

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

See instructions in How to Complete National Register Forms  
Type all entries—complete applicable sections

For NPS use only  
received **SEP 30 1982**  
date entered

1. Name

historic Frank G. Edwards House

and/or common Levine Residence

JUN 1 1982

2. Location

street & number 1366 Guerrero Street

N/A not for publication

city, town San Francisco N/A vicinity of congressional district

state California 94117 code 06 county San Francisco code 075

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> park
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> private residence
	<input checked="" type="checkbox"/> <u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input checked="" type="checkbox"/> other: apartments

4. Owner of Property

name Mr. and Mrs. Gerald B. Levine

street & number 1366 Guerrero Street

city, town San Francisco N/A vicinity of state California 94110

5. Location of Legal Description

courthouse, registry of deeds, etc. Hall of Records, San Francisco City Hall

street & number 400 Van Ness Avenue

city, town San Francisco state California 94102

6. Representation in Existing Surveys (See Continuation Sheet)

title The Junior League of S.F., Inc. has this property been determined eligible?  yes  no

date 1963-1968  federal  state  county  local

depository for survey records California History Room-Main Library-Civic Center

city, town San Francisco state California 94102

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>N/A</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

1366 Guerrero Street is a two-story, free-standing, flat-roofed, wood frame structure originally built as a single family residence, and now divided into three units. The house is set back from the street on the uphill side, with a brick retaining wall running along the sidewalk. This wall originally stretched further along Guerrero; sections have been destroyed as portions of the original Edwards parcel were sold for later buildings. The wall is topped by a wire and cast-iron fence of unusual design; there are two different mesh patterns, one above the other, and some of the intersections are reinforced by metal clips. ( See Photo One.) Later buildings along the block are built up to the sidewalk, and their sidewalls are generally at the lot line, so that the lawn and garden of 1366 are an unexpected surprise in the dense urban street-face. ( See Photo 2.)

The plan of the house is cross-shaped, or cruciform, laid out somewhat like a hopscotch board, with the stubby crossbay divided in two equal spaces. ( See Photos 3 and 4.) There have been minor partition changes, primarily on the second floor resulting from the conversion to multiple units; a new master bedroom suite has been added to the rear, but the original plan configuration is largely extant and can be clearly read. The forward rectangle is occupied almost entirely by the parlor, with a narrow entry and stair hall along one side; the cross arm contains the dining room and the library; kitchen and pantry are in the rear rectangle. A nearly identical layout on the second floor provides for four bedrooms, now two apartments.

Compositionally, the elevation is tripartite, the face of the forward projecting rectangle providing the centerpiece, flanked by the setback wings on either side. The central portion is again divided in a tripartite manner, with three regularly spaced openings at each floor. Five of these openings are windows, and the sixth, the ground floor opening on the right hand side, is a shallow recess indicating the entry. ( See Photo 5.)

Stylistically, the building is a flat-fronted Italianate, and the channel rustic siding common to the era is overlaid with a rich selection of Italianate ornament. The windows are segmentally arched, and are surrounded by elaborate facing details. There are moldings at the sills, which are supported at either end by brackets. The window surrounds are chamfered and grooved, and are further enriched by rondels. There is also a rondel centered over each window, flanked by panels of incised ornament. There is over each window a moulded cornice with brackets themselves decorated by rondels, turned and incised ornament. The ground floor window cornices, in addition, are topped by pediments filled with incised ornament.

The entry presents an elaborated version of the window ornament. Slightly projecting wing-walls are treated as a series of paneled surfaces, almost like pilasters. These support overscaled brackets which in turn support a paneled soffit surmounted by a segmentally-arched pediment. This pediment contains elaborate relief ornament of abstracted floral form. Within the recess lies the entrance, a glazed double door which has an engaged colonette (complete with miniature classical capital) which functions as a stop. There is a transom over the door. ( See Photos 6 and 7.)

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art (decorative arts)	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1883 **Builder/Architect** Florence Crowley/Joseph Gosling

### Statement of Significance (in one paragraph)

Designed by early San Francisco architect Joseph Gosling and constructed by pioneer carpenter-builder-contractor Florence Crowley, this two-story, flat fronted Italianate residence was built in 1883 for Frank G. Edwards, an Englishman who came to San Francisco in 1852. Trained as a decorator in England, Edwards opened his own business in San Francisco in 1859, and imported carpets, wallpapers and other furnishings from England; "in 1868, he was awarded a silver medal and diploma for the first wall paper printed on the Pacific Coast". (The Exempt Firemen of San Francisco.) His Guerrero Street residence, a show place for his wares, still contains the original parlor rug woven in Scotland, ceiling and wallpaper imported from England in the 1850's as well as the original fireplace, ceiling medallion, gilt mirror and mouldings. Edwards' most significant contribution, however, was the founding of Edwards' Abstract from Records, a daily listing "setting forth the facts of real estate sales, mortgages, releases, deeds of trust, building contracts, probate matters, and all decisions and actions in the courts affecting real and personal property". (The Pioneer.) Established circa 1893, Edwards' Abstract was published by the family until 1907 when it was absorbed by The Recorder which continues to publish it daily.

Frank G. Edwards was born in Dorking, England, near Oxford, in 1822. After completing an English "country" education, Edwards left home at age 15 to seek adventure and employment in London. His efforts to become a machinist apprentice failed. Instead, his mother bound him over to a master decorator and painter for three years. Following his apprenticeship, he worked in England for several years before emigrating to the United States in 1845. Between 1845 and 1852, he worked as a decorator in New York, Saint Louis and New Orleans, visited seventeen states, and developed a life-long interest in fire fighting. When the California Gold Rush hit, Edwards departed for California via the Straits of Magellan eventually arriving in San Francisco in 1852 as second mate aboard the Clipper Ship Eureka. By 1854, he had satisfied his lust for gold and returned to San Francisco where he became a paper hanger and was subsequently employed in that capacity by J. C. Bell Company.

Upon his return to San Francisco, and perhaps due to the fact that he was earning the magnificent sum of \$25 per day as a batchelor, Frank Edwards immediately involved himself in the City's cultural and political life. Family records indicate that he was "one of the original charter members of the Mechanics Institute, his name being third on the list" while another account says that he was the second member and in the early 1870's was the oldest living member of that institution which was founded in 1855. A certificate retained by the family attests to Mr. Edwards' participation in the Vigilance Committee of 1856.

# 9. Major Bibliographical References

(See Attached)

# 10. Geographical Data

Acreeage of nominated property .14

Quadrangle name SAN FRANCISCO South, California

Quadrangle scale 1:24000

UMT References

A 

110	551091510	41171791510
Zone	Easting	Northing

B 

Zone	Easting	Northing

C 

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D 

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E 

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F 

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G 

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H 

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**Verbal boundary description and justification** Lot 13 in San Francisco Assessors Block 6533 has a 50 foot frontage and is 125 deep. It is located on the west side of Guerrero Street between 25th and 26th Streets. Boundaries are drawn upon the limits of the city lot which encompasses the historic resource.

**List all states and counties for properties overlapping state or county boundaries**

state N/A code county code

state N/A code county code

# 11. Form Prepared By

name/title MRS. BLAND PLATT, Historic Preservation Consultant and John E. Beach, Architectural Historian

organization G. Bland Platt Associates date May 25, 1982

street & number 339 Walnut Street telephone 415-922-3579

city or town San Francisco state California 94118

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature [Signature]

title State Historic Preservation Officer date 9-29-82

**For NPS use only**

I hereby certify that this property is included in the National Register

[Signature]  
Keeper of the National Register

Entered in the National Register date 10/29/82

Attest: \_\_\_\_\_ date \_\_\_\_\_  
Chief of Registration

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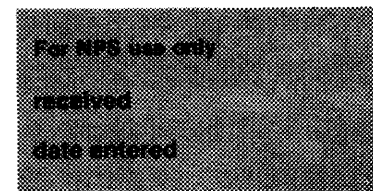
Item number 6

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Department of City Planning Architectural Inventory  
1976 Local/County  
Department of City Planning-450 McAllister Street  
San Francisco, California 94102

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The corners of the building are marked, not, as is frequent in this style, with quoins, but with corner boards; the corner boards are chamfered, grooved, and punctuated with rondels in a manner similar to the window side facings. At the upper end, the corner boards terminate in cornices which recapitulate the ornamented incisions, the combination ogee, cove and quarter round mouldings, and the routed patterns to be found on the cornices of the entry and the windows. These are the corner-pieces of a system of brackets, panels, and mouldings which march modularly across the elevation, and which support the soffited projecting cornice which terminates the architectural composition at the skyline.

Three brick chimneys are masked by the roof parapets.

San Francisco is unique in the West, because of the geographical idiosyncrasies of its location, in that the row house, rather than the freestanding structure, is the standard type. The primary visual implication of the row house form is that only the street facade is seen, and therefore, only the street facade must be ornamented. In communities where pattern books intended for a dense urban market were used, or in cities where the row house was the norm, even freestanding buildings take on this characteristic. In the Edwards House, this can be seen in both the roof cornice and the elaborate window ornament, both of which enrich the forward parts of the building, but cease abruptly along the side elevations of the cross bar portion of the plan. At the sides of the crossbar, and on the portions of the building to the rear, the upper most mouldings of the cornice continue, but the brackets, soffited overhang, and paneling disappear. The corner boards and window facings are reduced to simple one-by trim, although cornice mouldings continue to appear above the windows.

The recent master bedroom addition to the rear scrupulously observes the essentially vernacular stance of the rear of San Francisco buildings. It is carefully proportioned, subdued in detail, and wholly appropriate to the existing fabric of the building.

Because of minor alterations to the upper floor, and because it is common to concentrate the greater portion of care, ornament and budget on the more public spaces with the American house, the greatest interior architectural interest in the Edwards House is in the three major ground floor rooms: the parlor, the library, and the dining room. The library and dining room open to one another through sliding doors which open up one-half of the wall between the two spaces. The interior ornament at doors and windows is much more restrained than the exterior ornament; it consists of one-by facing boards with modest mouldings. The window headers are much higher than the door headers, and scars in both the interior and exterior wall surfaces and traces of alteration in the facing material indicate that the exterior door in the dining room was originally a window. This appears to have been a nineteenth century alteration which transformed what was originally a south-facing utility porch off the kitchen to a piazza (in the language of the time) for enjoying whatever sun and warmth were available in the San Francisco climate.

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Two major ground floor rooms contain their original marble mantelpieces. The entrance hall contains a curved stair and a boldly-scaled octagonal newel post which was converted, with the addition of a turned pylon, to an electric fixture around the turn of the century. (See Photo 8.) The most intact room in the house, one which is remarkably so, is the parlor. (See Photo 9.) This room has not only its elaborately carved marble mantelpiece (See Photo 10) but also retains its original carpet, wallpaper, over-mantel mirror and ceiling ornament. The carpet, the manufacturer of which has been traced to Scotland, is composed of a collision of naturalistic and geometric motifs in a way which was typical of nineteenth century illustration, graphics, and architectural delineation. The wallpaper pattern is a densely packed floral pattern, accented, near the ceiling, by a band of rigidly orthogonal patterns. (See Photo 11.) There is a moulding at the ceiling, and then an ornamental band which is again a fusion of naturalistic and geometric motifs. There is then an unpatterned band which goes all around the ceiling, and then a wide band of ornament, once again a combination of realistic and geometric motifs. Inside this band is a sparsely scattered, over-all floral pattern. At the corners are images of urns, locked in a geometric border. In the center of the ceiling is an elaborate relief medallion, which retains its original paint and gilding, from the center of which is suspended a lighting fixture. (See Photo 12.)

There are mature plant specimens on the property: wisteria, bougainvillea, and a holly tree among others. While this planting is sympathetic to the structure and much of it is not untypical of nineteenth century landscaping practice, none of the plant material appears to date from the era of construction of the house.

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Prior to that, however, in 1855, Edwards had joined the Pennsylvania Fire Company #12, organized in September 1852 and considered by many to be the most prestigious and social of the volunteer companies. In addition to fighting San Francisco's numerous fires, the volunteer companies provided their members with a primary social focus, much as our clubs do today. In between fires, there was considerable drinking and boisterous partying with each company attempting to out-do the others. Competition was also keen with respect to the grandeur of the fire houses and equipment, the Pennsylvania out-spending the others. In 1858, the Pennsylvania Fire Company #12 established a Board of Directors naming Edwards President, a title he held from time to time; in 1859, he became foreman of the company.

By the end of 1858, alcoholism was rampant in the volunteer companies. This led to formation of the Dashaway Society on January 1, 1859, by 17 members of the Howard Volunteer Engine Company #3 who pledged "to forever 'dash away' from their lips the cup that intoxicates". (San Francisco Examiner, Saturday, November 23, 1889.) Members were encouraged "to seek out their friends in the City and vicinity and bring them to meetings" and "to assist those members who are in need to obtain employment and aid, and encourage the poor and needy as far as lays in their power." (Dashaway Society Minutes, January 1859.) Instead of gathering to drink together, the Dashaways gathered for food and song. San Francisco had a new and welcome social focus, one for which the populace had been yearning, and the Dashaway Society became an immediate success not only in San Francisco but also in the mining towns and in Sacramento where branches of the organization were founded. As the Dashaways became part of San Francisco's social fabric, "wealth poured into their coffers". (Idwal Jones.) Soon, they purchased a sandlot on Post Street for \$6,000 and built an auditorium seating 1,000 persons. Proceeds from their concerts, dramatic presentations and dances which introduced the Cotillion, a contemporary San Francisco tradition, went to operate its Home for the Care of Inebriates. Frank Edwards' association with the Dashaways began in 1863, and continued until the Society's demise in 1883. During that time, he served as President of the organization for 10 years; for many years he was also Treasurer, and in 1868, President of the Home for the Care of Inebriates.

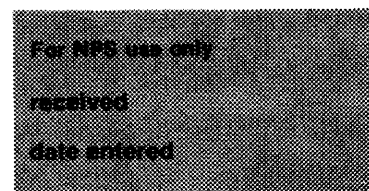
In 1865, San Francisco abolished its volunteer fire companies in favor of paid fire fighters, thus ending Edwards' direct involvement with the Fire Department for the ensuing 13 years. At that time, however, he was one of the organizers of the Exempt Fire Company which was established by the Laws of 1865-1866, and which exempted its members from military and jury duty based on their voluntary service to the City. According to family records, the Exempt Fire Company instituted a Charitable Fund with Edwards serving as Treasurer for 14 years.

Meanwhile, in 1859, Edwards had established his own firm specializing at first in paper hangings, and gradually expanding as an importer into carpets, fabrics, oil cloth, window shades and other furnishing fixtures, particularly from England.



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He then began designing and manufacturing his own wallpapers, and in 1868, was awarded a silver medal and diploma from the Mechanics Institute for being the first and only manufacturer "of paper hangings west of the Rocky Mountains" (Edwards File, Society of California Pioneers), and on the Pacific Coast. By the early 1870's, his firm was considered the oldest and largest retail house dealing in window shades, "carpets, oil cloths and paper hangings on the Pacific Coast," and occupied four buildings on Clay Street between Montgomery and Kearny Streets, at that time the City's retail center.

While continuing his various fire-related civic endeavors, Frank Edwards was one of the founders of the British Benevolent Society which was established in 1865 "for the purpose of affording relief to sick and destitute members and persons who were subjects of Great Britain at the time of their birth, and of promoting the social and intellectual improvement of its members". (Lloyd, Lights and Shades in San Francisco.) In 1876, it had 1,300 members and distributed approximately \$5,000 per year. Edwards also joined the Society for the Prevention of Cruelty to Animals one month after its founding in April 1868, and was elected to its Board of Trustees in July 1869. In 1874, Edwards represented the local chapter at the International Congress of the SPCA in London, and continued to be active in the organization until April 1880 when he resigned, possibly because he had been appointed Fire Commissioner in 1879, and no longer had time to devote to these Board meetings.

Mr. Edwards was a member of the Fire Commission, a highly political job, from his appointment in 1879 until 1890, and then from 1892 until 1900. He was President of the Commission from 1882 to 1890, and again in 1895. Commissioners were appointed by the Mayor and the Board of Supervisors, and it was the Fire Commissioners who hired every member of the Fire Department, firemen as well as clerks, making the position an extremely influential one. During Edwards' tenure, discipline became very stringent particularly with respect to drunkenness, not surprising considering Edwards' strong advocacy for temperance. It was also during Edwards' term that many of the City's architecturally significant fire houses were constructed; as its inhabitants moved further South and West the demand for fire protection mushroomed. It was the Fire Commissioners who determined what property would be purchased from whom, and who would receive the contracts to design and build these facilities.

Prior to 1883, Edwards acquired the Guerrero Street property, which at that time had a frontage of 169.1 feet and a depth of 125 feet, and commissioned architect Joseph Gosling to design a residence for him which would be a showcase for his interior furnishings business. There is no information about Gosling prior to his arrival in San Francisco in 1864-65, at which time he had offices in the Mercantile Library Building. He was, however, a prolific designer until his death in 1885, soon after completion of the Edwards House. Although he designed a number of buildings downtown and in the Mission District, most of his construction took place in the Western Addition. Unfortunately, many of his works were destroyed during the 1906 earthquake and subsequent fire while others were demolished for more recent redevelopment projects. Of those remaining, the Edwards House is certainly the most notable example of Gosling's work in San Francisco.

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The actual construction of the Edwards House was undertaken by pioneer carpenter-builder Florence Crowley who came to San Francisco as a carpenter in 1858; by 1871, he was listed in the City Directories as a contractor. Crowley, too, died soon after completion of the Edwards House -- in 1886.

Gosling's design for the Edwards House is significant in that it is clearly early Italianate in style, a reminder of the 1879's rather than the early-to-mid-1880's, and because it is built in a cruciform pattern, not particularly common in San Francisco, but seemingly a trademark of Gosling's. This floor plan which has not been altered allows for a completely separate parlor which may be closed off entirely from the central hall, and for two additional large public rooms side-by-side behind the parlor.

Today, the most important feature of the house which has a largely intact interior, is the parlor which is still decorated exactly as it was when the Edwards family moved in in 1883-84. The ceiling paper is artistically placed, an impressive combination of floral and geometric patterns while the wallpaper is a William Morris-style floral pattern, very different from the ceiling paper but highly compatible. Also in place is the original Brussels-weave carpet with yet another floral pattern which Edwards imported from James Templeton & Co. in Scotland. The whole is enhanced by a white Italian marble fireplace and mantel over which hangs a six-foot tall gilded mirror, also part of the original interior furnishings. The library, with its mahogany bookshelves and its many windows, and the dining room, with its grey marble fireplace, and large, highly-articulated mahogany mirror are also intact.

Also significant is the fact that the large parcel of land, including not only the house but also several outbuildings which were later rented, remained in the Edwards family until 1949, approximately sixty-seven years, even though Frank G. Edwards had died in 1900. Further, Edwards Abstract from Title was printed and published from the property following the 1906 Earthquake and Fire.

In 1890, Edwards' furnishings business failed due to "diminished trade" (Edwards File, Society of California Pioneers.), and, some say, the failure of numerous large creditors as well as employee theft. In 1893, after several years in real estate, Edwards founded Edwards Publishing Company, Inc. for which he was Publisher and Proprietor. He was ably assisted by his wife, the former Ellen J. Carter whom he had married in 1861, and by his son F. Ernest. That first year, they published Edwards Criterion, a monthly, but by 1894, the family was publishing Edwards' Abstract from Records for San Francisco, a daily publication which set forth "the facts of real estate sales, mortgages, releases, deeds of trust, building contracts, probate matters and all decisions and actions in the courts affecting real and personal property". (The Pioneer.) With Mrs. Edwards acting first as business manager and then as Treasurer, and with son F. Ernest as Secretary and Reporter, the company continued to expand and to provide similar services to Alameda (Edwards Transcript), Marin (Edwards Breviate of Records), and San Mateo (Edwards Epitome of Records).

When Frank G. Edwards died in May, 1900, Mrs. Edwards became President of the firm and continued to operate the business with assistance of her son who became Secretary and Manager and his wife who was Vice-President and later Treasurer. The 1906 disaster

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destroyed their offices which were then moved to the Guerrero Street residence for a time. Shortly thereafter, Edwards Abstract from Records was absorbed by The Recorder following a brief but bitter battle which resulted in Mrs. Frank G. Edwards remaining with the merged company until February, 1914. She died three years later at the age of almost 75. It is significant that Edwards Abstract from Records continues to be published daily by The Recorder.

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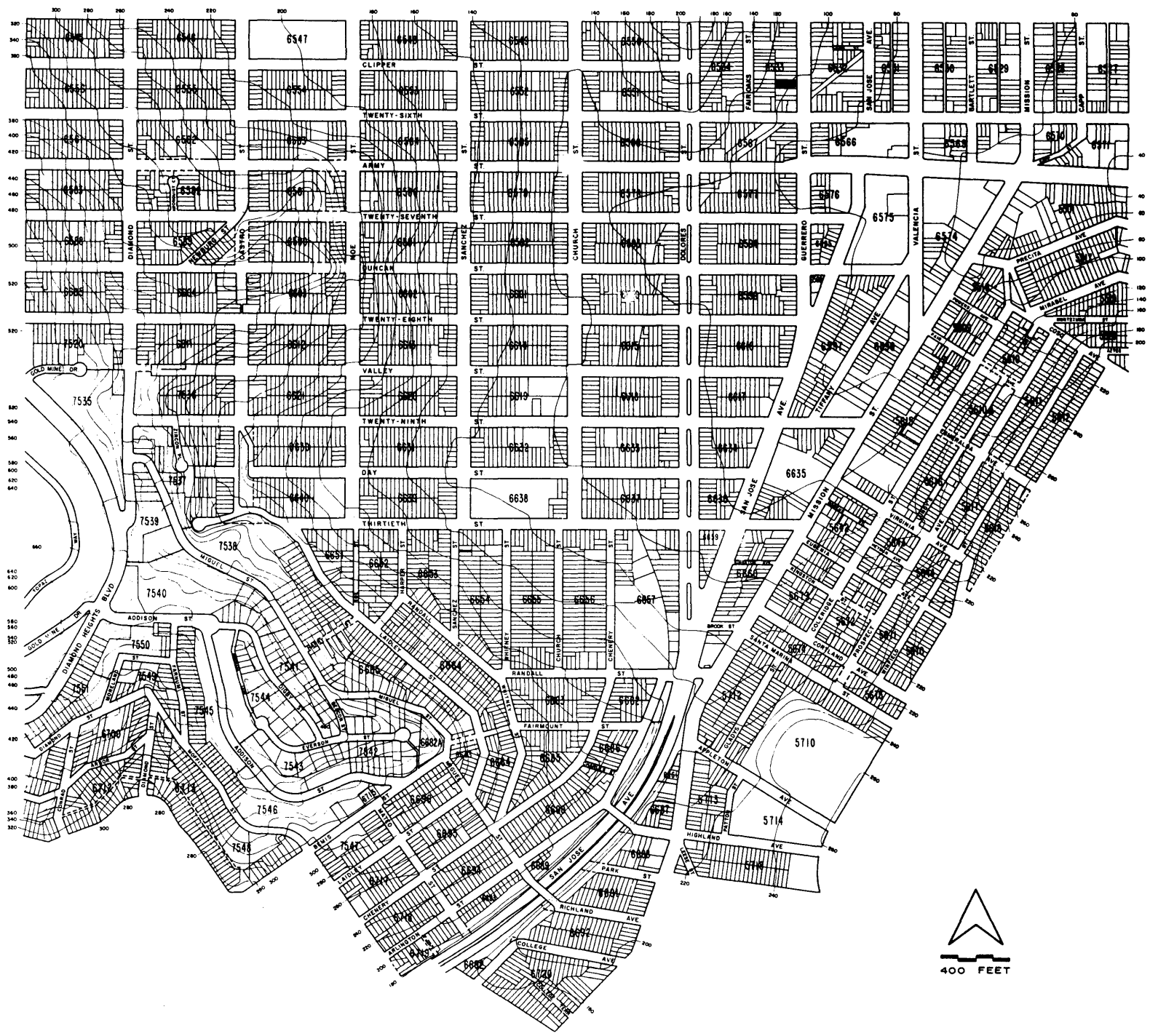
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COMMUNITY AREA LAND USE STUDY

UPPER NOE

COMMUNITY 7 - PLANNING AREA 4

THE FRANK G. EDWARDS HOUSE  
 1366 GUERRERO STREET  
 SAN FRANCISCO, CALIFORNIA