with keystones, cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: security gate, remodeled storefront and vestibule.			

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334	Leavenworth Street	333/13	Contributor
Apartment building with 14 three-room units; 1926; owner E. V. Lacey; architect John C. Hladik; 7B stories; reinforced concrete structure; stucco facade, asymmetrical facade with 6-story bay windows, cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: decorative entry frame, marble floors, cornice molding; alterations: security gates and grilles.			
335	Leavenworth Street	334/3	Contributor
Hotel Rocklin (1914-1923), Hotel Black (1933), Western Hotel (1982); rooming house with 40 rooms and 17 baths; 1907; owner Olaf Monson, general contractor; architects Welsh and Carey; 4B stories; brick structure; 3-story galvanized iron bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps, cornice molding; alterations: security gate, vestibule partly altered.			
345	Leavenworth Street	334/2	Contributor
Trinity Apartments (1933); apartment building with 31 2-room units; 1919; owners Herman C. Hogrefe; architect Edward E. Young; 4B stories; brick structure; cornice, patterned brickwork; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pilaster order entry, red tile floor; alterations: security gate.			
346	Leavenworth Street	333/14	Contributor
Marie's Apartments; apartment building with 25 2- and 3-room units; 1924; owners and builders Maurice Lager and Valentine Franz (served on Abe Reuf trial jury); 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with iron sconces, marble floor, cornice molding, wood and iron doorway; alterations: security gate and grilles, aluminum windows.			
391	Leavenworth Street	334/1	Contributor
Hotel Adams (1914-1922), Hotel Lenard (1933), Aarti Cooperative Hotel (1996); stores and rooming house with 55 rooms and 15 baths; 1906; owner John Wuebcke, liquor dealer; architects Salfield and Kohlberg; 4B stories; brick structure; clinker and smooth brick facade, quoins around windows and at corners, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; storefronts: transoms intact; alterations: security gates and grilles, remodeled vestibule, painted brick; other: art tile panels added to street level.			

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419-421	Leavenworth Street	322/2	Contributor
<p>Calvin Apartments (1914), August Apartments (1922), Gibson Apartments (1929), Sierra Madre Apartments (1998); apartment building with 48 2- and 3-room units; 1913; owner Calvin E. Knickerbocker, real estate; architect Rousseau & Rousseau; 5B stories; steel frame and reinforced brick structure; terra cotta trim, 4-story bay windows, cornice, stepped and gabled parapet, decorative brick facade; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with cartouche, red tile floor, decorative iron doorway; lobby: balcony with arcade, red tiled floor; alterations: security gate; other: art tile panels added to street levels ca. 2000.</p>			
434	Leavenworth Street	323/16	Contributor
<p>Louise Apartments (1919); apartment building with 59 2- and 3-room units; 1911; owner and builder L. H. Sly; 5B stories; brick structure; galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate and grilles, remodeled vestibule.</p>			
500	Leavenworth Street	318/14	Contributor
<p>Apartment building with 50 2-room units; 1921; owner Adolph Stock, clothing business; architects Baumann and Jose; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, cornice, casement windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, marble floor, wall and ceiling moldings, decorative iron doorway; alterations: security gate, storefront.</p>			
511	Leavenworth Street	319/5	Contributor
<p>Apartment building with 40 rooms and 17 baths; 1922; owner Olaf Monson, general contractor; architect David C. Coleman; 4B stories; reinforced concrete structure; brick facade 3-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps, cornice molding; alterations: security gate, vestibule partly altered.</p>			
520-526	Leavenworth Street	318/15	Contributor
<p>Louard Apartments; apartment building with 63 2-room units; 1925; owner Jacob Steur; architect C.O. Clausen; 11B stories; steel frame and reinforced concrete structure; stucco facade, 10-story bay windows, crenellated parapets, ground level leaded glass windows, steel windows above; 2-part vertical composition; Tudor ornamentation; vestibule: pointed-arch entry, marble floor, cornice molding, wood and iron doorway; plaque next to entry: "Louard Apts"; alterations: security gate.</p>			
525	Leavenworth Street	319/4	Contributor
<p>Traymore Apartments; apartment building with 24 2- and 3-room units; 1923; owner Acme Investment Company; architect David C. Coleman; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, iron sconces, paneled walls, arched wood and iron doorway; alterations: security gate, some aluminum windows. Similar to 535 Leavenworth.</p>			

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535	Leavenworth Street	319/3	Contributor
Clift Apartments; apartment building with 24 2- and 3-room units; 1923; owner Acme Investment Company; architect David C. Coleman; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, paneled walls, cornice molding, vaulted entry way; bronze plaque next to entry "The Clift Apts."; alterations: security gate, some aluminum windows; similar to 525 Leavenworth.			
540	Leavenworth Street	318/16	Contributor
Aragon Apartments; apartment building with 43 2- and 3-room units; 1914; owner San Francisco Investment Company; designer David C. Coleman; 5B stories; steel frame structure with brick walls; 4-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative entry frame, marble and tile floor, paneled walls, cornice molding; alterations: security gate.			
545	Leavenworth Street	319/28-39	Non-Contributor
Apartment building with 12 units; built after 1982; 4 stories.			
550	Leavenworth Street	318/16A	Contributor
Colonade Apartments; apartment building with 2 2-room units; 1915; owner Gerard Investment Company 1915; architect Rousseau & Rousseau; 4B stories; brick structure; 3-story galvanized iron facade, bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble and tile floor, side niches, cornice molding; alterations: security gate.			
60	Leavenworth Street	349/8	Contributor
Store and apartment building with 68 rooms and 28 baths; 1923; owner Grimm; architect T. Paterson Ross; 4B stories; brick structure; galvanized iron cornice and three-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, marble walls with aedicules, cornice molding; lobby: wainscoting, beamed ceiling, cornice molding; storefronts: bulkheads, vestibules, angled display windows; alterations: security gate (artistic work added after period of significance), aluminum windows, storefronts completely remodeled.			
62	Leavenworth Street	349/9	Non-Contributor
Parking lot.			
68	Leavenworth Street	349/10	Non-Contributor
Parking lot.			
19-33	Mason Street	340/2	Non-Contributor
Parking lot.			

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34-48	Mason Street	341/7	Contributor
Polos Restaurant (1982); store and loft; 1906; owner Ruby Hill Vineyard Company; architect Meyers and Ward; brick structure; decorative brickwork including rusticated piers, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vertical neon blade sign; alterations: ground floor remodeled.			
35-65	Mason Street	340/1	Contributor
Hotel Ambassador, Ferris Harriman Theater and Hotel (1911), Ambassador Hotel (1923); theater and mid-priced hotel, theater converted to garage 1929; 1911, addition 1922; owner Prior Estate Company; architect Earl B. Scott and K. McDonald; 6B stories; brick hotel with steel and concrete garage; rusticated second level, quoins, keystones, cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: lounge space with square column order; storefronts: ground level pilaster order largely intact; corner neon blade sign "Hotel Ambassador"; alterations: storefronts, windows replaced, vestibule. Home of San Francisco writer Miriam Allen de Ford 1936-1975.			
48-98	Mason Street	341/8	Contributor
The Athens lodgings, Hotel Belmont, Hotel Bristol (1982); rooming house with 64 rooms with baths; 1908; owner and architect unknown; 4B stories; brick structure; bracketed cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: storefronts, vestibule.			
101-111	Mason Street	331/6	Contributor
Hotel Wade (1923), Mason Hotel (1982), Powell West (1990s), Bijou (2000); stores and mid-priced hotel with 65 rooms and 39 baths; 1914; owner J.K. Prior Estate Company; architect Miller and Colmesnil; 6B stories; reinforced concrete structure; stucco facade, rusticated second level decorative panels and moldings in upper level, cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: ground level, storefronts, aluminum windows, vestibule.			
36-44	McAllister Street	349/4	Contributor
Salvation Army Girls Hotel/Young Women's Boarding Home of the Salvation Army/The Evangeline; rooming house with 211 rooms and 14 baths; 1922; owner Salvation Army; architect Norman R. Coulter; 8B stories; reinforced concrete structure; scored stucco facade with end bays surmounted by Salvation Army symbols; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: pilaster order at entry; alterations: ground level mostly remodeled, aluminum windows, cornice removed. Built "for working girls employed at a small wage".			
54	McAllister Street	349/14	Non-Contributor
Dorothy Day Community; apartment building; 8 stories; built after 1984.			

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100-120	McAllister Street	348/6	Contributor
<p>Temple Methodist Church and William Taylor Hotel; church and palace hotel with 609 rooms and 391 baths; 1927; owner Methodist Church; architects Miller & Pfleuger and Lewis P. Hobart; 28B stories; steel frame structure with brick walls; articulated steel frame with recessed copper spandrels; set-back skyscraper; Gothic ornamentation; vestibule: iron marquee; lobby: pier order with decorative ceiling, balcony with iron railing; alterations: some aluminum windows, doorway.</p>			
132-154	McAllister Street	348/7	Contributor
<p>The Argyle Hotel (1980); Bonn-Aire Apartments (2007); stores and apartment house with 115 2-room units converted to apartment hotel; 1910, addition 1920; owner Mrs. Mary E. Harris 1910, Edward Rolkin 1920; architect Bliss & Faville 1910, William H. Crim, 1920 addition; 6B stories; steel frame structure with brick walls; decorative brick facade, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: paneled walls, cornice molding; lobby: part of pilaster order and cornice molding survive in remodeled space; storefronts: marble bulkheads, angled display windows; alterations: storefronts partly altered.</p>			
401-411	O'Farrell Street	324/1	Contributor
<p>Columbia Hotel; stores and mid-priced hotel with 110 rooms and 82 baths; 1909; owner Robert S. Browne, investor, resident Bohemian Club; architects Sutton and Weeks; 5B stories; steel frame structure with brick walls; Mansard roof, 4-story galvanized iron bay windows, cornice, and trim; 3-part vertical composition; Renaissance/Baroque ornamentation; neon sign at corner: "Columbia Hotel"; alterations: balcony removed from fifth floor, storefronts, vestibule.</p>			
415-421	O'Farrell Street	324/22	Contributor
<p>Strand Hotel, Alexander Inn and suites (2007); 1908; owner Robert S. Browne, investor, resident Bohemian Club; architects Sutton and Weeks; 6B stories; steel frame structure with brick walls; two-tone brick facade with quoins and keystones, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, storefronts, aluminum windows, vestibule.</p>			
428-430	O'Farrell Street	317/4	Contributor
<p>Apartment building with 17 2-room units; 1913; owner Andrew Allen 1913; architect Oscar R. Thayer; 5B stories; reinforced concrete structure; stucco facade, 3-story central bay windows with cornice, upper level arches, pilasters, and pediments, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron sconces, decorative molding above entry, terrazzo steps with tile floor landing, wood and iron door; alterations: security gate, aluminum windows.</p>			

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433-445	O'Farrell Street	324/21	Contributor
Hotel Winton; stores and rooming house with 102-rooms and 31 baths; 1907; owner Mary E. Kellogg; architect William Helbing; 4B stories; brick structure; brick quoins and segmental arches, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule and storefronts: modern style remodeling from 1930s with horizontal banded transoms and ribbed glass; alterations: some aluminum muntins in storefronts.			
434-436	O'Farrell Street	317/5	Contributor
Eureka Benevolent Society and Hebrew Board of Relief; office building; 1909, one floor addition 1916; owner Eureka Benevolent Society; architects Lansburgh and Joseph, addition G.A. Lansburgh; 5B stories; brick structure; rusticated base with giant order above; 2-part vertical composition with attic; Renaissance/Baroque ornamentation; alterations: security gate and grilles, aluminum windows, cornice replaced, vestibule.			
438-440	O'Farrell Street	317/6	Contributor
Hotel Eureka, Hotel Adlon, Kusano Hotel (1982); store and apartment house with 32 one-and 2-room units; 1910; owner A. W. Wilson 1910; architect C.A. Meussdorffer; 6B stories; brick structure; stucco facade, segmental arch windows except top level with round arch windows, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry in rusticated wall, hanging lamp; alterations: storefront, aluminum windows, vestibule floor, walls and door.			
447-453	O'Farrell Street	324/20	Contributor
Wilchar Apartments; apartment building with 32 1- and 2-room units; 1922; owner Frank Kelly 1922; architect O'Brien Brothers; 5B stories; reinforced concrete structure; stucco facade, 4-story bay windows, crenellated cornice; 2-part vertical composition; Gothic ornamentation; vestibule: tile floor; alterations: security gates, aluminum windows, storefronts, vestibule.			
450	O'Farrell Street	317/7	Contributor
Fifth Church of Christ Scientist; 1923; architect Carl Werner; 2B stories; steel and reinforced concrete structure; stucco facade, Greek Tuscan order with decorative panels, vents with clathery, cornice, stained glass side windows; temple composition; Greek classical ornamentation; vestibule: marble steps, bronze doors with decorative friezes and clathery; signs: "Fifth Church of Christ, Scientist" at each end, marble cornerstone with "1923"; alterations: chain link fence across front.			
465-481	O'Farrell Street	324/24	Non-Contributor
O'Farrell Towers; apartment building with 101 units; 1984; owner A.F. Evans Company; architect Thomas Hsieh.			

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474-480	O'Farrell Street	317/9	Contributor
Stores; 1913; owner Proctor Realty Company; architect Charles Peter Weeks; 1 story; brick structure; stucco facade; one-part commercial composition; storefronts: tile bulkheads, display windows, transoms; alterations: security gates, cornice removed, paint, minor alterations to storefronts.			
485-489	O'Farrell Street	324/15	Contributor
Store; 1922; owner Walter H. Sullivan; architect Leo J. Devlin; 1-story; reinforced concrete structure; stucco facade, frieze with swags, cornice; one-part commercial composition; Renaissance/Baroque ornamentation; vestibule: tile bulkheads, display windows, transoms; alterations: security gate.			
501-509	O'Farrell Street	323/1	Contributor
Hotel Garland; stores and mid-priced hotel with 85 rooms and 73 baths; 1913; owners J. M. Kane and William J. Yore; architects Hladik and Thayer; 6B stories; reinforced concrete structure; stucco facade, ground level pier order, scored walls, decorative bands and panels in upper level, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative moldings, doorway with sidelights and transom; lobby: pilaster order, paneled walls, coffered ceiling; alterations: aluminum door, storefronts.			
502-530	O'Farrell Street	318/7	Contributor
Hotel Shawmut, Marymount Hotel 1913; Coast Hotel (2007); stores and mid-priced hotel with 140 rooms and 83 baths; 1912; owner Mrs. Alice Pease 1912, widow Nelson L. Pease of Central Pacific Railroad; architect L.B. Dutton; 6B stories; brick structure; terra cotta trim, rusticated second level with decorative brick bands and arches, iron balconies and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: bracketed marquee; storefronts: some with decorative iron muntins; alterations: security grilles, vestibule, corner storefront.			
515-517	O'Farrell Street	323/3	Contributor
The Beverly Apartments; apartment building with 45 2-room units; 1926; owner E.V. Lacey; architect C.O. Clausen; 12B stories; steel frame and reinforced concrete structure; stucco facade, 11-story bay windows, pointed-arch frieze; 2-part vertical composition; Gothic ornamentation; vestibule: pointed arch entry with decorative moldings and panels, pointed arches in doorway, cornice molding; brass plaque next to entry: "The Beverly Apts."; alterations: security gate, aluminum windows, storefront.			
525	O'Farrell Street	323/26	Contributor
Wolff Apartments; apartment building with 26 2-room units; 1911; owner Henry Wolff inventor of Magic Eye aviation compass; architect William Mooser; 6B stories; brick structure; rusticated base, 5-story galvanized iron bay windows and cornice terra cotta wall; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, door with etched glass; alterations: security gate and grilles.			

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540	O'Farrell Street	318/8	Contributor
Farallone Apartments; apartment building with 36 2- and 3-room units; 1922; owner Carl H. Peterson contractor; architect August G. Headman; 6B stories; reinforced concrete structure; stucco facade, griffins-supported balcony, 5-story bay windows, decorative friezes, crenellated cornice; 3-part vertical composition; Gothic ornamentation; vestibule: pointed arch, marble steps, scored walls, hanging lamp; alterations: security gate.			
545	O'Farrell Street	323/23	Contributor
Atherstone Apartments; apartment building with 79 2-room units; 1910; owner and builder L.H. Sly 1911; architect E.L. Malsbary; 5B stories; brick structure; rusticated base, red brick walls with cream colored trim, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, paneled ceiling, doorway with sidelights and transom; lobby: paneled walls, decorative frieze; alterations: security gate and grilles.			
550-560	O'Farrell Street	318/9	Contributor
Abbey Garage; 1924; owner Mt. Olivet Cemetery Association; architect W.H. Crim, Jr.; 2B stories; reinforced concrete structure; stucco facade, gargoyles, buttress piers, decorative frieze, balcony; Gothic ornamentation; alterations: aluminum windows.			
555	O'Farrell Street	323/22	Contributor
Palace Court Apartments; apartment building with 41 2- and 3-room units; 1924; owner Leonidas J. Neal, painter; architect Edward H. Denke; 6B stories; reinforced concrete structure; stucco facade, rusticated base, 5-story bay windows, cornice and upper level trim; 2-part vertical composition; Renaissance/Baroque ornamentation, alterations: none.			
570-572	O'Farrell Street	318/12	Contributor
Hotel Stratton, Sweden House Hotel (2007): rooming house with 42-rooms and 10 baths; 1907; owner Ernest Brand 1906; J.D. Harmer Construction Company builder; 3B stories; brick structure; terra cotta trim, quoins, galvanized iron brackets, beltcourse and cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: arched entry with keystone; alterations: security gate and grilles, balcony removed, storefronts.			
573-577	O'Farrell Street	323/20	Contributor
El Capitan Apartments; stores and apartment building with 49 2-room units; 1927; owner E.V. Lacey; architect H.W. Bott; 12B stories; steel frame and reinforced concrete structure; stucco facade, 11-story bay windows, steel sash; 2-part vertical composition; Gothic ornamentation; vestibule: marble steps, vaulted ceiling, iron sconces and hanging lamp; lobby: pier order, coffered ceiling, decorative iron; storefronts: marble bulkhead; bronze plaques flank entry: "The El Capitan Apts" and "575 O'Farrell Street"; alterations: security gate, steel roll-up windows at store.			
579-593	O'Farrell Street	323/28	Contributor

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Kohlen Lodgings (1911), Hotel Paloma, Kohlen Hotel, Sonny Hotel (1982); rooming house with 28 rooms and 4 baths; 1907; owner Chris Von Staden liquors; architects Martens and Coffey; 3B stories; brick structure; stucco facade, rusticated base, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry, paneled walls, door with pilaster order; alterations: security gates and grilles, aluminum sash.			
580	O'Farrell Street	318/13	Contributor
Hotel Hacienda, Vantaggio Suites (2007); mid-priced hotel with 77 rooms and 56 baths; 1912; owner Selah Chamberlain and John W. Procter 1911; architect Charles Peter Weeks; 5B stories; reinforced concrete structure; stucco facade, broad cornice, beltcourse, window trim; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble walls, cornice molding; alterations: aluminum windows, door replaced.			
587-593	O'Farrell Street	323/27	Contributor
The McCormick (1922); store and flats with four three-room units; 1914; owner Chris Van Staden liquors; architect W. H. Armitage; 2B stories; brick structure; copper cornice and trim, glazed tile base; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: marble walls; alterations: storefront, security gate.			
595-599	O'Farrell Street	323/18	Contributor
Harding Apartments; store and apartment building with 9 2-room units; 1918; owner E. V. Lacey; architect C.O. Clausen; 3B stories; reinforced concrete structure; stucco facade, 2-story bay windows, beltcourses; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: polychrome tile entry and walls, marble floor, doorway with decorative iron; alterations: security gate, storefront, cornice.			
600-616	O'Farrell Street	319/7	Contributor
Admiral Hotel; stores and mid-priced hotel with 33 rooms and 33 baths; 1916; owner Dr. Frederick C. Keck; architect Edward T. Foulkes and Willis C. Lowe; 6B stories; reinforced concrete structure; stucco facade, upper level pilaster order and swags, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: fan-shaped marquee, marble floor and walls, cornice molding; corner blade sign for "Admiral Hotel, 608 O'Farrell" with neon removed; alterations: storefronts, security gates.			

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601-609	O'Farrell Street	322/1	Contributor
Farrelworth Apartments; apartment building with 80 2-room units; 1918; owner Marian Realty Company 1928, Guenther Kaussen (1984); architect H.C. Baumann; 7B stories; reinforced concrete and steel frame structure; rough stucco-coated facade, 5-story bay windows, decorative frieze and cornice, rusticated base with balconies and arched windows; 2-part vertical composition; Spanish Colonial ornamentation; vestibule: rich decorative entry with paired columns and bracketed balcony, marble floor, arched doorway with decorative iron; lobby: heavy coffered ceiling, mirrors, balcony, shields; alterations: security gate, aluminum windows; garage in basement.			
620-626	O'Farrell Street	319/8	Contributor
Annandale House; store and rooming house with 14 rooms and 4 baths, occupied as private hospital in 1929; 1908; owners George S. Hill and Wilcox; architect George A. Dodge; 3B stories; brick structure; galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, tile floor; alterations: storefront, security gate; Safeway Store here in 1937.			
628-630	O'Farrell Street	319/9	Contributor
Apartment building with 8 2- and 3-room units; 1921; owner E. V. Lacey; contractor Monson Brothers; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: octagonal columns, cornice molding; alterations: security gate, storefront.			
631	O'Farrell Street	322A/l-198	Contributor
The Alexander Hamilton Hotel; apartment hotel with 195 units of three to nine rooms; 1930; owner Joseph Greenback 1930, condominium 1963; architect Albert H. Larsen; 19B stories; steel frame structure with reinforced concrete walls; stucco facade, vertical piers and recessed spandrels, fluted piers and panels, chevrons, floral decoration at base, decorative iron in lower windows; setback skyscraper composition; Moderne ornamentation; entry flanked by iron, copper, and glass sconces; lobby: murals by Frank W. Bergman, decorative floral panels, columns, grilles; alterations: aluminum windows, storefront, marquee.			
640-642	O'Farrell Street	319/10	Contributor
Allen Garage; 1924; owner L. W. Allen; architects O'Brien Brothers; 2B stories; reinforced concrete structure; stucco facade, hood moldings over windows and doors, cornice, stepped parapet; 2-part commercial composition; Gothic ornamentation; alterations: steel roll-up doors, aluminum doors.			

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641	O'Farrell Street	322/12	Contributor
<p>Cornelia Hotel Apartments; apartment building with 95 2-room units; 1907; owners Cornelia Hotel Apartments Company (1909), Residential Development Company (1916), A. L. Meyerstein (1916), Blalock family (1911-1921), Mary B. Holloway (1921-1928), Joseph Greenback (1928), Leona A. Rosenstrong (1928); architect unknown; 7B stories; brick structure; 5-story galvanized iron bay windows, balcony and cornice, rusticated base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry with order in antis, marble steps and floor; lobby: pilaster order, cornice molding; alterations: security grilles.</p>			
646	O'Farrell Street	319/12	Contributor
<p>Madrone Apartments, Farlow Apartments; apartment building with 11 2-room units; 1915; owner Hugh K. McKeivitt, attorney; architect C.O. Clausen; 3B stories; brick structure; Flemish bond brick and galvanized iron bay windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and walls, cornice molding; alterations: security gate, aluminum windows, addition in vestibule.</p>			
656-658	O'Farrell Street	319/13	Contributor
<p>Hermione Apartments, Ada Court Apartments; apartment building with 17 2- and 3-room units; 1916; owner Herman Hogrefe 1916; architect Edward E. Young; 5B stories; brick structure; bay windows and cornice, 2-tone brick with marble inlay; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps, tile floor, cornice molding; lobby: marble steps, pilaster order, cornice molding; alterations: security gate.</p>			
666	O'Farrell Street	319/16	Contributor
<p>Sovereign Apartments; apartment building with 33 2- and 3-room units; 1924; owner Mrs. Mary K. Ladd; architects Baumann and Jose; 5B stories; reinforced concrete structure; stucco facade, 3-story bay windows, rusticated base, cornice, panels with urns; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with cartouche, marble floor and wainscoting, coffered vault, decorative iron in doorway; lobby: marble steps, cornice molding, metal and glass hanging lamp; alterations: security gate, aluminum windows above first floor.</p>			
667	O'Farrell Street	322/11	Contributor
<p>Apartment building with 14 2-room units; 1922; owner George S. Boss, tailor; architect Edward E. Young; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and tile floor, pointed arch doorway; lobby: scored walls, cornice molding; storefronts: tile floor, angled glass display window; alterations: security gate and grilles.</p>			

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675	O'Farrell Street	322/10	Contributor
Regal Apartments; apartment building with 24 2-room units; 1914; owner F. Green; architect Rousseau & Rosseau; 4B stories; reinforced concrete structure; stucco facade; 3-story bay windows, galvanized iron cornice, volutes over windows; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: terrazzo steps, marble floor and walls, cornice molding; lobby: metal and art glass hanging lamp; alterations: aluminum windows, security gate, aluminum front door.			
681-699	O'Farrell Street	322/9	Contributor
The Ruthland Apartments (1982), Chevrolet Apartments (1918), Georgia Apartments (1923); stores and apartment building with 1-, 2- and 3-room units; 1916; owner Gerard Investment Company; architects Rousseau and Rousseau; 4B stories; brick structure; Doric columns, decorative brickwork, enframed bays, inlaid tile, galvanized iron beltcourse and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: storefronts 683 and 687 O'Farrell mostly intact with marble bulkheads, angled display window, tile vestibules; signs: neon blade sign at corner with "Nite cap", moon and star; alterations: security gate, vestibule, cornerstone.			
700	O'Farrell Street	320/6	Non-Contributor
Deleo Apartments (1911); apartment building with 38 2-room units; 1911; owner L.C. Winkelman; architect Edward G. Bolles and Albert Schroeffer; 5B stories; brick structure; stucco facade, 4-story recessed bay windows, rusticated corners at base; 2-part vertical composition; Elizabethan ornamentation (original); vestibule: marble steps and tile floor, wood doorway with sidelight; lobby: coffered ceiling; alterations: security gate and grilles, facade almost completely stuccoed smooth after 1960s, cornice and other ornament gone.			
701-719	O'Farrell Street	321/1	Contributor
Stores; 1922; owner William H. Woodfield, Jr. real estate and noted Potentate of Islam Shrine Temple; engineer James H. Hjul; 1 story; reinforced concrete structure; red tile roof; one-part commercial composition; Spanish Colonial ornamentation; storefronts: arched transoms with cast ornament including medallions with winged Mercury in spandrels; alterations: storefronts altered below transoms.			
714-716	O'Farrell Street	320/7	Contributor
Apartment building with 9 2- and 3-room units; 1923; owner Charles Vignie; architects Baumann and Jose; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor, scored walls, cornice molding; storefronts: angled glass display windows; alterations: security gate, aluminum windows.			

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720	O'Farrell Street	320/8	Contributor
Stores; 1930; owner and builder John Seale; 1 story; reinforced concrete structure; stucco facade, cornice, transom windows; one-part commercial composition; Renaissance/Baroque ornamentation; alterations: steel roll-up doors.			
725	O'Farrell Street	321/38	Contributor
Loma Court Apartments (1924-1937); apartment building with 31 2- and 3-room units; 1923; owner Percy D. Tyler, builder; architect Woodward Wethered; 4B stories; reinforced concrete structure; stucco facade, 3-story enframed bays, shafts culminating in pinnacles; 2-part vertical composition; Gothic ornamentation; vestibule: pointed arch entry in decorative frame, marble floor and wainscot, cornice molding, decorative iron in doorway; alterations: security gate; similar to 765 O'Farrell.			
730	O'Farrell Street	320/9	Contributor
Apartment building with 23 2- and 3-room units; 1922; builder and owner D. J. Clancy; 4B stories; brick structure; Flemish bond brick facade, 3-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble steps and floor, cornice molding, wood doorway with order; alterations: security gate.			
735	O'Farrell Street	321/37	Contributor
Carlway Apartments; apartment building with 24 2-room units; 1923; owner Carl F. Ernest, plumber; builder Carl F. Ernest; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, galvanized iron cornice, scored stucco facade; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with sconces, marble steps and floor, cornice molding, hanging lamp, arched wood doorway; signs: bronze plaque with "Carlway Apts" next to entry; alterations: security gate.			
740	O'Farrell Street	320/10	Contributor
O'Farrell Garage; 1922; owner Tom Lavell; engineer James H. Hjul; 2B stories; reinforced concrete structure; scored stucco wall, rope moldings, cove cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; signs: blade sign with neon removed; alterations: steel roll-up doors, windows covered.			
741-745	O'Farrell Street	321/36	Contributor
Store; owner unknown; architect unknown; 1948; 1 story; reinforced concrete structure; vitrolite fascia, pointed glass storefront; enframed wall composition; Modern ornamentation; sign: blade sign with arrow, neon removed; alterations: security grilles.			

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750	O'Farrell Street	320/11	Contributor
Christobal Apartments; apartment building with 47 2- and 3-room units; 1913; owner Franklin Realty Company 1913; architect August Nordin; 4B stories; brick structure; giant bracketed iron balcony, galvanized iron cornice, masks in upper level piers, fretwork band across base; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor and wainscoting; lobby: marble steps and wainscoting, art nouveau heads with cornucopias; signs: "Cristobal Apartments" flank entry; alterations: security gate.			
755	O'Farrell Street	321/34	Contributor
Grand Court Apartments; apartment building with 33 2- and 3-room units; 1922; owner and builder J. Steur; 5B stories; reinforced concrete structure; stucco facade, pierced parapet, 4-story enframed bays, decorative cartouches, 2-part vertical composition; Spanish Colonial ornamentation; vestibule: bear brackets holding cartouches support arched lintel over entry, marble floor, marble and tile trim, doorway with decorative iron; lobby: metal and glass ceiling fixture; storefront: form of original storefront intact; alterations: security gate, many aluminum windows probably after 1970s.			
765	O'Farrell Street	321/32	Contributor
Rockwell Apartments; apartment building with 31 2-room units; 1924; owner and builder E.V. Lacey; 4B stories; reinforced concrete structure; stucco facade; 3-story bay windows, shafts culminating in pinnacles; 2-part vertical composition; Gothic ornamentation; vestibule: pointed arch entry, marble steps and floor, doorway with pointed arches; alterations: security gate and grilles; similar to 725 O'Farrell.			
770	O'Farrell Street	320/12	Contributor
Edgeworth Hotel; rooming house with 40 rooms and 20 baths; 1914; owner Ellen E. Herrin; architect W. J. Cuthbertson; 3B stories; brick structure; 2-story galvanized iron bay windows with red tile roofs, red brick facade with beige brick and green tile trim, giant brick piers, stepped and gabled parapet; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: entry in one of two ground level brick arches, marble and tile floor, fanlight over doorway; alterations: security gates and grilles, aluminum windows.			
771-775	O'Farrell Street	321/31	Contributor
Apartment building with 7 3-room units; 1923; owner Pierre Bordegaray laundry; engineers John G. Little and Company; 3B stories; reinforced concrete structure; stucco facade, scored stucco walls, corner colonettes, decorative sash, paneled frieze, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with cartouche and swags above, arched doorway with fanlight; lobby: stair landing only; alterations: security gate, storefront.			

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777-785	O'Farrell Street	321/30	Contributor
Apartment building with 32 2-room units; 1926; owner E. V. Lacey; architect J.C. Hladik; 7B stories; reinforced concrete structure; stucco facade, 5-story bay windows, steel sash, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor, arched entry and door frame, sconces and hanging lamp; storefronts: polychrome tile bulkheads, tile vestibules, angled glass display windows, arched transoms; alterations: security gate and grilles.			
791-793	O'Farrell Street	321/28	Contributor
Hotel Mira Valle (1911-1922), Mira Valle Apartments (1923); store and rooming house converted to apartment with 14 rooms and 8 baths; 1907; owner Peter Klein, jeweler; architect Philip Schwerdt; 3B stories; brick structure; pilaster order base, quoins, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble and tile floor, wood paneling; alterations: security gate, storefront. Sally Stanford, famous madam, lived here in 1931. (Gentry 1964:267)			
800-806	O'Farrell Street	320/14	Contributor
La Rell Apartments (1918), Lormer Rooms (1953); Wieland Hotel (1964), Hotel Kinmon South (1982), Ambika Hotel (2007); store and apartment building converted to rooming house with 26 rooms and 10 baths; 1914; owner John Weobcke; architects Salfield and Kohlberg; 2B stories; brick structure; 2-tone brick facade, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: marble and tile floor; alterations: aluminum windows, storefronts, entry and vestibule, brick sandblasted.			
801-815	O'Farrell Street	717/1	Contributor
Burnett Apartments; store and apartment building with 44 2-room units; 1913; owner G.G. Burnett Estate Company (Dr. George G. Burnett, Nevada politician, drug store, capitalist); architect C.H. Skidmore; 6B stories; reinforced brick structure; 5-story galvanized iron bay windows and cornice, multi-toned brick facade; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron and glass marquee, columns, marble floor, cornice molding; lobby: pilaster order; terra cotta cartouches with "Burnett Apartments" flank entry; alterations: security gate, storefronts, transoms and sidelights at doorway replaced.			
820	O'Farrell Street	716/3	Contributor
Adelphian Apartments (1923-1929), Jordan Apartments (1982); apartment building with 54 2-room units; 1915; owners Hermione Ludemann and Marie Schumacher (wife of Ferdinand Schumacher importer and exporter cheese, fish, and provisions); designer William Wilde; 4B stories; reinforced concrete structure; stucco facade, 3-story galvanized iron bay windows and cornice, rusticated base, 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: iron and glass marquee, iron sconces, polychrome tile floor, marble wainscoting, cornice molding, circular light fixture; signs: brass plaque next to entry "Jordan Apartments 820"; alterations: security gate, elevator installed in vestibule; building is on site of pre-1906 Schumacher house.			

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825	O'Farrell Street	717/2A	Non-Contributor
2-story addition to Hotel Iroquois at 835 O'Farrell; built after 1984.			
835	O'Farrell Street	717/2B	Contributor
Hotel Iroquois; mid-priced hotel with 80 rooms and 70 baths; 1913; owner Dr. C.F. Buckley, architect Moses J. Lyon; 5B stories; brick structure; scored stucco facade, 3-story galvanized iron bay windows and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: arched entry with cartouche; signs: metal plaque next to entry: "Hotel Iroquois"; alterations: aluminum windows, vestibule and lobby remodeled.			
845	O'Farrell Street	717/17	Contributor
Barbett Apartments; apartment building with 23 2-room units; 1924; owner O.E. Carlson; architect unknown; 4B stories; reinforced concrete structure; stucco facade, 3-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble floor and walls, cornice molding, oak doorway; alterations: security gate and grilles, front door sidelights and transom replaced with glass block and ribbed glass.			
851	O'Farrell Street	717/16	Contributor
Blanco's Hotel and Restaurant, Taft Hotel; mid-priced hotel with 46 suites each with bath converted to apartments with 27 2-room units; 1908; owner Charles Hughes; architect Righetti and Kuhl; 4B stories; reinforced concrete structure; painted brick facade, 3-story galvanized iron bay windows and cornice, arches in basement and first floor, rusticated base and quoins in brickwork; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: security gate, remodeled vestibule.			
859	O'Farrell Street	717/15	Contributor
Blanco's Café 1906-1923, Music Box (1939-1946), Blanco's (1950), Charles restaurant (1968), Great American Music Hall (1974-2007); 1906; owners Christopher A. Buckley, "the Blind boss" (1906); architect A. W. Edelman; 2 stories; brick structure; ground level aedicules, upper level pilasters, pedimented windows, bracketed cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; decorated interior space; alterations: entry and vestibule remodeled.			
31	Shannon	317/24	Non-Contributor
Parking lot.			
34	Shannon	317/26	Non-Contributor
Vacant.			

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101-121	Taylor Street	339/3	Contributor
Hotel Hyland 1907, Hotel Young (1908), Hotel Empire (1911), Chapin Hotel (1920), Hotel Raford (1923), Tyland Hotel, Hotel Warfield (1982); stores and rooming house with 115 rooms and 50 baths; 1907; owners Woodward Investment Company; architect A.M. Edelman; 4B stories; brick structure; stucco facade, moldings, cartouches, bosses, beltcourses; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: ground level, storefronts, vestibule, aluminum windows, cornice removed. Site of 1966 Compton Riot at Compton's Cafeteria, first documented U.S. riot by gay and transgender men and women against police.			
108-120	Taylor Street	340/12	Contributor
St. Ann Hotel, Hotel Lennox, Bard Hotel, Hotel Winfield; stores and rooming house with 73 rooms and 37 baths; 1907; owners Aaron and Henry M. Englander, drayage and warehouse; architect Ross and Burgren; 4B stories; brick structure; beltcourses, cornice, flat arches with lintels; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: Ionic order frames entry; storefronts: arched transoms intact; alterations: storefronts, security gate, vestibule. Well-known old Tenderloin bar 21 Club here at 98 Turk Street.			
124	Taylor Street	340/13	Non-Contributor
Parking lot.			
131-153	Taylor Street	339/2, 18	Non-Contributor
Curran House; stores and apartment building; built after 1982; 8 stories.			
136-142	Taylor Street	340/14	Contributor
P. Dunphy Building; stores and offices; 1908; owner P. Dunphy; architect E.A. Bozio; 4B stories; brick structure; decorative window frames including third level arches, bracketed cornice and pediment; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: tile floor, signs painted on north wall: ". . . Railways Telegraph Schools"; alterations: ground floor, storefronts, aluminum windows, vestibule.			
144-164	Taylor Street	340/15	Contributor
Beverly Hotel, Modern Hotel; stores and rooming house with 37 rooms and 25 baths; 1910; owner Isaac Strassburger, broker; engineer A. Knelling; 2B stories; reinforced concrete structure; stucco facade, scored wall, cornice, 2-part commercial composition; Renaissance/Baroque ornamentation; neon blade sign: "Original Joes. Fine Italian Food", neon "Original Joes" along marquee, neon blade sign: "Cool Discount"; alterations: storefronts, vestibule.			
210-238	Taylor Street	331/10, 11	Non-Contributor
Parking lot.			

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225	Taylor Street	332/2	Contributor
Michigan Apartments, Edellis Apartments; apartment building with 24 2-room units; 1911; owner unknown; architect Charles C. Frye; 3B stories; reinforced concrete structure; stucco facade, 2-story bay windows with decorative panels, cornice, ground level pedimented pilaster orders; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: marble and terrazzo floor, colored glass sidelights and transom; alterations: security gate and grilles.			
240-248	Taylor Street	331/12	Contributor
El Don Apartments (1937); stores and apartment building with 22 2-room units; 1922; owner Delmar S. Clinton; architect A. H. Knoll; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows with arched windows between galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: bracketed cornice with cartouche and entry, marble steps, cornice molding, cut glass in door; alterations: security gate, storefront.			
250	Taylor Street	331/13	Contributor
Euclid Apartments; apartment building with 47 1- and 2-room units; 1922; owner W. F. Perkins; architect Leo J. Devlin; 6B stories; reinforced concrete structure; stucco facade, 5-story bay windows, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: cornice molding, arched doorway with decorative iron; alterations: ground floor, storefronts, aluminum windows.			
301	Taylor Street	324/26	Contributor
Glide Memorial Methodist Church; 1930; architect James W. Plachek; 2B stories; reinforced concrete with stucco walls, terra cotta trim, decorative iron gates; arcaded base with balcony and aedicules above, machicolated cornice, corner tower surmounted by cupola with giant order and arches; Italian Renaissance; vestibule: tile floor, painted beamed ceiling, chandeliers; neon cross revolving on top of tower; cornerstone: "Glide Memorial Evangelistic Center 1930"; alterations: aluminum and glass infill in ground level arcade after 1970s.			
333	Taylor Street	324/25	Non-Contributor
Parking lot.			
339-347	Taylor Street	324/2	Contributor
Tilden Hotel (1927), Hotel Mark Twain (1937); mid-priced hotel with 125 rooms and 115 baths; 1926; owner Baron S. Tilden; architect John C. Hladik; 8B stories; steel frame and reinforced concrete structure; arches in upper floor, cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: ground floor, aluminum windows, vestibule, lobby, painted brick. Billie Holiday arrested here in 1949.			

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403-405	Taylor Street	317/3	Contributor
Hotel Californian, Serrano Hotel (2007); mid-priced hotel with 250 rooms with baths; 1923; owners Matthew A. Little 1923, Glide Foundation 1935; architect Edward E. Young; four-floor addition 1929 by Alfred Henry Jacobs; 16B stories; reinforced concrete structure; decorative panels, beltcourses, balconies, parapet, 3-part vertical composition with extension; Renaissance/Baroque ornamentation with Spanish Colonial revival extension; lobby: lounge with column order, beamed ceiling; alterations: ground level and mezzanine, vestibule, storefronts.			
415	Taylor Street	317/2	Contributor
Dow and Green Garage, Barnett Garage/Bohemian Garage (1923); 1912; owner Judson Wheeler Company; engineer William Helbing Company; 2B stories; reinforced concrete structure; stucco facade, parapet with central pediment flanked by tiled coping, volutes in vehicle entry bay; Renaissance/Baroque ornamentation; alterations: storefronts.			
501-525	Taylor Street	305/6	Contributor
Rosenberg Apartments (1923), Lady Shirley Apartments (1924), Geary-Taylor Hotel Apartments (1982); stores and apartment hotel with 79 2-room units; 1919; owner Isadore Rosenberg 1919; architect Joseph Cahen; 6B stories; steel frame structure with brick walls; five-story galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: recessed entry behind octagonal order supporting balcony, marble floor, wood, glass, and iron doorway; lobby: square order, coffered ceiling, iron stair railing; signs: plaque next to entry for Isadora Duncan, born on this site 1878; alterations: storefront remodeled.			
533-535	Taylor Street	305/3	Contributor
Apartment building with 49 1- and 2-room units; 1923; owner R. J. O'Brien and T.F. Kiernan; architect Albert W. Burgren; 6B stories; reinforced concrete structure; stucco facade, 5-story galvanized iron bay windows and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule: orange terra cotta entry arch; lobby: paneled walls; alterations: storefront remodeled, doorway.			
2-16	Turk Street	340/4	Contributor
Glenn Hotel, State Hotel, Oxford Hotel, Hotel Metropolis (2007); mid-priced hotel with 122-rooms and 115 baths – one bath per room or suite; 1911; owners St. Francis Realty Company 1911, Elizabeth House 1923; architect William H. Weeks; 9B stories; steel frame with brick-clad concrete walls; rams heads, galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: desk and lounge with stenciled, bracketed beamed ceiling and decorative iron staircase, walls refinished; alterations: ground floor remodeled.			
22-30	Turk Street	340/5,6	Non-Contributor
Parking lot.			

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34-48	Turk Street	340/7	Contributor
Hotel Dale 1910, Dalt Hotel (1984-2007); mid-priced hotel with 193 rooms and 78 baths; 1910; owner H. Dale 1910; architect Charles W. Dickey; 7B stories; brick structure with decorative brick facade; galvanized iron cornice, decorative iron fire escape, decorative brick bands, voussoirs, and keystones; 3-part vertical composition; Renaissance/Baroque ornamentation; desk lobby with cove cornices and column capitals; base and entry altered; long-time home of McDonald's Books.			
50	Turk Street	340/8	Contributor
Hotel Brayton, Winston Arms (2007); mid-priced hotel with 42 2-room and bath suites; 1913; Zellerbach & Levison (individuals associated with Zellerbach Paper Company); architect Absalom J. Barnett; 7B stories; brick structure; galvanized iron cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: not accessible; alterations: aluminum windows, building vacant and boarded up, string course stripped of details.			
62-64	Turk Street	340/9	Contributor
Hotel Schwartz 1911, later Hotel Tynan, Armanda Hotel (1983-2007); rooming house with 123 rooms and 38 baths, dining room; 1911; owner Jacob Schwartz 1911, owner of North German Hotel; architects George Streshly and Company; 6B stories; reinforced concrete structure; brick facade with imitation stone and cast cement on second level, galvanized iron trim including angled bay windows culminating in bracketed segmental arches and cornice, blue glazed tile base; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: ceiling beam and moldings intact; alterations: aluminum windows, half ground floor remodeled.			
66-74	Turk Street	340/10	Contributor
Hotel Taylor, Hotel Thames, Dahlia Hotel (1983-2007); rooming house with 70 rooms and 18 baths; 1907; owner Margaret McCormick 1907; architect Norman R. Coulter; 4B stories; brick structure; buff brick with darker brick trim, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: decorative arched entry with terrazzo floor; lobby: stair landing with wood paneling and cornice molding; blade sign; alterations: one aluminum window, storefronts remodeled.			
76-80	Turk Street	340/11	Contributor
Gaiety Theater, San Francisco Dollhouse (2007); stores and loft converted to theater; 1922; owner H.B. Allen 1922; architect Earl B. Bertz; 2 stories; reinforced concrete with stucco facade and cast ornament; pilasters and pointed arches in second level; 2-part commercial block composition; Gothic ornamentation; horizontal blade sign; alterations: storefronts remodeled, decorative griffins and parapet removed after 1990s.			

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101-105	Turk Street	343/1	Contributor
The Grand Hotel; stores and mid-priced hotel with 123 baths and 156 rooms;1906; owner A.W. Wilson, Sausalito; C. A. Meussdorffer architect; brick structure; quoins, second level pediments, upper level balconies, cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; alterations: vestibule, storefronts, aluminum windows, balcony railings.			
116-120	Turk Street	339/4	Contributor
The Elite lodgings, Hotel Holly, Porter Hotel, Youth Hostel Centrale (1910); rooming house with 26 rooms and 6 baths; 1910; owner Mary A. Deming 1909; architect E.A. Hermann; 3B stories; brick structure with glazed brick facade; terra cotta wreath over entry and galvanized iron trim and cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule: mosaic floor with "116"; lobby: stair landing with cornice molding; alterations: storefront.			
124-126	Turk Street	339/5	Non-Contributor
Hotel Portola, Marathon Hotel, Lowell Hotel, Argue Hotel, Camelot Hotel (1907); rooming house with 57 rooms and 32 baths; 1907; architect Albert Farr; 6B stories; faded painted sign on upper west wall for "... Hotel Portola ... Rooms ..."; alterations: windows replaced with aluminum and all ornament and finishes except decorative iron fire escape on facade altered since 1983.			
130-134	Turk Street	339/6	Contributor
Store and restaurant, converted to lodging house by 1981 with 82-rooms (possibly cribs) and 5 baths; 1923; owner Emma Dixon 1923; architect unknown; 3B stories; reinforced concrete with stucco facade; facade scored like stone masonry, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; alterations: belt course over ground level removed, windows boarded up, storefront.			
133-145	Turk Street	343/18	Contributor
Store and loft; 1922; owner Mortimer A. Samuel; architect August G. Headman; 2B stories and mezzanine; reinforced concrete structure; stucco facade, asymmetrical organization with entry bay defined by rusticated arch below pedimented window, balcony, shield and swags, also keystones and cornice; 2-part commercial composition; Renaissance/ Baroque ornamentation; vestibule: vaulted space, moldings, fanlight; lobby not visible; storefronts: curving Moderne bar entry; blade sign painted over; alterations: security gate, partial remodeling of storefront.			
136-140	Turk Street	339/7	Contributor
The Earle Lodgings, Boston Hotel (1907); lodging house with 41 rooms and 2 baths; 1907; owner Mrs. Alicia McCone 1907; architect Charles M. Rousseau; 3B stories; brick structure with stucco facade; blue and gold tile storefront, galvanized iron cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; tile vestibule; lobby: stair landing with remodeled finishes; alterations: "Blue and Gold" letters removed from storefront; former tenant: Blue and Gold Bar (1983), now San Francisco Rescue Mission (2007).			

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149-155	Turk Street	343/17A	Contributor
Kingbrae Apartments; 52 2-room apartments; 1925; owner Mathew V. Brady 1925; architect D.C. Coleman; reinforced concrete structure with stucco facade; 3-part vertical composition; Spanish Colonial Revival ornamentation; vestibule: vaulted space with marble floor, panels, moldings, iron lamps; decorative lobby with paneled walls; alterations: some aluminum windows, security gate.			
150	Turk Street	339/8	Contributor
Star Garage; 1921; owner Harry R. Bogart 1921; architect Joseph L. Stewart; 2B stories; reinforced concrete structure; stucco facade with galvanized iron column order, swags at ground level, and huge elliptical fanlight; composition: enframed window wall; Renaissance/Baroque ornamentation; alterations: none.			
161-165	Turk Street	343/17	Contributor
El Crest Apartments; 21 2- and 3-room apartments; 1923; owner F.W. Hess 1923; designer James H. Hjul engineer; 6B stories; reinforced concrete structure; stucco facade; 2-part vertical composition; Spanish Gothic ornamentation; vestibule: tile floor, paneled walls, cornice moldings; storefront: largely intact including vestibule with tile floor; alterations: aluminum windows, door; former tenant: store at 161 contained the world famous collection of Bill Melander's The Record Exchange.			
162-166	Turk Street	339/9	Non-Contributor
El Rosa Hotel, Helen Hotel (1985-2007); 1906; rooming house with 30 rooms and 3 baths; owner O.F. von Rhein 1906; architect: C.A. Meusdorffer 1906; 3B stories: brick structure; lobby: stair landing with blue and gold tile floor and simple moldings; painted signs on west side wall include "El Rosa Hotel ... Transient Rooms"; alterations: facade stripped after 1960s.			
168	Turk Street	339/10	Non-Contributor
Parking lot.			
170-174	Turk Street	339/11	Contributor
Cameron Apartments, United Apartments; 18 unit apartment building with 2-rooms in each unit; 1922; owner A.F. Niedt (Reno) 1922; architect Willis Lowe; 5B stories; reinforced concrete with stucco facade; galvanized iron bay windows and cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule: cornice molding and glass door; marquee over entry; alterations: storefront partly remodeled.			
175-177	Turk Street	343/16	Contributor
Bell Garage; parking garage; 1925; owner Margaret E. Bell 1925; architect E.H. Denke; 6B stories; reinforced concrete structure with stucco facade; ground floor arches and pilaster order, shaft articulated by piers with recessed spandrels, steel windows, paneled parapet, flagpole; 2-part vertical composition; Renaissance/Baroque ornamentation; neon blade sign: "Parking"; alterations: security gates.			

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180-194	Turk Street	339/11A	Contributor
Hotel Governor, Antonia Manor (1983-2007); mid-priced hotel with 145 rooms and 134 baths; 1925; owner: Catherine S. Blair 1925; architect Creston H. Jensen; 10B stories; reinforced concrete structure with stucco facade; galvanized iron cornice, corner marquee from 1930s and entry marquee from 1950s; 3-part vertical composition; mix of Gothic and Renaissance/Baroque ornamentation; lobby: decorative columns and beamed ceiling; alterations: double-hung aluminum sash.			
218 -220	Turk Street	338/5	Contributor
Apartment building with 8 rooms and 4 baths; 1921; owner Chas W. Dixon 1921; contractor Monson Brothers; 3B stories; reinforced concrete with stucco facade; galvanized iron lintels and cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with mosaic flooring; lobby: stair landing; alterations: storefronts replaced by aluminum and glass, aluminum sash.			
230-250	Turk Street	338/24	Non-Contributor
Building under construction 2007.			
256-266	Turk Street	338/9	Contributor
Granada Garage; 1920; James J. Walker Co. 1920; contractor Monson Brothers; 2 stories; reinforced concrete with stucco facade; giant order with semicircular parapet; temple front composition; Renaissance/Baroque ornamentation; alterations: none.			
270-272	Turk Street	338/10	Contributor
El Cerrito Apartment Hotel; apartment with 87 1- and 2-room units; 1927; owner Vincent and Lucia Fassio (Mission Concrete Co.) 1927; architect Clausen and Amandes; 10B stories; steel frame and reinforced concrete with stucco facade; rusticated base, belt courses, decorative panels, cornice; 2-part vertical composition; Spanish Colonial ornamentation; vestibule with marble paving, arches, cornice molding; lobby with marble floor, arch order with twisted columns, coffered ceiling; alterations: security gate, glass block in ground level windows, aluminum sash.			
275	Turk Street	344/7	Contributor
King Edward Apartments; 65 2-room apartments; 1909; owner John Brickell Co. 1909; architect J.R. Miller; 5B stories; brick structure; rusticated base, 4-story galvanized iron bay windows, and galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; lobby: wide corridor with cornice molding; alterations: security gate and aluminum sash.			
280-290	Turk Street	338/12	Non-Contributor
Film exchange; 1921; owner: Louis R. Lurie 1921; architect Albert Schroepfer 1921; 2 stories; reinforced concrete structure; alterations: original facade remodeled with smooth surface, painted with "Mural for Hospitality House" designed by staff 1994-1995.			

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281-299	Turk Street	344/6B	Contributor
Padre Apartments; 49 unit apartment building, mostly 2-room units; 1923; owner D.J. Clancy; architect Baumann and Jose; 6B stories; reinforced concrete structure with stucco facade; arched entry with paired pilaster order, belt courses, and galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; entry: vault with marble floor and decorative iron doorway; lobby: decorated space with coffered ceiling; alterations: storefronts replaced by aluminum sash.			
292-298	Turk Street	338/13	Contributor
Film exchange; 1922; owner: Louis R. Lurie 1922; architect Albert Schroepfer; 2B stories; reinforced concrete with stucco facade; Corinthian pilaster order, ground level arcade above, eaves with exposed rafters; 2-part commercial composition; Renaissance ornamentation; vestibule: terrazzo paving; lobby: unknown; neon blade sign at corner; alterations: vestibule, storefronts.			
308-316	Turk Street	337/7	Contributor
Film exchange; 1922; owners Dr. F. J.S. Conlan 1922, Fox Film Company 1928; architect Joseph L. Stewart 1922; stucco facade; 2B stories; reinforced concrete structure; end pavilions with arches below, colonette orders above, stucco facade; 2-part commercial composition; Spanish Colonial Revival ornamentation; lobby not visible; alterations: aluminum windows, entry changed since 1970s, storefronts, vestibule.			
309-315	Turk Street	345/16	Contributor
Beverly Apartments, Ideal Apartments, Y.M.C.A. annex, Curry Senior Center (2007); store and apartments with 14 2-room units; 1920; owner Mrs. George A. Metcalfe 1920; architect Perseo Righetti; 3B stories; reinforced concrete with stucco facade; Art Nouveau entrance arches and concrete cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule enclosed with tile floor, cornice molding; lobby: stair landing with jig sawn balusters; alterations: 2 upper windows filled in, some aluminum sash, replacement door, storefronts remodeled signs: "Curry" on stainless steel and glass marquee.			
318-320	Turk Street	337/7A	Contributor
St. Julienna Apartments; 48 2-room apartments; 1924; owner, builder and contractor Abraham Penziner; 6B stories; reinforced concrete with stucco facade; galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule with marble floor and cornice moldings; lobby with tile floor and cornice moldings; alterations: security gate and some aluminum sash, storefronts remodeled.			
333	Turk Street	345/15	Contributor
Pathe Exchange 1923; film exchange; 1921; owner Louis R. Lurie 1921; architect Albert Schroepfer; 2 stories; reinforced concrete with stucco facade; arcaded base, upper spandrels with rooster medallions, eaves with exposed rafters; 2-part commercial composition; Renaissance ornamentation; alterations: aluminum door sash, lobby remodeled.			

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350	Turk Street	337/20	Non-Contributor
Central Towers Apartments; 1964; apartment building with 184 units; 15 stories; reinforced concrete.			
351-359	Turk Street	345/13	Contributor
Y.M.C.A. Hotel 1928, Oasis Apartments (2007); mid-priced hotel with 386 rooms and 37 baths converted to apartments; 1928; architect Frederick H. Meyer; 14B stories; steel frame structure with brick walls; 2-color brick with terra cotta decoration at base and cornice; 2-part vertical composition; Byzantine ornamentation; vaulted vestibule space with richly decorated surfaces and a cast stone lunette with figures; desk and lounge lobby with terrazzo floor, stenciled ceiling and beams; alterations: new door; west portion of lot always vacant.			
360-370	Turk Street	337/9	Contributor
Storage building; 1922; owner Miller Moving and Storage Company 1922, architect Martin A. Sheldon; 6B stories; reinforced concrete with stucco facade; ground floor order with rusticated second level, belt courses; 3-part vertical composition; Renaissance/Baroque ornamentation; lobby: tile floor and marble wainscoting remain; alterations: cornice removed probably 1980s, storefronts with aluminum sash.			
369-371	Turk Street	345/12B	Contributor
Chaumont Apartments; apartment building with 25 2- and 3-room units; 1927; owner G. Martin; architect Benjamin Schreyer; contractor Isadore M. Somer; 7B stories; reinforced concrete structure; brick and stucco facade, galvanized iron bay windows, terra cotta trim and ground level; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule with terrazzo floor, decorative wood and iron doorway; lobby with minimal arches, stair with iron railing; storefronts mostly intact; alterations: one third windows with aluminum sash.			
381	Turk Street	345/12C	Contributor
Kipling Apartments; 32 apartments each with 2-rooms and bath; 1915; owner Goewy Estate; architects O'Brien Brothers; 3B stories; brick structure; marquee, ground level arches, galvanized iron 2-story bay windows and cornice, flagpole; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with tile and marble floor, marble wainscoting, wood and cut glass entry; lobby with pilasters and mirrors; alterations: security gate.			
399	Turk Street	345/12A	Non-Contributor
Parking lot.			
400	Turk Street	336/3	Non-Contributor
Construction in progress 2007.			

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416-422	Turk Street	336/4	Contributor
Glenwood Apartments; 24 apartments with 2-, 3-, and 4-room units above stores; 1907; owner A.W. Wilson 1907; architect C. A. Meussdorffer; 5B stories; brick structure; painted brick facade with belt courses, galvanized iron cornice; 2-part vertical composition; Renaissance/Baroque ornamentation; vestibule with arched entry, tile floor, paneled walls and ceiling; lobby not visible; storefronts little altered; sign: "The Glenwood Apartments" painted on west side, alterations: none..			
421-425	Turk Street	346/17	Non-Contributor
8-story apartment building; ca. 2000.			
430-440	Turk Street	336/5	Non-Contributor
Sala Burton Manor; owner San Francisco Housing Authority; 9 stories; built ca. 2000.			
431-437	Turk Street	346/16	Contributor
Lofts and store, converted to clinic; 1907; owner Mrs. C. Clark 1906; architect Meyer & O'Brien; 2 stories; brick structure with stucco facade; belt course, segmented arch windows, cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; alterations: storefront remodeled.			
445-459	Turk Street	346/15	Contributor
Vincent Hotel, Hotel Warren (2007); rooming house with 109 rooms, 11 baths; 1907; owner F.A. Meyer and M. H. Dignan 1907; architect M.J. Lyon; 3B stories; brick structure; painted brick and galvanized iron belt courses and cornice; 2-part commercial composition; Renaissance/Baroque ornamentation; vestibule with tile floor; desk lobby; storefront partly intact including transoms and tile base; signs: marquee with Moderne overlay and neon blade sign for "Hotel"; alterations: security gate and aluminum windows.			
463-471	Turk Street	346/13	Contributor
Hotel Senate, Crescent Manor (2007); 1913; mid-priced hotel with 96 rooms and 95 baths; 1907; owner Hansen and Johnson; architect Charles J. Rousseau; engineer Pierre Zucco Company; 7B stories; steel frame and reinforced concrete structure with stucco facade; rusticated base, galvanized iron belt courses and cornice; 3-part vertical composition; Renaissance/Baroque ornamentation; vestibule with tile floor and marble bulkheads; lobby: desk and lounge with marble wainscoting, arch order, murals of athletes, cornice moldings; storefronts intact; alterations: none.			
468-476	Turk Street	336/6	Non-Contributor
Coalition on Homelessness (2007); machine shop (1921), converted with additions to stores and loft 1931; owners L.D. Stoff 1921, Bell Brothers 1931; architect W.D. Peugh 1931; brick structure; steel windows; 2-part commercial composition; lobby stair landing; alterations: facade given smooth stucco surface after 1960s, metal beltcourses and cornice added, lobby finishes remodeled.			

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475-477	Turk Street	346/11, ptn	Contributor
Apartment building; 1925; owner E.W. Kaufman; builder G. Trevia and G.B. Pasqualetti; 3 stories; reinforced concrete with stucco facade; belt course, galvanized iron bay windows and cornice, 2 decorated facades; 2-part commercial composition; Renaissance/Baroque ornamentation; lobby not visible; storefront: tile floor in vestibule, partly remodeled; alterations: security gate.			

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SUMMARY

The Uptown Tenderloin is significant under Criterion A in the area of Social History for its association with the development of hotel and apartment life in San Francisco during a critical period of change. As a distinctive residential area it is also associated with commercial activity, entertainment, and vice. In addition it is significant under Criterion C in the area of Architecture for its distinctive mix of building types that served a new urban population of office and retail workers. Predominantly hotels and apartments, the district also includes non-residential building types associated with life in the neighborhood. The district is significant at the local level for the period 1906-1957.

THE NAME AND LOCATION OF THE DISTRICT

The area described in this nomination as the Uptown Tenderloin district has never been clearly named and its boundaries have never been clearly defined.

Depending on the various ways that the area has been characterized, its boundaries have been different. Over time, the area grew, moved to the west a few blocks, and later shrank at its east end. Its earliest incarnation as St. Anne’s Valley was largely east of what is called the Tenderloin today. During the years from the 1870s to 1906 when it was primarily a neighborhood of wood houses and flats stretching west to Van Ness Avenue, the area had no widely accepted name. It was referred to in relative terms: from the western part of the city it was a downtown residential area; from the Ferry Building it was uptown.

When the term “tenderloin” was first used in San Francisco, it was not the name of a specific district and the word was not capitalized; rather it characterized various districts: The Barbary Coast or downtown tenderloin, various scattered street corners, and the future historic district, called the uptown tenderloin. The term tenderloin was coined in New York and spread across the country; for example, there were tenderloins in Chicago (*San Francisco Call* 1910c) and Los Angeles (*San Francisco Call* 1909a). According to *The Encyclopedia of New York*, the Tenderloin was “A nightclub district in Manhattan during the 1880s ... The name refers to extortion payments made to the police by legitimate and illegitimate businesses in the area ... the district contained the greatest concentration of saloons, brothels, gambling parlors, dance halls, and ‘clip joints’ in the city. More Specifically, *Webster’s Third New International Dictionary* said that a tenderloin was “so called from its making possible a luxurious diet for a corrupt policeman.” (Gove 1963:2355). The earliest use recorded by the *Oxford English Dictionary*

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was in March 1887 (Simpson and Weiner 1989: vol. 17, p. 771); the earliest use in the *New York Times* was 15 October 1889. (*New York Times* 1889).

The earliest application of “tenderloin” to San Francisco is not known. In a story on “Scandal in San Francisco”, the *New York Times* referred to “the local tenderloin” on 21 April 1898. (*New York Times* 1898) This is consistent with the findings of more recent historians who have described the Tenderloin by that name in the 1890s. (Gentry 1964:188-189, passim; Wonderling 2001:17; Field 2007) According to Lawrence Wonderling, author of *The San Francisco Tenderloin*, “The Tenderloin was etched into the San Francisco infrastructure long before San Francisco recognized the word.” (Wonderling 2001: ix).

The imprecision of the boundaries and location of the Tenderloin are part of its nature. According to Wonderling, “for over 100 years the Tenderloin has waxed and waned within the ... area of Geary, Van Ness, Market, and Mason Street outer perimeters. Its epicenter is somewhere around Leavenworth and Eddy Streets”; Funk & Wagnalls dictionary described “tenderloin” as a district of New York and other cities “with ill-defined boundaries.” (Funk 1963:2482). “It’s neither an official district with well-defined boundaries nor a well-defined name on a San Francisco map”; “no one was willing to acknowledge the Tenderloin as a clearly delineated part of San Francisco. No wonder everything about the Tenderloin, including its name, has been so elusive and debatable. How can an area be clearly boundarized when it is defined by a cloudy reputation and shady activities?”; the Tenderloin is north of Market Street, he says, but “otherwise ... specific Tenderloin borders don’t matter.” (Wonderling 2001:iii, 2, 13-14)

After the earthquake and fire, the newspaper referred to “the new tenderloin” (*San Francisco Call* 1906 and 1907d) and “the uptown tenderloin”. (*San Francisco Call* 1907c and 1907a). However, it was not always clear which tenderloin was being referred to: one article about “raids on questionable resorts in the tenderloin” mentioned nine establishments, only two of which were within the area Wonderling described as the outer limits of the Tenderloin; two more were near the north waterfront and five were in the Western Addition. (*San Francisco Call* 1907e) As late as 1913, the *New York Times* referred to police efforts to “Clean Up the City’s Tenderloin,” meaning the Barbary Coast (*New York Times* 1913) rather than the Uptown Tenderloin.

Indeed, not only was “tenderloin” imprecise about geography, it was used as various parts of speech. As the name of a place, it was a common noun or a proper noun. But, it was also an abstract noun. For example, an article headlined “...Announcement of the Removal of

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Tenderloin...” referred to “the general movement to drive the tenderloin from the business district.” (*San Francisco Call* 1910a) In this case “tenderloin” does not refer to a place; rather it is a quality of activities.

Except for the newspapers, the earliest known published reference to the Tenderloin by that name was the 1940 W.P.A. guide which described the Uptown Tenderloin as the triangle of land south of Union Square extending west to Mason Street: “The hilarious uptown tenderloin which rivaled the Barbary Coast has receded to streets immediately west. This newer, downtown tenderloin is a district of subdued gaiety that awakens at night fall – a region of apartment houses and hotels, corner grocers and restaurants, small night clubs and bars, gambling lofts, bookmaker’s hideouts, and other fleshpots of the unparticular.” (Works Progress Administration 1940:176)

At the same time that the term tenderloin was applied to the area north of Market between Union Square and the City Hall or Civic Center, the area was referred to in other ways as well. According to Wonderling, “Early in its history, the Tenderloin was associated with such titles as ‘Uptown’, ‘Pan Pacific’, ‘Santa Ana Valley’, ‘Polk Gulch’, ‘the blighted district’, and on San Francisco police rosters as ‘Plot 176’”. (Wonderling 2001:15)

These various names fall into two contradictory aspects of the area’s history. On the one hand, it is best known as the Tenderloin, a center of both legal entertainment businesses including theaters, restaurants, bars, and clubs and illegal businesses for the accommodation of vice – prostitution, gambling, prohibition era drinking, and drugs. On the other hand, it was largely developed as a respectable residential area. Before the earthquake it was home to socially ambitious people like Harriet Lane Levy’s family. After the fire it was rebuilt for retail and office workers.

For the respectable property owners and real estate investors, the area was classified or loosely named, often as part of larger areas. Less than a year after the fire, *Out West* divided San Francisco into seven districts, one of which, “the downtown business district”, included all of the future Uptown Tenderloin area. (Emerson 1907:193) An article on the re-establishment of theaters in 1909 referred to the area east of Jones Street as downtown. (*San Francisco Call* 1909b). In 1910, newspaper articles referred to the area as the hotel district: referring to a structure at the corner of Ellis and Mason Streets, one headlined “New Building Added to Downtown Hotel District” (*The Bulletin*, 1910); and another referring to the area between Sutter and Market, Mason and Van Ness, claimed “New Hotel District Finest in the West”. (*San Francisco Call* 1910b). Another more recent source says “San Francisco first knew this

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neighborhood simply as ‘the apartment house district’’. (Sandweiss 1989:161) Recognizing problems in the area, the San Francisco Housing Association published a photograph with the caption, ‘‘The Problem – The New Tenement House District East of the Van Ness Avenue.’’ (San Francisco Housing Association 1911:42).

A survey of many tourist maps and guides to San Francisco from 1906 to the 1950s did not find the neighborhood labeled with a name on a single map. A few had generic labels for a larger area that included the Uptown Tenderloin, such as ‘‘Central and Down-Town Section of San Francisco’’ (California Observation Motor Company 1915) and ‘‘Downtown San Francisco.’’ (Rand McNally 1923) A 1939 map of ‘‘the Shopping District’’ extended west to Taylor. (Potter 1939:128).

Areas on every side have had names: Market Street; Civic Center; Shopping District, or Union Square area, or retail district; downtown; theater district; Nob Hill; Polk Gulch; Van Ness Avenue. But this district was between the others. It was never politely named or defined perhaps for contradictory reasons. On the one hand it was a complex area that was linked to well-defined districts on every side so that its eastern and northern boundaries in particular were impossible to pin down. On the other hand, the common name for the area – Tenderloin – did not appeal to the real estate or hotel industries or to middle class residents.

For the purposes of this nomination, the edges are defined for a variety of reasons. The eastern boundary jogs from Taylor down Ellis to Mason, stopping in most cases because of modern construction built since the period of significance. The biggest and most significant of these changes is in the block bound by Taylor, Mason, Ellis and O’Farrell, now occupied by the multiple towers and wings of the Hilton Hotel, begun in 1964. This was the heart of the Uptown Tenderloin until 1917. On Geary Street, the boundary stops at Taylor because beyond that point the street is associated with the theater and shopping districts as much as with the Uptown Tenderloin. The history of Geary Street east of Taylor, and of Powell Street and environs further east, is associated with the Uptown Tenderloin but also with other aspects of the city’s history. Because of new construction it is geographically isolated from the rest of the Uptown Tenderloin.

On the south, the boundaries are defined so that properties with Market Street frontage are excluded, including the Market Street Theater and Loft National Register district. Further west, the boundary abuts the Civic Center National Register historic district. North of the Civic Center, the boundary is drawn to omit new construction since the period of significance.

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On the west, the boundaries extend as close to Polk Street as the majority of buildings are associated with the main themes of the district. Areas consisting predominantly of garages, machine shops, and commercial buildings are excluded. Polk Street itself is historically related to the Uptown Tenderloin but because it has a consistent character for most of its length between the Civic Center and the north waterfront, it has other strong associations as well, including relationships to Nob Hill and Russian Hill – to neighborhoods quite distinct from the Tenderloin.

On the north, the boundary is Geary Street. For a little more than the block from Jones to Leavenworth, the north side of Geary is excluded from this district because it is part of the Lower Nob Hill National Register historic district. Support for Geary Street as the northern boundary comes from various sources. The 1940 W.P.A. guide observes that Nob Hill starts to climb between Geary and Post streets, and with the rise in elevation comes a change in social class. Paul Groth and the Lower Nob Hill Register nomination both distinguish between the Tenderloin and lower Nob Hill, beginning at Geary Street. (Works Progress Administration 1940:177; Groth 1994:76). The Lower Nob Hill nomination also notes that there are many ground floor businesses in the Uptown Tenderloin and fewer in lower Nob Hill.

HISTORY OF THE DISTRICT

UP TO 1906

During the early years of the Gold Rush, the vicinity of what would later become the Uptown Tenderloin district was an undeveloped area with low sand dunes rising to the north. Most of the future Uptown Tenderloin was included in the extension of the 1847 O'Farrell survey by William Eddy in 1851 to Larkin Street; the remainder was within the 1858 extension of that survey to Divisadero. (Sandweiss 1993:22-24). In these surveys, a grid of streets was projected across open land on the north side of Market Street. In 1863, Geary Street was graded for several miles from Market Street to the Pacific Ocean, linking the future Uptown Tenderloin area directly to other far flung parts of San Francisco.

In 1853, the low area stretching from Fourth Street west across Market Street and out Turk, Eddy, and Ellis streets to Jones was called St. Anne's Valley. (Field 2007) At the time there were fewer than twenty buildings in the entire area. (Woodbridge 2006:4). An 1859 U.S. Coast Survey map of San Francisco showed substantial development of buildings on the streets of St. Anne's Valley and along adjacent streets, on as much as twenty to twenty-five percent of the lots. (Woodbridge 2006:58-59) Ten years later, an 1869 U.S. Coast Survey Map showed almost continuous rows of buildings along every street in the district. (Woodbridge 2006:78) Most of

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the first buildings in the area were wood houses and outbuildings, both rowhouses and flats built along the street and single family houses sometimes set back from the street.

The western edge of this area was described by Harriett Lane Levy in her memoir of the 1880s, *920 O'Farrell Street*: The houses on O'Farrell Street between Larkin and Van Ness "had risen almost as a unit, one building going up after another in quick succession"; the houses were varied by bay windows and paint color; houses varied in size and social level of the occupants from block to block. Her own family, like many of the neighbors was socially ambitious.

More intense development began around the intersection of Powell and Market streets in the late 1870s and spread west. In 1878, the five-story domed and mansard roofed Baldwin Hotel opened at Powell, Ellis, and Market incorporating the Baldwin Theater. Nearby were restaurants and saloons where gambling took place, and houses of prostitution. From the 1870s to 1890s, the triangle of land bound roughly by Market Street on the south, Union Square on the north, and the City Hall and Van Ness on the west developed as a center of entertainment and vice. The name "Tenderloin" was used to characterize activities in the area by the 1890s. (Field 2007).

By 1905, Sanborn maps show that the physical fabric of the area had begun to change. Whereas in 1891 there were overwhelmingly wood houses and flats, now there were a few brick buildings and a multi-story hotel or two in almost every block.

The earthquake and fire of 18 April 1906 completely devastated the neighborhood leaving only a few brick walls and the shell of St. Boniface Church within the future boundaries of the historic district.

RECOVERY

In the aftermath of the disaster, there was enormous uncertainty about the future. Would the city rebuild? Would it be different? Where would the various districts of the city be – produce markets, offices, shopping, hotels, theaters, entertainment, vice, etc.? What would be done about the City Hall?

One immediate possibility was the realization of the Burnham Plan of 1905 – a plan to remake San Francisco more like Paris – approved by the Board of Supervisors just before the earthquake. In a magazine article published only a few weeks after the earthquake, John Galen Howard, one of California's most respected architects, endorsed the adoption of the Burnham Plan. For the area of the future historic district, this included an overlay on the existing street grid of "an avenue or avenues" that passed through the intersection of Taylor and Geary Streets

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in “a crescent, which forms one segment of a ring of boulevards which encircle the base of the hill district” (meaning Nob Hill). (Howard 1906:535)

As in most parts of the city, those recommendations were abandoned as frightened property owners insisted on the security of the old boundaries of existing streets, lots and blocks.

FIRE LIMITS AND BUILDING LAWS

Although public intervention in the form of the Burnham Plan was rejected, new city regulations played a major role in the rebuilding of the Uptown Tenderloin. First of all, no new construction could begin until the new building law took effect on 5 July 1906. (Tobriner 2006:200) Most importantly, the “Fire Limits”, the area within which fire resistant building materials and methods were required, were established covering the whole district. Within the fire limits, all construction had to have brick or reinforced concrete exterior walls.

The requirements of the fire limits meant that the large number of wood buildings that were in the area before the fire could not be rebuilt as they were. As many property owners objected during the deliberations over the new building law, the requirement for fire resistant buildings would substantial increase the cost of construction and would therefore make it impossible for many to rebuild. In fact, many pre-earthquake property owners sold their newly vacant lots to others who could afford to build more expensively. Because building was more expensive, there was economic pressure to build larger buildings that generated more income from rents.

RECONSTRUCTION

Once construction was allowed to begin in July 1906, building began immediately at a large scale in some areas. Building began right away in the financial district and the shopping district around Union Square. Although these areas were within the fire limits, property owners were confident that they would be revived more or less where they had been before and at a comparable scale. In residential areas outside the fire limits – North Beach, north of Pine Street, and the Mission District – many owners rebuilt wood dwellings or flats that were similar in scale to what had been before. In all of these areas, because the value of what was rebuilt was comparable to what was destroyed, insurance payments or the expectation of insurance payments provided a measure of security and support to those property owners who were insured.

In contrast, property owners south of Market and west of Union Square, including the Uptown Tenderloin, rebuilt at a substantially larger scale than what had existed before the earthquake. Thus, insurance payments could only provide a small portion of the cost of new construction. For

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example, a typical pre-earthquake wood house or three-story flat building was not worth enough, even at full value, to pay for a post-fire, four-to-six-story brick hotel or apartment building. Thus, the Uptown Tenderloin was slower to be rebuilt than many other areas. This situation was dramatically illuminated by the rapid reconstruction of the adjacent slopes of Nob Hill in wood flats, hotels, and apartments, producing a dense mass of buildings north of the fire line between Bush and Pine Streets (Sanborn Insurance Company 1913), and an area to the south, including the Uptown Tenderloin, that remained relatively vacant with more gradual development over the next several years.

The first new buildings in the post-fire Uptown Tenderloin were generally clustered along Mason Street and just north of Market Street. Notable exceptions were the Cadillac Hotel at 366-394 Eddy and the Arlington Hotel at 468-488 Ellis, both completed in 1907.

In 1912, John P. Young observed that “there were still many gaps in the streets between Pine and Market and Powell and Van Ness ..., but the population within the boundaries was not much smaller than in 1906 owing to the large number of apartment houses and hotels erected.” Two years later, Frank Morton Todd optimistically described the area for a walking tour looking west of Mason Street: “Beyond is a part of the burned district formerly occupied by old time dwellings and a few modern hotels, now rapidly rebuilding to hotels and apartment houses and destined to be the most densely populated part of San Francisco.” (Todd 1914:63)

The 1913 Sanborn maps show that the densest concentration of buildings was in the eastern part of the Uptown Tenderloin along Mason and Taylor streets and in the area closest to Market. Still at that date there were many vacant lots, more than half vacant in several blocks. The dominant building type at that time was a three- to five-story brick hotel. There were also saloons, the Hamman Baths, “motion picture supplies” on the ground floors of hotel buildings, and evidence of the illegal business that was characterized as “tenderloin”, such as the Poodle Dog restaurant on Mason Street, with a private driveway to the rear where there was a female boarding house – a house of prostitution.

While these types of buildings have survived, other types that were present in 1913 have not; in the 100 block of Turk Street for example, there were one-story structures with art glass works, sheet metal, plumbing, and carpenters businesses. These businesses were no doubt contributing to the reconstruction of the city.

Boosters began claiming that San Francisco had already been rebuilt as early as 1908 – in April *Sunset Magazine* called it “the greatest work ever accomplished by any city of the world”

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(Magee 1908:547) and in November said that “this restored city” had been “marvelously rehabilitated.” (Walcott 1908:621) The claim was repeated many times in the years from 1908 to 1915 when the PPIE unofficially celebrated the reconstruction of the city. However, as the 1913 Sanborn maps show, the Uptown Tenderloin was far from rebuilt.

In fact, the biggest construction boom in the Uptown Tenderloin came after World War I, between 1919 and the beginning of the Great Depression in 1929. In those years, the scale of construction and the general appearance of buildings was similar to what had been built earlier, but the nature of building was different. Whereas the first reconstruction of the Uptown Tenderloin was largely with hotels, in the 1920s, the dominant new building type was apartments. At the end of that decade and extending into the early 1930s, the last significant development in the Uptown Tenderloin took place with the construction of a new generation of reinforced concrete film exchanges.

Thus, whereas many parts of San Francisco were largely rebuilt by 1915 – North Beach, Russian Hill, Nob Hill, the Mission, the financial district, and the shopping district – the Uptown Tenderloin was not fully rebuilt until around 1930. Because of this, there is variety in the district that otherwise might not have come about. Instead of reconstruction in two to eight years, the Uptown Tenderloin was rebuilt in about twenty-five years, during which there were substantial socio-economic changes that were reflected in the area’s architecture.

The basic change that took place was in the market for urban housing, reflected in a shift from hotel living to apartment living. The buildings in the Uptown Tenderloin show that transition during the crucial years when it occurred. This was a transition that occurred in other American cities as well, but in San Francisco, it had a distinctive character because of the long-established acceptance of hotel living. Before, hotels were primarily for out-of-town visitors – they were places to live.

San Francisco had been a town of hotel-dwellers ever since the gold rush first peopled it entirely with men. An exuberant 1876 writer had declared:

The hotel is the San Franciscan’s home Gotham set the example in this hotel living. Chicago and St. Louis quickly followed; but San Francisco ... outstripped them all. (Lloyd 1876:449)

In studying hotels as housing, Paul Groth, a University of California geographer, has identified several groups of hotel dwellers: people who couldn’t afford or didn’t want to set up independent households, young professionals and young couples not settling in a single city or

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house, clerical and service employees whose incomes did not stretch far enough to permit full apartments or suburban flats, and seasonal workers.

There was never enough land to house all those who desired or needed to live within walking distance of the major city work centers. The earliest American solution to the middle and upper class need for multiple living was the hotel; it also provided servants and a central meal service, before the days of convenience foods and home appliances. For the working classes, hotels provided flexibility for marginal and seasonal workers.

Unlike hotels, which were common before the earthquake, apartments were rare, at least at the lower end where they might be described as tenements. According to a 1905 newspaper article entitled "San Francisco's Tenements: Nowhere Else in the World Is the Labor So Well Housed and Fed," San Francisco's working class also did not live in tenements because they lived in houses, many of them originally built for the rich, that had been subdivided. (*San Francisco Chronicle* 1905)

In the period after the earthquake, apartments were still relatively uncommon in San Francisco. Associated with tenements for the poor, many middle-class people were reluctant to consider apartment living. In 1908, an effort was made to distinguish tenements from apartments in the building law, in order not to taint buildings intended for middle class tenants with working class associations. (*San Francisco Real Estate Circular* 1908) According to Sandweiss, an architectural historian at Indiana University, "builders and architects faced the problem of creating an image of respectability and status in buildings designed primarily to provide simple, functional comfort." (Sandweiss 1989:163) In the chaotic period after the earthquake, The San Francisco Housing Association observed: "The authorities, glad enough to encourage anyone to build, hardly enforced the mild provisions of the existing building laws.... Thus, tenements, not homes were built." (San Francisco Housing Association 1911:6)

Nevertheless, as early as 1907, Charles Peter Weeks, a prominent architect, predicted that "all of the down town hillside district will be covered with apartment houses, and the more level parts outside of the strictly business district, with lodging houses and rooming hotels." (Weeks 1907:47)

When apartment house construction accelerated after World War I, it was for a complex of reasons. Apartments were cheaper than houses, more private than hotels, and more comfortable for an increasing segment of the population. The market for small apartments typical of the Uptown Tenderloin was described in a 1917 article: "They are not, of course, well adapted to

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families with several children... Childless couples, elderly people whose children have married and made homes of their own, and single persons form most of the tenants. (*San Francisco Real Estate Circular* 1917) According to the Los Angeles architect Myron Hunt, "By simplifying and by making city housekeeping less expensive, the apartment appeals strongly to the renting public." (Hunt 1919:82)

In a period when new ideas for apartment design were being developed for American cities, San Francisco was a testing ground and the Uptown Tenderloin was the densest large apartment area in San Francisco. The most common neighborhood apartment building was a multi-unit structure with two- and three-room units. According to San Francisco Architect James Francis Dunn, who designed three buildings in the Uptown Tenderloin, this type of apartment "had its origin and reached its highest development on the Pacific Coast." (Dunn 1919:43) While such apartments were not invented here, the Uptown Tenderloin was among the earliest and densest concentrations of them.

Another innovation, the efficiency or studio apartment may have been invented here in 1911: according to Eric Sandweiss, "One of the first studio apartment buildings in San Francisco, the Macbeth, may have been one of the first in the country as well." The MacBeth, at 765 Geary Street, was designed by Charles Peter Weeks. A studio apartment, "a single living/sleeping room with a wall bed that could be folded up during the days, and a small kitchen with, perhaps, an adjacent dining space – was perfectly suited for the Tenderloin apartment dweller." (Sandweiss 1989:165-167)

A final chapter in the development of residential buildings in the Uptown Tenderloin came increasingly at the end of the 1920s with several towers that rose above the prevailing height of the district. Amid four-to-six-story surroundings, these towers – six apartment buildings, one apartment hotel, and eight hotels – rose from ten to twenty-eight stories, culminating in the nineteen-story Alexander Hamilton Hotel and the twenty-eight story William Taylor Hotel.

Also in this last substantial period of development, a new generation of reinforced concrete film exchanges was built in the southern part of the district.

The Depression brought an end to new construction in the Uptown Tenderloin; the last buildings for several years were completed in the neighborhood in 1931. A measure of the market for new buildings at that time was the presence of a miniature golf course at 639 Geary Street in 1932.

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TRANSIT LINES AND UTILITY INFRASTRUCTURE

Along with buildings, the earthquake and fire also damaged or destroyed the urban infrastructure of streets, sidewalks, water mains, sewers, gas and electrical lines, and transit lines. Bond issues were quickly passed to repair the streets and sewers and to build a new high pressure water system for fighting fires. Parallel to these public efforts were the private reconstruction of the sidewalks, water mains, gas lines, and electrical lines. All of these were essential to occupying buildings.

Less critical to re-occupying the buildings themselves but essential to the development of the neighborhoods was the recovery of the transit system. In fact, this was initially less important to the Uptown Tenderloin than to many other neighborhoods because of its proximity to the downtown shopping and office districts, to city offices, and to entertainment along Market Street; all of these were accessible on foot over relatively flat terrain. But for the Uptown Tenderloin as well, the transit system was essential to its long-term viability to move workers to jobs and to bring visitors for entertainment. Reconstruction of the system was begun by private companies and completed by the Municipal Railway which began taking over the private lines on 28 December 1912.

By 1914, there were six street car lines passing through the Uptown Tenderloin, not counting the many nearby lines – on Market Street to the south, Van Ness to the west, and Post and Sutter to the north. These lines connected the Uptown Tenderloin directly to the Ferry Building, lower Market Street, Golden Gate Park, Ocean Beach, the warehouse district south of Market, the passenger rail station at Third and Townsend, and the north waterfront, running on Eddy, Ellis, McAllister, Larkin, Hyde, and O’Farrell streets.

PANAMA-PACIFIC INTERNATIONAL EXPOSITION (P-PIE) AND THE CIVIC CENTER

Two new developments after the earthquake – the Panama-Pacific International Exposition and the Civic Center – had importance to the whole city and beyond, but they also had particular importance to the Uptown Tenderloin. The PPIE was planned to celebrate San Francisco’s recovery from the earthquake and fire of 1906 and to promote the City as the logical beneficiary of the opening of the Panama Canal; planning was begun in 1910 and the exposition ran from February to December 1915.

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The Civic Center was built to replace the monumental pre-earthquake City Hall that was largely destroyed. Partly completed at the time of the exposition, it was a more permanent symbol of the new San Francisco as well as a symbol of San Francisco's aspirations as the leading city of the Pacific coast. Planning for the Civic Center began in 1912 and the first building in the Civic Center was completed in 1914.

New post-fire hotels in the Uptown Tenderloin housed workers who rebuilt the city including the PPIE and the Civic Center and the visitors who came to the PPIE. Over the longer term, workers in the financial and retail districts and in the Civic Center resided in hotels and apartments in the Tenderloin.

UPTOWN

In order to refer to aspects of the history of the district in a neutral manner, the term "uptown" is used in this nomination, recognizing that uptown has meant more than one area in San Francisco, including the temporary shopping development along Fillmore Street in the immediate aftermath of the earthquake and fire of 1906.

CHANGES IN THE ECONOMY AND SOCIAL LIFE

Even without the earthquake, there were big changes underway in San Francisco in the first decade of the twentieth century. In some ways, the earthquake simply made it easier to adapt to those changes. In particular, the economy was shifting from one that required many workers doing physical labor to one that required indoor workers, from blue collar to white collar. The new workers worked in offices and service businesses and were generally better educated.

The pre-earthquake labor force tended to work in South-of-Market industries and along the waterfront, and workers lived in houses, flats, rooming houses, and lodging houses in areas where they could get to work, either by walking or by transit. Thus, they lived South-of-Market, in North Beach, and the Mission district. The new labor force increasingly worked in downtown office buildings and Union Square area shops. Some lived in hotels; increasingly they lived in apartments. The densest concentration of hotels and apartments in San Francisco after the fire was in the Uptown Tenderloin.

On the one hand, a substantial part of the population was in a shift from housing in small scale wood buildings to large fire resistant buildings. On the other hand, even while hotels remained popular, apartments were becoming much more popular.

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RESIDENTS

Residents of the Uptown Tenderloin have always included both ordinary working people and people in the arts, entertainment, and legal fringes. It has also been a place where immigrants could move into the city.

In addition to middle class office and retail workers – shopkeepers, clerks, salespeople, stenographers, bookkeepers, attorneys, physicians, and civil engineers (Sandweiss 1989:163) – the Uptown Tenderloin was home to bartenders, musicians, actors, dancers, prostitutes, etc. There was at least one special residence for women, the Salvation Army Girls’ hotel of 1922 at 36-44 McAllister Street. One hotel, the Crystal Hotel which became the Pacific Hotel, at 235-241 Jones Street was known as the home of many musicians.

The full story of the early social and ethnic diversity of the area is not known, but the Eureka Benevolent Society and Hebrew Board of Relief was established at 434-436 O’Farrell Street in 1909, and the Eureka Hotel next door at 438-440 O’Farrell Street in 1910. From 1923-1937, an influential Japanese-American newspaper was published at 650 Ellis Street by the prominent publisher, Kyntaro Abiko. The 1966 Compton Riot at Compton’s Cafeteria at 101-121 Taylor Street was the first documented U.S. riot by gay and transgender men and women against police.

Among artistic and literary associations, Frank Capra, the Hollywood director, once lived at 233-237 Eddy Street; Dashiel Hammett lived at 620 Eddy Street and set much of his fiction in the neighborhood; John Galen Howard died at 227-231 Eddy Street; Miriam Allen de Ford, a writer, lived at 35-65 Mason Street from 1936 to 1975; and Fritz Lieber, a writer of science fiction, fantasy, and supernatural horror lived and wrote at 807-815 Geary from 1969 to 1977. Others associated with the area’s entertainment history, are listed below.

PROPERTY OWNERS

Original property owners in the Uptown Tenderloin fall into a mix of categories. As no thorough study has been done, it is possible to identify major types of property owners but not to quantify them by type.

First of all, at least a few built new buildings after the earthquake and fire on lots they had owned before the earthquake. For example, A.A. Louderback, who made money in poultry and distilling, built the Cadillac Hotel at 366-394 Eddy Street in 1906-1907 on the same site where he had lived in a wood house before the earthquake. George Schaefer, owner of the National

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Brewery and a resident of Ross, built the Adrian Hotel at 493-499 Eddy in 1906-1907, on a lot where he had built a three-story wood flats building in 1903.

Among the many other individuals who built in the Uptown Tenderloin, few details are known about most of them, except that they came from a wide spectrum of society. Some were built by madams – Jessie Hayman owned real estate (and diamonds) in the Tenderloin worth \$100,000 when she died in 1923. (Gentry 1964:201) Two were built on O’Farrell Street by residents of the Bohemian Club.

In addition to the madams, women played a significant role in building the Uptown Tenderloin. While it seems likely that many were built as a single investment, many were built by individuals whose business was real estate investment. At least nine properties were built by widows and thirty more by women, some of whom may have been widows. The only woman architect known to have worked in the district, Grace Jewett, designed a four-story addition to an apartment building at 415 Jones Street.

Among notable individual investors, two served on juries in the graft trials: C.F. Harris, builder of 607-611 Larkin, was on the jury for the trial of Mayor Eugene Schmitz, and Valentine France, builder of 346 Leavenworth, served on the Abraham Reuf jury. Two participated in the preparation of a 1911 report by the San Francisco Housing Association critical of substandard tenements and presumably were responsible builders and landlords: in 1912 Selah Chamberlain and his partner John W. Procter built a Hotel at 580 O’Farrell Street, and in 1923, Dr. Matilda Feeley built an apartment building at 665 Geary Street. Laura Lowell Gashwiler, builder of an apartment building at 401-421 Ellis Street in 1907 was one of the first kindergarten teachers in the U.S. and the widow of a gold mining millionaire. In 1913, Frank J. Klimm, a plumbing and electrical contractor, real estate investor, and president of the San Francisco Board of Health, built an apartment building at 456-464 Ellis Street. In 1911, Henry Wolff, inventor of the Magic Eye aviation compass, built an apartment building at 525 O’Farrell Street. In 1914, Cora Wallace Morton a widow living at 17 Presidio Terrace, “millionaire friend to the convict and the down-and-outer” (McGrew 1995:46) built an apartment hotel at 990 Geary Street. In 1922, William H. Woodfield, Jr., a real estate investor and Potentate of Islam Shrine Temple built a one-story store at 701-719 O’Farrell Street.

In addition to the large number of buildings built by individuals, many were built by companies or institutions. The biggest builders were real estate companies and companies involved in all aspects of the construction business, including contractors, builders, plumbers, painters, carpenters, electricians, plasterers, and concrete makers.

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ENTERTAINMENT AND VICE

The entertainment life of the district included legal and illegal activities. Compared to San Francisco's other principle center of vice, the Barbary Coast, the Tenderloin was a higher class area with respectable hotels, restaurants, dance halls, and other places. Although described separately below, these activities were often intertwined: "respectable theaters and restaurants were an invitation to the less respectable." (Wonderling 2001:7) The variety of activities warranted location of the Central Police Station at 64 Eddy Street from 1906 to 1911. According to a recent history by Jerry Flamm, "Police patrols ... were also increased. The 'Uptown Tenderloin' just off Market Street, hummed with action twenty-four hours a day. It was dotted with houses of prostitution, gambling joints, French restaurants with private bedrooms, unlicensed 'blind pig' booze parlors, and sporting crowd hangouts. It was also the favorite rendezvous for business or pleasure, of most of the town's underworld." (Flamm 1994:13)

Prostitution

One of the first businesses to be re-established in the Uptown Tenderloin after the earthquake was prostitution, so much so that by the fall of 1906 the District Attorney tried to close it down; houses of prostitution relocated within the district and survived. (Gentry 1964:190-196) Trying to save the relatively pristine Uptown Tenderloin, in August 1907, Acting Chief Anderson "said that in his opinion the resorts which have flourished along the new Tenderloin should be sent into [the Barbary Coast] and there isolated from the residential and nevertheless, numerous commercial life of the city." (*San Francisco Call* 1907d).

On 14 December 1914, the Red Light Abatement Act took effect; however it was not enforced until the State Supreme Court ruled it constitutional in January 1917. (Gentry 1964:236-237) On 14 February 1917, prostitution in the Barbary Coast was shut down, scattering prostitutes to other areas, especially the Uptown Tenderloin; "many a house operated freely there as long as city officials received their cut." (Smith 2005:80)

Restaurants and Bars

Many of the city's best-known restaurants were located in the Uptown Tenderloin, especially in the eastern section in areas that have largely been demolished and are not part of the district.

One of the first was the Poodle Dog, at the corner of Mason and Eddy Streets before the earthquake, and temporarily at 824-826 Eddy immediately after. By 1910, the Poodle Dog Restaurant and Hotel was at 111 Mason Street with rooms above the restaurant and a discrete

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driveway to the rear where there was a “female boarding house” – a house of prostitution.
(Smith 2005:180-181; Sanborn Insurance Company 1913).

The Poodle Dog Restaurant and Hotel, with a downstairs restaurant and rooms upstairs, was typical of San Francisco’s French restaurants, especially in the Uptown Tenderloin. (Smith 2005:176-181). At least two buildings of this type survive: 34-48 Mason Street where Polo’s Restaurant operated for many years, and 851 O’Farrell, originally known as Blanco’s Hotel and Restaurant, now the Great American Music Hall.

During the PPIE, maps and brochures for tourists showed several other restaurants within a block of the Poodle Dog, including the Black Cat in the building at 48-98 Mason (the building is still standing in the district) the Pub Café, the Oriental Grotto, and the Old Dragon. Referring to an area that is not part of the district because of demolition and new construction, in 1949 Herb Caen wrote, “the block bound by Powell, Ellis, Mason, and Eddy, contain[s] more nationally known cafes than any other block in the country”, listing twelve restaurants. (Caen 1949:132)

In addition to these, the Uptown Tenderloin was full of cheap restaurants for the everyday patronage of hotel residents.

Theaters

The theaters, which had moved temporarily to Fillmore Street after the fire, an area also referred to as “uptown”, began “seeking central locations” as soon as it was feasible; a newspaper article described a potential site for Shuberts Theater on Mason above Eddy and for the Belasco on Geary. (*San Francisco Call* 1909b) By 1915, tourist maps and brochures showed that almost every theater had rebuilt in or near the boundaries of the Uptown Tenderloin district. In fact, while only a few theaters were inside the Uptown Tenderloin, the proximity of the neighborhood to theaters was an important aspect of its history and character. Many theaters are still within the adjacent Market Street Theater and Loft district. Among those in the Uptown Tenderloin district for live theater were the Larkin at 816 Larkin, the Ambassador Hotel and Theater at 35-65 Mason, and the Savoy and the Colonial Theaters (both demolished) at 76 and 80 McAllister near Market.

Later, the principal concentration of movie theaters was nearby on Market Street.

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Clubs and Parlors

One of the most ambiguous categories of entertainment took place in clubs and parlors where a range of activities were accommodated including dancing, jazz performance, and gambling. One recurring source of these activities in the Uptown Tenderloin was police control in the Barbary Coast. On 22 September 1913, the police commission ordered the Barbary Coast closed, “a conglomeration of dance halls and dives ... dancing will not be permitted in that district in any saloon or restaurant where liquor is sold, nor will any women patrons or employees be permitted in such restaurants or saloons”. (*New York Times* 1913). After renewed efforts to control alcoholic drinks in the Barbary Coast in 1917, some bars, “parlors”, and other businesses moved to the Uptown Tenderloin. (Gentry 1964:234-235). When the Barbary Coast was shut down again in 1921, “Many of the clubs followed the parlors into the Tenderloin.” (Smith 2005:82)

Among the many famous jazz musicians who played in Tenderloin clubs were Nat King Cole, Billie Holliday, Joe Williams, Vernon Alley, Dick Partee, and Duke Ellington.

Petty Crime

In addition to the specific vices of prostitution, gambling, drunkenness, etc., the Uptown Tenderloin was a center of petty crime, often related to its vices and entertainments. One example from a newspaper article suggests an aspect of life there: “After leaving a trail of bad checks from one end of the uptown tenderloin to the other, Fred Adams ... was arrested yesterday at the Hamman Baths on Eddy Street. Even before the steam of the hot room had become sufficiently warmed for Adams’ parboiling, the young man had handed Proprietor Burns a \$5 check of the ‘phony’ kind, and the money all went for drinks.” (*San Francisco Call* 1907c)

COMMERCIAL ACTIVITY

The commercial activity of the Uptown Tenderloin is partly associated with entertainment and vice, including prostitution, restaurants and bars, theaters, and clubs and parlors, all of which catered both to neighborhood residents and visitors. There were also bookstores, music and record stores that depended in part on customers from beyond the neighborhood. Most of these occupied spaces in larger buildings. A few bars and restaurants occupied one-story buildings built after World War II.

But commercial activity is also associated with other types of businesses that catered primarily to residents of the area, including groceries, laundries, cleaners, shoe repair, and other small

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neighborhood businesses. Most of these were businesses that occupied stores in larger buildings, but several groceries occupied one-story buildings.

SUPPORT SERVICES

Supporting the main residential, commercial, and entertainment activities of the district and its surrounding area were light industrial businesses. One of these, often associated with parking garages, was automobile repair and machine shops. These are businesses that would be associated with any dense urban residential neighborhood of the period. At the same time, there were a large number of film exchanges supporting the large number of theaters in and adjacent to the neighborhood, as well as San Francisco as a whole.

CHURCHES

While the Uptown Tenderloin is best known as a center of entertainment and vice, the presence of several churches and religious institutions are a reminder that the area was predominantly built as a middle and working class residential neighborhood. In its early years, St. Boniface and Central Methodist Church served the neighborhood; these were followed by Glide Memorial Methodist and the Fifth Church of Christ Scientist. As the neighborhood evolved, St. Boniface increasingly addressed the poor and homeless populations. Glide became a center of alternative worship that, like the places of entertainment in the neighborhood, draw on a much larger area. The William Taylor Hotel and Methodist Church, with the Methodist Book Center across the street (outside the district), constituted a center of the Methodist Church in California.

1920S TO 1960S

Despite the clamp down and official end of prostitution in 1917, prostitution continued in the 1920s and the 1930s along with other illegal activities including drinking during prohibition. The police contained these activities and Mayor Ralph declined to stop them. (Wonderling 2001:19)

The area remained lively and retained its character – a balance between safe streets and wild nightlife – for decades, in part through the presence of soldiers on leave during World War II, Korea, and Vietnam. (Wonderling: 2001:20)

Nevertheless, changes came to the Uptown Tenderloin. After an interval of increased activity during the Golden Gate International Exposition (GGIE) of 1939, World War II hotels were

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overcrowded. Government controls on rents ended in mid-1947, and the *Chronicle* reported on a “patronage decline” at the end of that year. (California State Library 1947)

DECLINE

Despite changes in police activity and public policy, and in the nature of visitors – visitors to the GGIE, ordinary tourists, business travelers, wartime soldiers – life in the Uptown Tenderloin continued with an acceptable balance between the world of the residents and the world of those who came seeking entertainment and pleasure until the 1960s.

The Tenderloin Ethnographic Research Project identified the 1960s as the era when the Uptown Tenderloin slipped “from the City’s crotch to its pits”, with the influx of those displaced by urban renewal, emptied from state mental hospitals, attracted by the counter-culture, or taking advantage of the low rents.

To serve the various needy groups, since about 1965 a number of social agencies have appeared on the scene. Senior Center, Salvation Army’s Turk Street Center, Cadillac Hotel-Reality House West, Poverello Coffee House, and others have joined the older institutions like the YMCA, Glide Memorial Church, the Christian Science Church, the unions, the Women’s Hotel, the Mary Elizabeth Inn, and the Eureka Benevolent Society.

Writing optimistically in 1963, James Benet described the Uptown Tenderloin as a “pallid version indeed of the hoodlum districts of some cities” with “a number of perfectly respectable hotels ... and a group of good restaurants ... But the district is well policed and well lighted.” (Benet 1963:43)

Beginning in 1964, the most notorious block in the Tenderloin was largely demolished for the first phase of the new Hilton Hotel. This set in motion developments that would eliminate or alter the eastern edge of the Tenderloin, and leave the rest intact. Still, in 1973, the management of the Golden Gate Theater just outside the district boundary had to explain its closing: “people are afraid to come here at night.” (Smith 2005:12)

ARCHITECTURE

Like other parts of San Francisco, the Uptown Tenderloin is distinguished in relation to other urban neighborhoods in the United States of its period by its visual coherence. This coherence is due to several factors, related to its having been entirely built beginning after the devastation of

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the earthquake and fire of 1906. Because it was built in a period when there were shared attitudes to design, there is a harmony of size, scale, materials, style, and building type.

The neighborhood was built in a twenty-five year period when most architects had been trained in the Beaux-Arts system and accepted the general goals of the City Beautiful Movement. This meant that there was a shared approach to design that valued relationships to neighbors, achieved in both composition and style. Facades were typically arranged vertically like a classical column, with a base, a shaft, and a capital. Within that pattern, many variations could create diversity within the group while still maintaining a fundamental similarity to the group. In addition, these architects overwhelmingly drew on Renaissance and Baroque sources to ornament their buildings. When they chose other styles, the buildings still related to the ensemble through composition, size, scale, and materials.

At a deeper level, the neighborhood is distinguished as a dense mix of urban building types. The neighborhood is largely residential, consisting mostly of hotels and apartment buildings, with a few dwellings and flats. These buildings were built for a wide range of society, but mostly for a narrow group in the middle. They reflect an important period of transition in urban housing, from hotels to apartments.

While predominantly residential, the neighborhood has meaning as a functioning urban neighborhood that includes other building types as well. These include churches, garages, stores, and baths — types that support residential living and might be expected to be found in any urban residential neighborhood of the period. They also include types that are specific to the history of this neighborhood — film exchanges and halls and clubs — accommodating entertainment and vice.

CONSTRUCTION AND MATERIALS

The first considerations in the development of all buildings within the district were the requirements of the “fire limits” as defined by the building law of 1906 and revisions to that law in subsequent decades. Buildings within the fire limits had to meet standards of fire resistance. At a minimum, exterior walls had to be fire resistant – most were brick or reinforced concrete, a few may have been hollow clay tile or, in limited areas, stone. Buildings using these materials were more expensive than wood buildings.

Wood buildings were not allowed within the fire limits. However, most of the buildings include wood as structural elements. Most buildings in the district were called Class C buildings in the building law; these had brick or reinforced concrete exterior walls and interior columns, floors,

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roof structures, windows, and partitions of wood. There were few Class B or Class A buildings in the district and therefore few steel frames or concrete floors.

While the requirements of construction within the fire limits were largely concerned with resistance to fire, Class C buildings also had provisions for seismic resistance, specifically in the designs of parapets and cornices. (Tobriner 2006:210-220) In addition, some buildings were provided with iron reinforcement in the walls for seismic forces. Usually called reinforced brick in the building permits, it is not known how extensively such systems were used beyond six scattered examples (at 860 Geary, 359 Hyde, 522 Hyde, 724-726 Larkin, 201-219 Leavenworth, and 419-421 Leavenworth).

While the majority of new buildings in the decade after 1906 were of brick construction, many were also built of reinforced concrete in that period and by the 1920s most new buildings in the area were reinforced concrete. The experience of the earthquake and fire of 1906 lead to the first widespread adoption of reinforced concrete in the United States in the California cities of San Francisco and Los Angeles, including buildings in this area.

STYLES

The choice of architectural style may have had some specific meaning to the architect, the building owner, or both. For example, a few residential buildings were in images that were intentionally domestic in association, such as the MacBeth Apartments (765 Geary) designed by Charles Peter Weeks with Spanish Renaissance detail, the Louard Apartments (520-526 Leavenworth) designed by C. O. Clausen with English Tudor ornamentation, and an apartment building (417-419 Hyde) whose designer is unknown, in a style based on eighteenth-century English city houses.

Other buildings were designed with other specific associations: the Hotel Essex (684 Ellis) designed by James Francis Dunn with an Art Nouveau flavor, evoked the urban character of life on a Parisian boulevard; the Fifth Church of Christ Science (450 O'Farrell) designed by Carl Werner with a Greek Tuscan order in a nearly plain wall suggested a religion whose message was based on first principles, uncluttered by the concerns of later centuries; the Gothic ornament of the Abbey Garage at 550-560 O'Farrell was a traditional kind of imagery for its owner, the Mount Olivet Cemetery Association; and the many Moderne film exchanges associated the new technology of the film industry with optimism about the future.

But the dominant style is one drawn from Renaissance and Baroque sources, a reflection of the influence of the Ecole des Beaux Arts and the City Beautiful Movement. Underlying this style

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were many factors including an association of the United States with the power of Rome and Renaissance Europe, and the aspirations of San Francisco's elite to become the imperial capital of the Pacific ocean nations. San Francisco's many architects who studied at the Ecole des Beaux Arts and the many others who were trained by them or otherwise in the Beaux-Art tradition, had a predilection for urban buildings with Renaissance and classical detailing. The City Beautiful Movement shaped Beaux-Arts teachings for an American context, fostering the notion that the role of most buildings should not be to stand out individually but to reinforce and enhance the urban fabric.

The buildings in the district were built by teams of architects and owners who ranged from those who cared about these things and whose actions were influenced by architectural ideals and civic responsibility at one end to others whose actions were largely shaped by financial goals at the other. An interesting attribute of the style is that there was often not much difference between the products of the conscientious and those of the profit oriented. The style was easy to render with a minimum of knowledge or skill.

Despite a 1919 *Architect and Engineer* article in which the writer feared apartment design was bogged down in a rut (Hunt 1919), there is a great variety of apartment building designs in the district reflecting social and economic conditions and changes in those conditions over time. This variety might be expressed in the contrasts among the 1911 MacBeth Apartments (765 Geary), perhaps one of the first studio apartments in the United States (Sandweiss 1989:167); the many four- to six-story apartments of the 1910s and 1920s with two-room units and wallbeds; and the twelve-story Beverly Apartments (515-517 O'Farrell) of 1926, with a steel frame structure and panoramic views of the city from its upper floors.

The same kind of variety and development can be seen in hotels of different types. Public spaces in a hotel might include a lobby, ladies lounge, dining room (sometimes in the basement), and possibly a writing room. The size and appointments of these spaces varied with the pretension of the building and with its degree of appeal to tourists as opposed to residents. Apartments also had lobbies of size and decoration in accord with the intended economic level of their residents.

BUILDING TYPES

Hotels

Rather than a single building type, the hotel includes several building types that have been classified in a variety of ways. Paul Groth, the author of a book on American hotels that was

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largely based on research in San Francisco, identified four general categories of hotels (Groth 1994: passim) which serve as the basis for classifying hotels in the district. Studying San Francisco directory listings of commercial lodgings from 1870-1940, Groth has found that boarding houses citywide peaked in 1874 at 38% of the rough total of listings, lodgings and lodging houses peaked in 1901 at 83%, hotels in 1915 at 56%, and apartments in 1935 at 59%. He found roughly 780 total commercial housing listings in San Francisco in 1895, 1,690 in 1905 before the earthquake, 1,316 in 1910 (almost all new since the earthquake and fire), 2,219 in 1914 just before the exposition, and the peak of 2,360 in 1930. These rough citywide averages correspond to the buildings found today in the district: more hotels constructed in 1906-1915, more apartment buildings in the 1920s.

Palace Hotels

Palace hotels, like the famous Palace Hotel on Market Street are the most expensive and luxurious hotels. To distinguish them from “first class” hotels, palace hotels were “hostelries that maintained the pinnacles of price, luxury, fine food, social prominence, and architectural landmark status.” (Groth 1994:40). They are in prestigious locations. Their reputation is based on large rooms or suites of rooms with bathrooms and a full range of services including different levels of dining rooms, lounges, meeting rooms, and a grand lobby. Even palace hotels often had inner rooms with baths down the hall. In 1910, only 2% of the hotel rooms in San Francisco were in palace hotels; in 1930, 4% of San Francisco hotel rooms were in palace hotels. No hotels in the district were clearly in the palace hotel category, although the Hotel Californian (403-405 Taylor) and the William Taylor Hotel (100-120 McAllister) may have operated as such for limited periods.

Mid-priced Hotels

Mid-priced hotels had many of the same features as palace hotels, but they were less expensive, the rooms were smaller, and they were not in the choicest locations. While the majority of hotels in the Uptown Tenderloin were midpriced hotels, even among hotels of this category, there was a range of quality and amenity. A quick way to distinguish them from lower ranking hotels is the presence of a lobby with a seating area. There will usually be a dining room, sometimes in the basement. Most rooms would have a private bath, but some may not. Some midpriced hotels were referred to as family hotels.

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One, the Renaissance Ballroom, is at 281-285 Ellis Street. Two others, at 86-98 Golden Gate and 161-181 Eddy were described in original building notices as “stores and clubrooms.”

BATHS

Whereas public baths were built in San Francisco in the nineteenth century when more people lived in flophouses and cheap lodging houses with inadequate or no bathing facilities, in the early twentieth century baths catered to residents of lodging houses and rooming houses where hotel water may have only been provided once a week. (Groth 1994:115) A bathhouse may also have been cheaper than the extra cost of a bath in a hotel.

The Uptown Tenderloin was served by two bathhouses, the Hamman Baths still standing at 227-231 Ellis Street in the district and the Larkin Baths nearby at Bush and Larkin, built by 1915 and demolished long ago. Both provided salt water from Ocean Beach.

OFFICES

Offices in the district may have been primarily for entertainment related businesses.

ARCHITECTS, DESIGNERS, AND BUILDERS

The work of many of San Francisco’s most distinguished architectural firms is represented in the Uptown Tenderloin district usually with one or two buildings apiece including the Reid Brothers, Albert Pissis, Frederick H. Meyer, Charles Peter Weeks, G. Albert Lansburgh, Bliss & Faville, and Miller & Pflueger. These and other firms whose reputations have been enhanced by publication in the *Architect and Engineer* and other professional journals generally designed for individual property owners, perhaps owners of a house on the same property before the earthquake. Among architects and firms in this category are Salfield & Kohlberg, Charles A. Meussdorffer, James Francis Dunn, Sylvain Schnaittacher, Edward E. Young, A. H. Knoll, Fabre & Mohr, Crim & Scott, and Righetti & Headman. Most of these designed five to seven buildings in the district. In most cases, the relationship between these architects and their clients was a traditional one where the architect designed a building for which competitive bids were solicited and a contractor or builder was hired.

However, another model was used for many properties in which there was a pre-existing relationship between the property owner, the designer, and sometimes the contractor or builder as well. Many of these teams produced more buildings than those working in the traditional

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way. The most prolific of these architects were John C. Hladik, H.C. Baumann, Albert Schroepfer, Ross & Burgren, C.O. Clausen, Rousseau & Rousseau, and the O'Brien Brothers, who generally designed between ten and seventeen buildings in the district apiece. Many worked for the same owners on multiple projects, and some owners worked with a variety of the same architects. Sometimes the architects were also the owners, including Leo J. Devlin, H.C. Smith, E. H. Denke, and H.C. Baumann.

In a common variation of this pattern there were many situations where the owner and builder were the same and no architect was hired. The most active of these were J.G. Kincanon, E.V. Lacey and Jacob Steur, Joseph Greenbach (changed to Greenback), the Monson Brothers, J.V. Campbell, D. J. Clancy, Charles A. Johnson, and Louis Johnson.

In another variation, engineers designed many buildings, often working with the same builders. William Helbing, whose roles included owner, designer, and builder, was the most prolific of these. In some cases, Helbing had all three roles – owner, designer, and builder.

These architects, designers, and builders in rough general order of their contributions to the district are as follows:

Rousseau and Rousseau

O'Brien Brothers

H.C. Baumann

Ross and Burgren

William Helbing

C.O. Clausen

E.V. Lacey and Jacob Steur

J.C. Hladik

E.E. Young

D.C. Coleman

Righetti & Headman (Kuhl)

Albert Schroepfer

Crim & Scott

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- =====
- J.G. Kincanon
 - Joseph Greenbach
 - E.H. Denke
 - Leo Devlin
 - Sylvain Schnaittacher
 - Salfield & Kohlberg
 - Fabre & Mohr (Hildebrand)
 - C.A. Meussdorffer
 - A.H. Knoll
 - Charles Peter Weeks
 - Stone & Smith (& Stewart)
 - L.M. Gardner
 - Frederick H. Meyer (& O'Brien)
 - Sutton & Weeks
 - W.G. Hind
 - Charles R. Wilson
 - A.T. Ehrenpfort
 - James Francis Dunn
 - Joseph Cahen
 - Banks & Copeland
 - Frank T. Shea
 - D.J. Clancy
 - C.A. Johnson
 - G. Albert Lansburgh
 - Henry H. Meyers
 - William Mooser

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Samuel Heiman

S.L. Hyman

Milton Latham

Earl B. Bertz

Albert Pissis

Miller & Pfleuger

Bliss & Faville

Reid Brothers

Morrow & Garren

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Rooming Houses

Rooming houses are hotels without any frills: minimal lobbies, no restaurants, rooms often ventilated only on light wells, shared baths, commercial space on ground floors. Many rooming houses have no more than one bathroom to ten hotel rooms. Many rooming houses are indistinguishable on their facades from midpriced hotels. There are many rooming houses in the Uptown Tenderloin. Because rooming houses did not have restaurants or kitchens, they were built in neighborhoods with cheap restaurants.

Cheap Lodging Houses

Cheap lodging houses are the lowest kind of hotels. Once common in the Uptown Tenderloin, few are left and none are still occupied as lodging houses due to building and housing codes. Lodging houses sometimes were like rooming houses with smaller rooms, poorer ventilation, and ratios of baths to rooms of up to twenty to one. At the lowest level, lodging houses were lofts that were partitioned into cubicles or cribs with open or screened ceilings, or they were flophouses with hammocks or sleeping platforms and no partitions at all. Only one building in the district survives that is known originally to have been built as a lodging house – 136-140 Turk Street. The building next door at 130-134 Turk Street was built as a store and restaurant and converted to a lodging house.

TENEMENTS

While the term “tenement” had a more specific meaning in New York and other cities, in San Francisco every multi-unit residential building was governed by the State Tenement House Law of 1909, and its amendments. (Sandweiss 1989:163) Tenement laws were initially designed to establish minimum standards of health, sanitation, and safety in buildings typically occupied by the poorest families. In San Francisco, the term was often used to describe an apartment building that did not meet the standards.

Apartment Buildings

Apartment buildings are buildings with a common entrance on the street to upper floors with multiple living units. Each living unit is self-contained, with one or more bathrooms and a kitchen. The majority of buildings in the Uptown Tenderloin were built as apartments, most commonly with one-, two-, or three-room units.

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To conserve space, many apartments (and some hotels) included wallbeds, often known as Murphy beds for William L. Murphy of San Francisco, their inventor and best-known manufacturer. (*Architect and Engineer* 1919; Groth 1994:85-86).

Apartment Hotels

Apartment hotels are buildings that mixed features of apartment buildings and hotels, with the privacy of an apartment building and the convenience of a hotel. Each unit in an apartment hotel was self-contained; like a standard apartment, its units had baths and kitchens, but the kitchens, often called kitchenettes, were small. At the same time, the building had a dining room which could provide room service or where the residents could eat. Apartment hotels were typically on the high end of the socio-economic scale. They were uncommon in the Uptown Tenderloin, and more common in the Lower Nob Hill district immediately to the north.

DWELLINGS AND FLATS

The Uptown Tenderloin was predominantly a neighborhood of wood dwellings and flats before the earthquake and fire; afterwards only a few were built, all of them brick.

Three houses at 606 Ellis, 645 Hyde, and 16 Dodge were built between 1906 and 1910, the first two for widows. Five flats were scattered around the neighborhood, including one at 484-490 Eddy designed by J.A. Porporato, one of the most prolific architects of flats in San Francisco, especially in North Beach.

YMCA

The YMCA complex, including a hotel, provides athletic facilities and social programs for neighborhood residents. This was particularly important during the many decades when there were no parks in the district.

PARKING GARAGES

In the southern part of the Uptown Tenderloin and scattered throughout are parking garages, the majority built after World War I. They were built to serve residents of the apartments and hotels and also patrons of the area's various entertainments. They were located to conform with the city's 1921 zoning law permitting commercial uses on Turk, Eddy, and Ellis streets.

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STORES

While the majority of stores in the Uptown Tenderloin were located on the ground floors of larger buildings, a few one-floor store buildings were also built. Sometimes referred to as “taxpayers”, these buildings provided income until the property owner was ready to build a larger and more profitable structure.

A few also uniquely served the neighborhood need for a new type of business in the 1920s and 1930s – the supermarket. For example, 720-728 Geary and 866-878 Geary were built as markets in 1923 and 1925, respectively. Each of these was later occupied by a Safeway store; in 1941, 822 Geary was built as a Safeway store.

CHURCHES

The population of the Uptown Tenderloin was served by St. Boniface, a Roman Catholic Church established before the earthquake; the Fifth Church of Christ Science of 1923; and Central Methodist (formerly at O’Farrell and Leavenworth), Glide Memorial Methodist, and the William Taylor Hotel with a Methodist Church on the ground level.

FILM EXCHANGES

San Francisco played a leading role in the early years of the American motion picture business, in part because “San Francisco had a cinematic history longer than that of any other community in the world,” beginning with the films made of horses by Eadweard Muybridge for Leland Stanford. Following the first showing of films in theaters in 1896 in New York, “one of America’s first show houses to exhibit motion picture films exclusively,” the Cineograph Theater, opened on Market Street in San Francisco in 1897. (Bell 1984: 100) Numerous studios were established in the Bay Area and many films were made here. In contrast to the developing center of large-scale movie making in Hollywood, San Francisco was a center of independent film making.

A distinctive aspect of the San Francisco film industry was its innovativeness in all aspects of the business. Listed first among six teams of “experimenters” by Geoffrey Bell in his history of the Bay Area film industry was the Miles Brothers who made important innovations in a diversity of areas. First of all, in 1902 they revolutionized the distribution of films. Whereas previously, a theater had to buy every film it showed, the Miles Brothers bought films from the studios and rented them to theaters, establishing centralized film exchanges, analogous to circulating libraries for movie theaters. Many of these survive in San Francisco’s Uptown Tenderloin

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neighborhood from the 1920s-1930s. "It seemed an interesting but unimportant venture then, but it was the most important development in the motion picture since the invention of the projection machine," according to film historian Terry Ramsaye in *A Million and One Nights* (quoted in Bell 1984: 100)

The first film exchange was located at 116 Turk Street in 1902 or 1903 by the Miles Brothers and was destroyed in 1906. Because of its proximity to the rebuilt Market Street movie theaters, the Miles Brothers and others relocated in the same area after the earthquake. One was located on the second floor of a two-story building at 166-180 Golden Gate Avenue in a new building built in 1908 and designed by the O'Brien Brothers; the building is still there but remodeled. In 1911, the Miles Brothers relocated to 1145 Mission Street, about the same distance south of the Market Street theaters as Turk Street was north of them. The 1913 Sanborn map showed "motion picture supplies", probably film exchanges, in the commercial spaces of larger buildings on Turk and Eddy streets.

In the 1920s and early 1930s, a new generation of film exchanges was built in this area. Because of the volatile nature of film, it was no longer considered safe to store movies in ordinary buildings. The film exchanges were moved out of brick buildings with mixed uses and moved into new fireproof reinforced concrete structures that were built only for the purposes of storing film. Whereas the old film exchanges were in buildings that were indistinguishable from buildings built for other purposes, the new ones had a distinct appearance. They were classical or Moderne in style, often with symbols of the film companies (the M.G.M. lion) or the theater (masks of comedy and tragedy).

This new generation of film exchanges was built by a few developers, notably Louis R. Lurie and the Bell Brothers. Many were designed by the O'Brien Brothers who were the architects of one of the earlier generation of film exchanges and by Albert Shroepfer.

HALLS AND CLUBS

During its history, various types of halls have been built in the Uptown Tenderloin. Whether dance halls, clubs, fraternal halls, or union halls, these have common features: usually commercial space or offices on the ground floor and a large column-free space for meeting or entertainment on the second floor. A 1914 tourist map showed the Knights of Columbus on Golden Gate (demolished in 2000), the Red Men's Hall (remodeled) and the eagles Club (demolished). By the 1920s, the waitresses', musicians', and movie projectionists' unions had halls in the Uptown Tenderloin.

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EVALUATION

SUMMARY

The Uptown Tenderloin is significant under Criterion A in the area of Social History for its association with the development of hotel and apartment life in San Francisco during a critical period of change. As a distinctive residential area it is also associated with commercial activity, entertainment, and vice. In addition it is significant under Criterion C in the area of Architecture for its distinctive mix of building types that served a new urban population of office and retail workers. Predominantly hotels and apartments, the district also includes non-residential building types associated with life in the neighborhood. The district is significant at the local level for the period 1906-1957.

CRITERION A

Summary

The Uptown Tenderloin district is eligible for the National Register in the area of Social History under Criterion A for its association with the development of hotel and apartment life in San Francisco during a critical period of change. As a distinctive residential area, the district is also associated with commercial activity, entertainment, and vice. It is significant at the local level for the period 1906 to 1957.

Discussion

The Uptown Tenderloin is a unique area of San Francisco which was developed over a period of about twenty-five years, beginning after the earthquake and fire of 1906 which destroyed every building in the district except one and continuing until the district was almost completely built up at the beginning of the Great Depression.

Primarily an area of hotels and apartments, the district developed at a time of major socio-economic changes in San Francisco. During this time, the workforce changed from a predominantly working class population of uneducated laborers to a population of office and retail workers. This new population sought new ways of living in the city – close to downtown offices and stores and close to restaurants, theaters, and other places of entertainment. Along with the residential life of the area for both permanent residents and a transient group of seasonal workers and tourists, there were numerous places of entertainment, both legal and illegal. The

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neighborhood maintained its liveliness and attraction to outsiders for decades, stimulated by the Golden Gate International Exposition which brought tourists to San Francisco, and by World War II, the Korean War, and the Vietnam War which brought soldiers to the city.

During the period from 1906 to 1931, this population constituted a primary market for new ways of urban living in hotels and apartments. The Uptown Tenderloin was the primary location of this important development in San Francisco. From 1906 to the 1960s, the neighborhood was a center of entertainment and vice. Thus, the period of significance is from 1906 to 1957, ending fifty years ago.

CRITERION C

Summary

The Uptown Tenderloin district is eligible for the National Register in the area of Architecture under Criterion C for its distinctive mix of building types that served a new urban population of office and retail workers. Predominantly hotels and apartments, the district also includes non-residential building types associated with life in the neighborhood. The district is significant under criterion C at the local level for the period 1906 to 1931.

Discussion

Developed from 1906 to 1931, the Uptown Tenderloin is a neighborhood of hotels and apartment buildings built during an important period of changing attitudes toward the design of urban residential buildings. At first predominantly a neighborhood of a spectrum of hotel types – midpriced hotels, rooming houses, and lodging houses – there was a substantial shift toward building apartment houses in the 1920s. As with hotels, owners and architects experimented with different ways of designing apartments, including what may have been the first studio apartment in the United States, and many apartments with two- and three-room units, and with a type that combined aspects of both – the apartment hotel. At the end of the period there were several hotel and apartment towers built that rose above the rest of the neighborhood.

Buildings of these types were built all over San Francisco, but nowhere else is there such a large, dense area of these buildings. With its particular mix, the district is distinguished from the adjacent Lower Nob Hill Apartment Hotel District, which is most similar among San Francisco neighborhoods, by its larger number of hotels in general and rooming houses in particular and by its associated buildings for entertainment, including restaurants, theaters, a bathhouse, union

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halls for musicians and restaurant workers, and film exchanges serving the adjacent Market Street Theater and Loft District.

The neighborhood has a harmonious appearance by virtue of its predominant four-to six-story building heights, its common use of building and ornamental materials, the consistent compositional motifs of its facades, and the predominance of ornamental motifs derived from Renaissance and Baroque sources. This was achieved by construction of the district within a time period dominated by architects with a similar training and preferences.

INTEGRITY

Summary

The Uptown Tenderloin is significant under criterion A in the area of Social History and under Criterion C in the area of Architecture. The period of significance is 1906-1957. As measured by the seven aspects of integrity for the period of significance, the district retains a high degree of integrity, as discussed below.

Location

The district possesses integrity of location. It remains in the same location in which it was built. While the boundaries of the Uptown Tenderloin have been both ambiguous and fluid, the area within the boundaries defined here have always been a part of the district and represent all but a small portion of it to the east. Those areas that once were considered part of the Uptown Tenderloin that are not included in the boundaries of the district have been demolished, have lost integrity from new construction, are equally identified as part of other potential districts, or are geographically isolated due to intervening new construction.

Design

Integrity of design is largely intact, especially considering the size and character of the district. At the same time there is scattered new construction that somewhat diminishes integrity of design. The most pervasive changes are security gates and grilles, remodeling of storefronts, and other minor changes. Most of these changes were made in the 1960s and later, although some storefronts were remodeled and aluminum windows were installed in the 1950s.

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The most common alterations found in the district are the addition of security gates at the entrances to hotels and apartments, security grilles over ground level windows and the remodeling of the storefronts.

Architects often designed buildings for easily updateable ground-floor commercial space. Very few early storefronts survive, but 1920s and 1930s tile bases are abundant, as are various post-1945 metal panels, covered transoms, newer tiling, and general decoration. Most signs have been changed. A few Vitrolite facings (sheets of opaque colored glass) survive, generally in poor condition. Some owners have stripped their buildings' bases. Others, in complying with parapet reinforcing requirements, have stripped off cornices and overhanging entry ornaments. But apart from all-too-frequent paint over brick and terra cotta, the vast majority of buildings in the district remain essentially intact.

Setting

Integrity of setting is largely intact despite some new construction on the fringes of the district, especially on the east edge. The presence of three National Register districts on its borders is a measure of the continuity of much of its setting – the Lower Nob Hill Apartment Hotel district on the north, the Civic Center district on the southwest, and the Market Street Theater and Loft district on the south.

Within this district, there is a continuity of setting in the persistence of streetlights, granite curbs, fire hydrants, utility plates, sidewalk stamps, and sidewalk lights, elevators, and chutes.

Materials

Because there has been little demolition and relatively minor alterations in the district, there has been little loss of materials. The principle loss has been in the few cornices that have been removed and in the remodeling of storefronts. In the case of storefronts, there has been loss of bulkhead materials (metal and tile), display windows (plate glass and steel or bronze muntins), paving (tile and marble), and transoms (prism glass).

Workmanship

Like integrity of design and materials, integrity of workmanship remains high because there have been generally only minor changes to the district. Evidence of workmanship is evident in the traditional crafts such as masonry and metal work, and in industrialized building practices used in steel frame and reinforced concrete construction.

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Feeling

Integrity of feeling remains high in the district both in the variety of intact and little altered building types and in the life of the district, represented in the comings and goings of apartment dwellers; patronage at restaurants, markets, and other storefront businesses; the attraction of bars, clubs, and entertainment destinations both inside and adjacent to the district; the persistence of churches in the district; the street life of hotel and lodging house residents; and the utilitarian function of garages. The feeling of the district is intact because it looks and functions generally like it did during the period of significance.

Association

Integrity of association is present in the district because the buildings that are there embody the social history identified under criterion A and also the architecture identified under criterion C.

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VERBAL BOUNDARY DESCRIPTION

The precise boundary of the district are shown on the attached map.

Boundary Justification

For the purposes of this nomination, the edges are defined for a variety of reasons. The eastern boundary jogs from Taylor down Ellis to Mason, stopping in most cases because of modern construction built since the period of significance. The biggest and most significant of these changes is in the block bound by Taylor, Mason, Ellis and O'Farrell, now occupied by the multiple towers and wings of the Hilton Hotel, begun in 1964. This was the heart of the Uptown Tenderloin until 1917. On Geary Street, the boundary stops at Taylor because beyond that point the street is associated with the theater and shopping districts as much as with the Uptown Tenderloin. The history of Geary Street east of Taylor, and of Powell Street and environs further east, is associated with the Uptown Tenderloin but also with other aspects of the city's history. Because of new construction it is geographically isolated from the rest of the Uptown Tenderloin.

On the south, the boundaries are defined so that properties with Market Street frontage are excluded, including the Market Street Theater and Loft National Register district. Further west, the boundary abuts the Civic Center National Register historic district. North of the Civic Center, the boundary is drawn to omit new construction since the period of significance.

On the west, the boundaries extend as close to Polk Street as the majority of buildings are associated with the main themes of the district. Areas consisting predominantly of garages, machine shops, and commercial buildings are excluded. Polk Street itself is historically related to the Uptown Tenderloin but because it has a consistent character for most of its length between the Civic Center and the north waterfront, it has other strong associations as well, including relationships to Nob Hill and Russian Hill – to neighborhoods quite distinct from the Tenderloin.

On the north, the boundary is Geary Street. For a little more than the block from Jones to Leavenworth, the north side of Geary is excluded from this district because it is part of the Lower Nob Hill National Register historic district. Support for Geary Street as the northern boundary comes from various sources. The 1940 W.P.A. guide observes that Nob Hill starts to climb between Geary and Post streets, and with the rise in elevation comes a change in social class. Paul Groth and the Lower Nob Hill Register nomination both distinguish between the Tenderloin and lower Nob Hill, beginning at Geary Street. (Works Progress Administration

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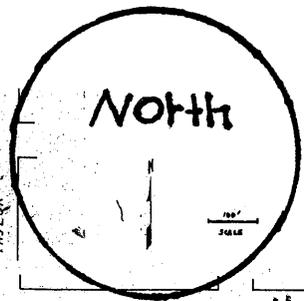
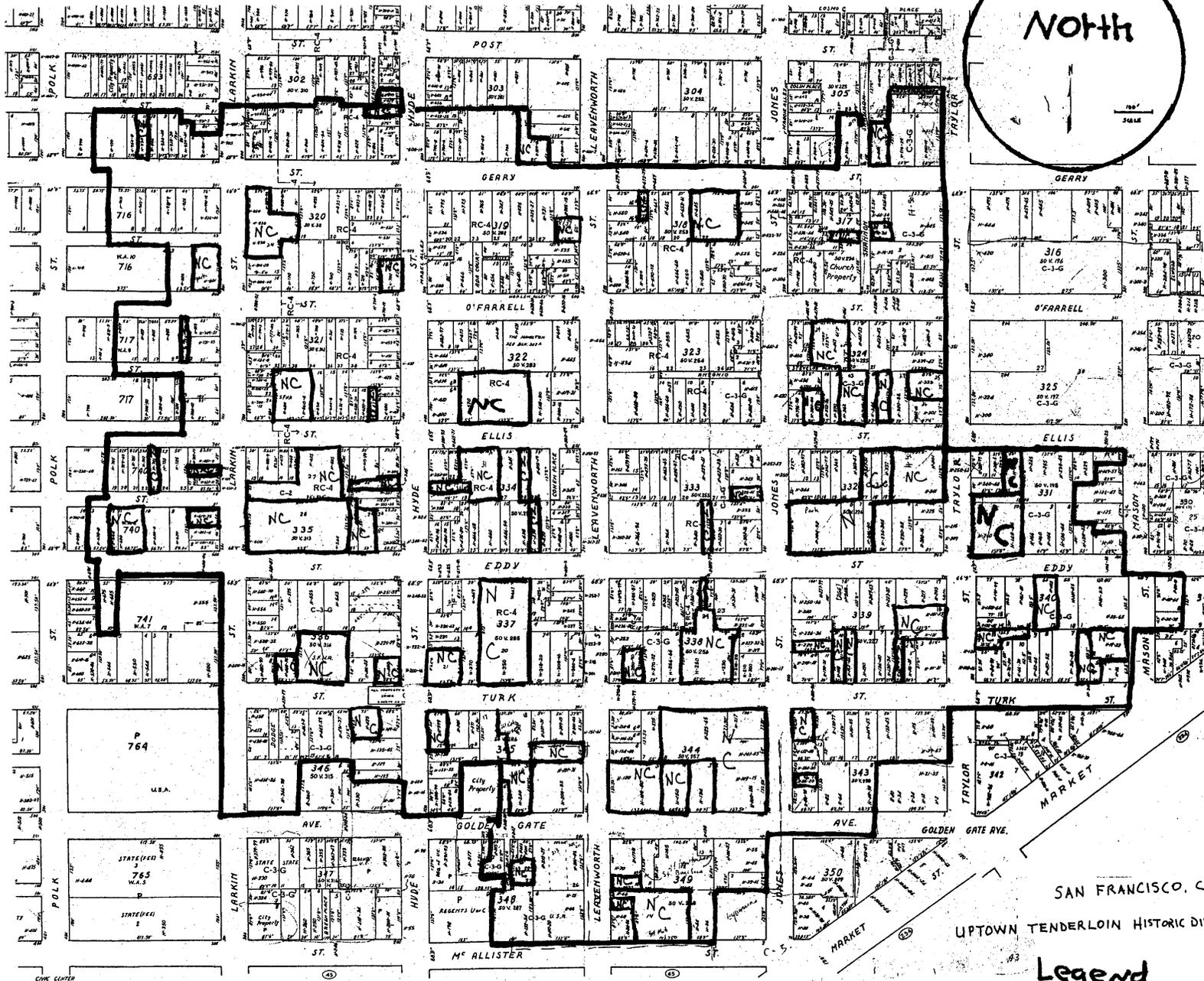
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May 2008
San Francisco County, CA

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1940:177; Groth 1994:76). The Lower Nob Hill nomination also notes that there are many ground floor businesses in the Uptown Tenderloin and fewer in lower Nob Hill.



Legend

- Proposed National Register District Boundary
- NC = Noncontributing Properties