1028-1056 MARKET STREET, SAN FRANCISCO
CASE NO. 2014.0241E
Historic Resource Evaluation Parts 1 and 2

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Appendix B: National Register of Historic Places Nomination Form for the Market Street Theatre and Loft Historic District
1.1 INTRODUCTION

Purpose

This Historic Resource Evaluation (HRE) was prepared as required by the San Francisco Planning Department Preliminary Project Assessment (PPA) for Case No. 2014.0241E, dated April 11, 2014. The proposed project would include demolition of the existing 33,130 square foot commercial building and the construction of a 13-story, 120-foot tall mixed-use building. The project site is located in the Market Street Theatre and Loft National Register Historic District. The existing building on the project site is known as the Golden Gate Building, and it is a contributor to Market Street Theatre and Loft National Register Historic District. It is, therefore, a Category A historic resource as defined in San Francisco Preservation Bulletin 16: City and County of San Francisco CEQA Review Procedures for Historic Resources. The proposed project consists of demolition of the historic resource, so the project is subject to review by the Department’s Historic Preservation staff. This HRE is divided into two parts: Part 1 evaluates the subject property to determine if it is an individual historical resource and provides information on the historic district; Part 2 analyzes the project to determine if it will cause a substantial adverse change to historical resources as defined by the California Environmental Quality Act (CEQA). Part 2 also analyzes the potential cumulative impacts of the proposed project in combination with other reasonably foreseeable projects in the vicinity of the project site.

Methodology

Laura O’Neill, Senior Architectural Historian, and Amanda Yoder, Architectural Historian II, at GPA Consulting, Inc. (GPA), were responsible for the preparation of this report. Both meet the Secretary of the Interior’s Professional Qualification Standards in Architectural History. Ms. O’Neill also meets the Standards for Historic Architecture. Résumés are available upon request.

Both Part 1 and Part 2 of this HRE were prepared in accordance with San Francisco Preservation Bulletin No. 16: City and County of San Francisco CEQA Review Procedures for Historic Resources and the scope of work developed in consultation with Department staff. Since the subject property is a contributor to a designated National Register historic district, it is considered a historical resource as defined by CEQA; however, because the building has not been evaluated as an individual resource previously, Department staff has requested that Part 1 include an individual evaluation, as well as a summary of district’s significance and character-defining features.

Per the scope of work developed with Department staff, much of the discussion in the Part 1 is based upon existing information about the subject property and historic district from the National Register of Historic Places Nomination Form for the district (see Appendix B for a copy of the form). To complete the individual building evaluation, GPA conducted additional property-specific research on March 16 and 17, 2015, as well as a site visit to the subject property and surrounding historic district. To complete Part 2, GPA reviewed the environmental project description plans for the proposed project, prepared by Solomon Cordwell Buenz Architects, dated March 16, 2015, and the list of foreseeable cumulative projects provided by the City’s Planning Department. GPA also reviewed all applicable historic preservation regulations, guidelines, and bulletins.
Project Location

The project site is located at 1028-1056 Market Street, on the north side of Market Street, between Golden Gate Avenue and McAllister Street, in the Downtown/Civic Center neighborhood (see Figure 1.1-1 below). The full range of known addresses for the property include 1028, 1034, 1036, 1046, 1048, 1050, 1052, and 1056. The Assessor Parcel Number (APN) is 035002. According to the Assessor’s Report, the lot size is 15,077 square feet. The applicable zoning district is C-3-G, Downtown General.

Summary of Current Historic Status

The subject property is a Category A historic resource as defined by the San Francisco Preservation Bulletin No. 16, because it is a contributor to a historic district that is listed in the National Register of Historic Places. It is, therefore, also automatically listed in the California Register. The designated historic district is known as the Market Street Theatre and Loft National Register Historic District. It was officially listed in 1986.

Based on the National Register Nomination Form, the district is significant under Criteria A and C. Under Criterion A, it is significant for its association with the development of motion picture houses in the city and as an important commercial corridor. Under Criterion C, it is significant as a fine concentration of both pre- and post-fire architecture designed by some of the City’s most prominent architects. Many of the buildings, such as the Golden Gate Theatre and the Hibernia Bank Building, display exceptional quality of design (see Fire 1.1--2 for a map of the district and...
list of all contributors and non-contributors). The period of significance for the district extends from 1889 to 1930. A complete copy of the Nomination Form is located in Appendix B.

1. 982-98 Market St. - Leo's Warfield Theater
2. 1-35 Taylor St. - Golden Gate Theater
3. 1000-55 Market St. - San Christina Building
4. 1028-55 Market St. - Golden Gate Building
5. 1064 Market St. - Non-Contributor
6. 1072-98 Market St. - Prager's Department Store
7. 1 Jonas St. - Silence Bank Building
8. 1100-12 Market St. - Hotel Shaw
9. 975 Market St. - Wilson Building
10. 979-99 Market St. - Hale Bros. Department Store
11. 993 Market St. - Non-Contributor
12. 995-97 Market St. - Non-Contributor
13. 1001-05 Market St. - Decker Building
14. 1007-9 Market St. - Walker Building
15. 1011-13 Market St. - Non-Contributor
16. 1017-21 Market St. - Eastern Outfitters Co. Building
17. 1023 Market St. - de Laveaga Building
18. 1025-1027 Market St. - Non-Contributor
19. 1029 Market St. - Non-Contributor
20. 1031-1043 Market St. - Non-Contributor
21. 1049 Market St. - Sweing Building
22. 1053-55 Market St. - Non-Contributor
23. 1059-61 Market St. - Esle Building
24. 1063 Market St. - Globe Investment Co. Building
25. 1067-71 Market St. - Egyptian Theater
26. 1073 Market St. - Non-Contributor
27. 1073-87 Market St. - Federal Hotel
28. 1089-93 Market St. - Non-Contributor
29. 1095 Market St. - Grant Building
30. 6-26 7th St. - Odd Fellows Hall Building

**Figure 1.1-2:** Market Street Theatre and Loft Historic District

**1.2 BUILDING AND PROPERTY DESCRIPTION/SITE HISTORY**

The subject property located at 1028-1056 Market Street consists of a two-story commercial building historically known as the Golden Gate Building. Real estate investor Morris Siminoff commissioned the building from prominent local architecture firm Shea & Shea in 1907, after the earthquake and fire of 1906.\(^1\) It originally functioned as retail stores and a warehouse. Based on a Sanborn Fire Insurance Company Map from 1913, the building housed seven stores in its early years; four fronted onto Market Street and three fronted on Golden Gate Avenue. In the early 1920s, several theaters developed in the neighborhood and portions of the Golden Gate Building were converted into second-run movie theaters; the Pompeii Theater (1923-1933), the Regal Theater (1940-c.1990), and the Bijoux Theater (1953-c.1990).\(^2\) In 1948, the building housed as many as 12 businesses, including the theater, a billiards hall, and numerous stores and

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\(^1\) Anne Bloomfield, *National Register of Historic Places Nomination Form for the Market Street Theatre and Loft District*, prepared November 19, 1985, approved April 10, 1986. The form for the district states that it was constructed in 1906, but the Assessor’s date for the property is 1907. Though the authors of the form appear to have found an original building permit, GPA did not find this permit in the building department’s files, despite reading every permit for all of the building’s addresses. The oldest permit available is from 1945. As a result, the developer, architect, and date of construction listed on the nomination form could not be confirmed or denied.

\(^2\) Bloomfield, Continuation Sheet 14; San Francisco City Directories; Building permits. While the form, directories, and building permits list the Bijoux Theater after 1953, signage in historic photographs indicates that part of it was still called the Regal till at least 1990. It is possible that more than one storefront functioned as a theater from the 1950s through at least 1990.
restaurants; all but two fronted on Market Street.\textsuperscript{3} In more recent years, it has been occupied by stores and restaurants on the first floor and a billiards hall on the second. As recently as GPA’s site visit for this report, it housed an upscale food court known as The Hall (see Figures 1.2-1 through 1.2-4 for historic images of the subject building).

\textbf{Figure 1.2-1}: View along Market Street of Subject Building in 1927, Center of Photo, Right of the Blade Sign. Note large, lighted signage along roof line. Source: San Francisco Public Library Photo Collection.

\textsuperscript{3} Sanborn Fire Insurance Map, 1913-1948.
The building takes up its entire, irregularly shaped parcel. It faces south onto Market Street with secondary street frontage on Golden Gate Avenue on the north side of the property. It is immediately adjacent to other commercial buildings to the east and west. Thus, the building only has two elevations: south and north. It is located near the center of the Market Street Theatre and Loft District, so its larger setting consists of other low and mid-rise buildings from the early 20th century, along with a few non-contributing buildings.

The building is irregular in plan, reflecting its irregularly shaped lot. Its exterior walls are constructed of brick and clad with a mix of scored stucco and flat metal panels. The building has a flat roof surrounded by parapet. Its first story has been extensively altered, so it does not exhibit a distinguishable architectural style in its present state; however, Splendid Survivors, Michael R. Corbett’s 1979 book documenting the historic buildings of San Francisco’s downtown, states that the building once had “restrained Renaissance/Baroque ornamentation.”4 The intact elements related to this description include simple cornices on the parapet and between the first and second story, a remnant of trim atop the westernmost storefront, and the scored stucco on the facade, which was likely intended to mimic rustication.

The building’s primary façade is its south elevation. Based on the second story, which is more intact than the first, it is ten bays wide. The four westernmost bays exhibit four pairs of non-

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4 96.
original, single-light, fixed windows on the second story and a metal roll-up door, blank wall space, and another metal roll-up door concealing a recessed, brick and aluminum storefront, all located beneath a remnant of a decorative metal frame, on the first story. The next four bays feature three pairs of original, one-over-one, double-hung windows and one single, original, one-over-one, double-hung window on the second story; a single aluminum door, a band of three fixed aluminum windows, a recessed entrance with a pair of aluminum storefront doors, and two single aluminum windows on the first story; and four fixed windows with single vertical muntins at the clerestory level, where one would expect to see transoms. The remaining two bays at the east end feature two pairs of original, one-over-over, double-hung windows separated by an exterior HVAC duct on the second story and a wood and glass storefront with double doors, two bands of three windows each, and a stepped transom. There is a metal roll-up door over the storefront. East of the storefront there is a pair of metal slab doors topped with a single-light transom. There are multiple signs on the building; none are original (see Figures 1.2-5 through 1.2-9 for current images of the building).

Figure 1.2-5: 1028-1056 Market Street, Looking Northwest at South Elevation
The building’s only other visible elevation is its north. The north elevation is six bays wide and made of painted brick. It has very simple cornices on the parapet and between the stories. The second story exhibits a pair of original, one-over-one, double-hung windows in each bay. The first story exhibits modest storefronts that have all been boarded up.

The building’s design has been attributed to the firm of Shea & Shea—a partnership between brothers Frank Thomas Shea and William Denis Shea. Frank, the elder brother, was born around 1859. He was educated in San Francisco, and later attended L’École des Beaux Arts. He then returned to the San Francisco area and became one of the city’s leading architects for several decades. William Shea, the younger brother, was born about 1866. Based on the dates of their extant work, the brothers formed their partnership sometime in the 1890s, and they were still actively working together at the time of Frank’s death.

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7 “1880 United States Census.”
9 “Obituary: Frank T. Shea.”
In 1904, William Shea was appointed City Architect for San Francisco,\(^{10}\) where he served until 1907.\(^{11}\) It was around this time that Frank formed a partnership with another architect, John O. Lofquist.\(^{12}\) Shea & Lofquist notably won a design competition for the 1908 Bank of Italy building at 552 Montgomery Street.\(^{13}\) Frank Shea passed away in 1929 after a brief illness,\(^{14}\) and his brother William passed away two years later in 1931.\(^{15}\) The brothers are remembered primarily for their ecclesiastical architecture, designed together and with Lofquist, which is noted to be some of the most outstanding in San Francisco.\(^{16}\)

Morris Siminoff, the developer of the building, was born in Russia in 1863.\(^{17}\) In addition to his real estate investments, he was a well-known merchant and manufacturer of men’s clothing. He was part owner of the Golden Gate Cloak & Suit House, which operated out of part of the Golden Gate Building after its construction, hence its historic name.\(^{18}\) Siminoff was also a prominent member of both the Masons and Knights Templar; he donated a temple to the Decoto (now Union City) Masonic Home for widows and orphans of members and was remembered for his generous charitable contributions.\(^{19}\) He died suddenly in March of 1907, due to complications from a horse-riding injury sustained two years before.\(^{20}\) His death in early 1907 indicates that he may not have lived to see the completion of the Golden Gate Building.

The building had a wide variety of commercial tenants and uses since its construction, including retail, theaters, restaurants, night clubs, and offices. Consequently, it has experienced numerous alterations, especially to its storefronts. In addition, the available permit history for the property reveals that the building experienced a few small fires and subsequent repairs.

1.3 SUMMARY OF THE CALIFORNIA REGISTER SIGNIFICANCE EVALUATION

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and citizens to identify historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.\(^{21}\)

The California Register consists of properties that are listed automatically, as well as those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;

\(^{10}\) “City Architect Loses his Job,” San Francisco Chronicle, January 28, 1904, 9.
\(^{11}\) “Separate Shea from Big Job,” San Francisco Chronicle, October 24, 1907, 18.
\(^{14}\) “Obituary: Frank T. Shea.”
\(^{16}\) Ibid.
\(^{18}\) Crocker-Langley’s San Francisco City Directory, October 1907, San Francisco, California, 690.
\(^{20}\) “Death of Morris Siminoff,” San Francisco Call, March 2, 1907, 4.
\(^{21}\) Public Resources Code Section 5024.1 (a).
• State Historical Landmarks from No. 0770 onward; and

• Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (SOHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.\textsuperscript{22}

Thus, the Market Street Theatre and Loft Historic District is automatically listed in the California Register, because it is listed in the National Register, and the Golden Gate Building is automatically listed as a contributor. The building, however, has never been evaluated for eligibility as an individual historical resource. The criteria for eligibility for listing in the California Register are based upon the National Register criteria. To be eligible a property must possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or

2. It is associated with the lives of persons important to local, California, or national history; or

3. It 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

4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Historical resources eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Resources less than fifty years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity than the National Register, there is the expectation that properties reflect their appearance during their period of significance.\textsuperscript{23} The following sections evaluate the Golden Gate Building for potential individual significance under the established California Register criteria and summarize the significance of the Market Street Theatre and Loft Historic District.

1.3.a 1028-1056 Market Street (Golden Gate Building) Significance Evaluation

\textit{Criterion 1}

To be eligible for the California Register under Criterion 1, a property must be associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States. The Golden Gate Building at 1028-1056 Market Street was constructed in 1907, following the fire and earthquake of 1906. Thus, it is associated with the rebuilding of the City in the wake of the disaster; however, mere association with a development trend is not sufficient for significance under this criterion. The association must be direct and important. This does not appear to be the case with the subject building. It appears to have been an ordinary infill project constructed for the purpose of housing the Golden Gate Cloak & Suit House, a men’s clothing retailer. There is no evidence to

\textsuperscript{22} Public Resources Code Section 5024.1 (d).

\textsuperscript{23} Public Resources Code Section 4852.
suggest that this singular building had a direct and important association the rebuilding period. According to the National Register Nomination for the Market Street Theatre and Loft Historic District, this part of Market Street was already developed as a secondary commercial zone of retail and loft buildings before the fire, and it continued as such afterward with many of the properties maintaining consistent ownership. Furthermore, rebuilding efforts in the neighborhood after the fire are better represented by the district as whole, rather than by this one building, as detailed on the nomination form.

In the 1920s, a portion of the Golden Gate Building was converted into a second-run movie theater called the Pompeii. During the same period three new, first-run, showcase theaters were constructed in the vicinity. These included the Warfield (1921-1922), Golden Gate (1921-1922), and Paramount (1920, demolished). Another second-run theater, the Egyptian (1924) was also located nearby. This concentration of theaters made the neighborhood an important center of entertainment in the 1920s and is the source from which the historic district derives much of its significance. The Golden Gate Building, however, does not appear to be significant as an individual building for any direct and important association with the entertainment industry in the City. It was an average second-run house, constructed for other commercial purposes and later converted. It does not have the ability to convey the significance of the development of the entertainment industry in the City on its own, especially when compared with the first-run houses, which served as primary distribution points for major studios, like RKO, MGM, United Artists, and Paramount. The studios financed the construction of these high-style palaces and sent their major films to them for their initial San Francisco runs.

The Golden Gate Building continued to house a mix of movie theater and commercial spaces through the end of the 20th century. Research did not reveal any associations with important events or trends in these subsequent decades. The building does not appear to be significant under Criterion 1. While it is associated with post-fire reconstruction after 1906 and the entertainment industry in the City in the 1920s, these associations are neither direct nor important. Within both contexts the Market Street Theatre and Loft Historic District as a whole is a much better representation of the significant patterns of the City’s history than this singular, typical building from the early 20th century.

Criterion 2

To be eligible under Criterion 2, a property must be associated with the lives of persons important to local, California, or national history. The individual associated with the development of the building is Morris Siminoff, real estate investor and part owner of the Golden Gate Cloak & Suit Company. Siminoff was known in the community for his dedication to the Masons and Knights Templar. Extensive research into Mr. Siminoff did not reveal any reason to conclude that he should be considered an important person in the history of the city, state, or nation. Most results related to his name centered on a battle among family members for financial assets after his death.

There were numerous other individuals associated with the building throughout the 20th century. A sampling of names identified in permit and city directory research include Margaret D. Havenscroft (1945), Don Cooper (1958), Jerome Bills (1969), Lloyd Lutz (1970s), among others, as well as numerous businesses, such as 1028 Billiards (1958), Karrel Korn (1966), Bijoux Theater (1953-c. 1990), Regal Theater (1940-c.1990), and Danny’s (sometimes written as Dani’s) Restaurant (1970s). Research into the individuals and businesses did not reveal any reason to conclude that any should be considered important in the history of the city, state, or nation. As a result, 1028-1056 Market Street does not appear to be significant under Criterion 2.
Criterion 3

A property is eligible under Criterion 3 if it embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values. The Golden Gate Building does not appear to be eligible under this criterion. It does not embody the distinctive characteristics of a type, period, or method of construction. While it may have had “restrained Renaissance/Baroque ornamentation” at one time, it is currently heavily altered, especially at the first story, and appears to be a very common example of a low-rise brick commercial building from the period. It is the work of master architects Shea & Shea; however, it is not a particularly good or representative example of their work. They were best known for their exquisite religious buildings in the City. As the National Register Nomination Form for the Market Street Theatre and Loft District explains, “With the exception of the Hibernia Bank, none of the structures in the district would be listed among its architect’s very best works...” This assertion remains true for 1028-1056 Market Street, especially given its alterations. Lastly, the building does not possess high artistic values. This aspect of Criterion 3 generally refers to works of art and designs which express a high ideal. As a common, altered example of an early 20th century commercial building, 1028-1056 Market Street does not rise to the level of expressing a high ideal.

Criterion 4

A property is significant under Criterion 4 if it has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation. This criterion typically pertains to archaeological resources, which are not addressed in this report as it pertains to historical resources. However, the entire parcel of the subject property is developed and has been since at least 1887, according to Sanborn Fire Insurance Company maps from that year. Thus, the potential for archaeological finds appears to be low.

1.3.b Market Street Theatre and Loft Historic District Significance Summary

The Market Street Theatre and Loft Historic District is listed in the National Register under Criteria A and C. It is listed in the California Register under analogous Criteria 1 and 3. The period of significance for the district extends from 1889 to 1930. The following significance statement is excerpted from the National Register Nomination Form:

The Market Street Theatre and Loft District appears to merit listing on the National Register of Historic Places under criteria C, architecture, and A, events. It is one of the eight potential National Register Districts identified in Michael Corbett's Splendid Survivors, the San Francisco Downtown Survey prepared by Charles Hall Page & Associates for The Foundation for San Francisco's Architectural Heritage in 1979. The district's architecture once shared with all downtown San Francisco a common harmony of texture, coloration, height and style inspired by the City Beautiful Movement, integrated because all previous architecture had been wiped out by the great Earthquake and Fire of 1906. Here in the district not only are the major buildings essentially intact, but their original rhythm with lesser structures remains, unlike areas of more intense modern commerce. The district's four pre-Fire facades (one-fifth of the contributing buildings) illustrate the

24 Corbett, 96.
25 Continuation Sheet 9.
26 3.
27 Ibid.
continuity of design in San Francisco just before and after the great 1906 catastrophe. There are two fine, monumental intersections created by the diagonal meeting at Market of two contrasting rectangular street grids; one intersection focuses on G. Albert Lansburgh’s 1922 Golden Gate Theatre, the other on Albert Pissis’ 1892 Hibernia Bank. The list of architects reads from a roster of the most important firms in northern California early in the twentieth century; their clients were among the area’s real estate tycoons. Principle tenants included large furniture states, a music store and several second-string department stores, all needing loft spaces for display and sale of bulky objects. The area was built as a secondary downtown, not the prime retail stores, offices, hotels and banks but with large and respectable contenders in each category. In one activity it was prime: the first-run showcases for the major studios’ moving pictures. Here RKO, MGM, United Artists and Paramount sent their major films for their first San Francisco runs in large, studio owned picture palaces with relatively high-priced tickets. Nearby were similar showcases for 20th Century Fox (demolished early 1960s) and Columbia/Universal (the Orpheum, alive and well but separated from the district by a whole blockful of new construction). “Everybody” came to the district to see the new pictures. With one earlier exception, the moving picture theatres were built in the early 1920s, when the major studios were on the rise, to show double billings of film and vaudeville.

The district consists of retail, office, loft, and theater buildings, all of which face onto Market Street, forming a commercial corridor. On the south side of Market Street, it extends from the Wilson Building at 973 Market Street, roughly the middle of the 900 block, in a southwesterly direction to the Odd Fellows Hall at 6-26 7th Street, the southwest corner of Market and 7th Streets. On the north side of the street, the district extends from the Loew’s Warfield Theatre Building at 982-998 Market Street to the Hotel Shaw Building at 1100-1112 Market Street, the northwest corner of Market and McAllister Streets. Of the 30 total buildings in the district, 20 are listed as contributors. The contributors exhibit a variety of architectural styles and several were designed by prominent San Francisco architects. They range in height from two to nine stories. Adding to the character of the district are several “Path of Gold” streetlights, which were installed in the city between 1908 and 1925. For a map of the district boundary and illustration of contributors and non-contributors, see Figure 1.1-2 above. For the complete description of the district and the text of the significance statement in its entirety, see Appendix B of this HRE Part 1. For a sampling of images of the district, see Figures 1.3-1 through 1.3-14 below and Appendix A of the HRE Part 2 for this project.

Figure 1.3-1: View of district from across the street from Golden Gate Building, Looking northeast.

Figure 1.3-2: View of district from across the street from Golden Gate Building, Looking northwest.
**Figure 1.3-3:** View of district from Taylor and Market, Looking west.

**Figure 1.3-4:** View of district from Taylor and Market, Looking west.

**Figure 1.3-5:** View of district from 1000 Market, Looking south.

**Figure 1.3-6:** View of district from Jones and Market, Looking southeast.

**Figure 1.3-7:** View of district from Charles J. Brenham Place, Looking east.

**Figure 1.3-8:** Golden Gate Theatre Building, Looking north.
Figure 1.3-9: Hibernia Bank Building, Looking north.

Figure 1.3-10: Hale Brothers Building, Looking south.

Figure 1.3-11: Odd Fellows Hall Building, Looking south.

Figure 1.3-12: Eastern Outfitting Company Building, Looking south.

Figure 1.3-13: Loew’s Warfield Theatre Building, Looking north.

Figure 1.3-14: Hotel Shaw Building, Looking north.
1.4 INTEGRITY

There are seven aspects of integrity considered when evaluating properties for the National and California Registers. These include: location, setting, design, materials, workmanship, feeling, and association.

1.4.a Integrity of 1028-1056 Market Street (Golden Gate Building)

The Golden Gate Building does not appear to be individually significant under any of the established criteria. As a result, per the approved scope of work for this report, an analysis of its individual integrity is not required.

1.4.b Integrity of the Market Street Theatre and Loft Historic District

The Market Street Theatre and Loft Historic District continues to retain integrity since its listing in the National Register in 1986. While the nomination form does not specifically step through the seven aspects of integrity, based on the descriptions of the district and individual buildings and the nomination photos, it can be surmised that the district retained integrity of location, setting, design, materials, workmanship, feeling, and association. Its setting, materials, and workmanship had been compromised to a small degree due to building and streetscape alterations, but none of these changes had impacted the district to the degree that it was not able to convey its significance under Criteria 1 and 3. This remains true in the present day. While more storefront changes occurred since 1986, they have not diminished the district’s integrity to a significant degree, and many likely replaced storefronts that had already been altered. The numbers of contributors and non-contributors in the district remain the same with all 20 contributing buildings extant.

As with several other district contributors, the modern alterations to the Golden Gate Building have not limited its ability to contribute to the district as a whole, especially since portions of the building, namely the storefronts, had already been altered at the time of designation. It retains its ability to convey its association with the historic district.

1.5 CHARACTER-DEFINING FEATURES OF THE DISTRICT

Character-defining features are those essential physical historic features or characteristics that illustrate why a property is significant (i.e. the applicable eligibility criteria and area of significance of the property) and when it was significant (the periods of significance).28 For historic districts character-defining features can be grouped in to the following eight categories:

1. Overall Form and Continuity
2. Scale and Proportion
3. Fenestration
4. Materials
5. Color
6. Texture

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7. Design Features
8. Architectural Details

The character-defining features of the Market Street Theatre and Loft Historic District are described in detail in the following paragraphs.

Overall Form and Continuity

Contributing buildings within the district range from two to nine stories in height. Half of the contributors are at least seven stories tall. The taller buildings are not concentrated into one part of the district; they are spread throughout. On the north side of the street, the tallest buildings are located at the east and west ends of the district, creating a high-low-high rhythm; while on the south side, they undulate between high and low more with more frequency. All of the district’s buildings have no setback from the sidewalk. Buildings typically fill the entire lot on which they sit. The buildings on the north side of the street have irregularly shaped plans, while those on the south are mostly rectangular, resulting from Market Street’s diagonal path and the opposing grids on either side. The buildings’ primary facades are continuous along Market Street and their presumably flat roofs are hidden by parapets. The use of tall parapets with ornate cornices strengthens the sense of continuity among contributors.

The broad width of Market Street allows for relatively unobstructed views along the district corridor. The juxtaposition of the irregular plans on the north side of the street with the regular ones on the south side creates, as stated in the National Register Nomination, “eight individual building statements” looking across to “a battlemented row of high and low buildings.”

Scale and Proportion

In terms of vertical presence, the taller buildings dominate the district as they are visible from greater distances along the corridor; however, horizontally, the district is more balanced. The footprints and therefore street frontage of the lower buildings are often equal to if not greater than their taller neighbors, contributing to a general sense of balance at the lower levels. In addition, the heights of the first stories and widths of storefront bays, though not identical from building to building, are similar and proportional to one another, indicative of the buildings' similar dates of construction, original uses, and structural systems. The articulation of ground floors through the use of cornices, belt courses, changes in cladding, and other decorative banding reinforces the similarities among the contributors.

Fenestration

At the ground level the existing fenestration consists primarily of large display windows and glazed doors. Many of the contributors’ storefronts retain their original opening sizes, even if the materials have been replaced. The more intact storefronts have transom windows, but on many buildings the transoms have been covered or removed. The dominant sash material at the ground level is non-original aluminum.

At the upper levels the existing fenestration is more varied. Several buildings have three-part, Chicago-style windows. Others feature a single fixed, awning, or double-hung window per vertical bay. In at least once instance, the former Hotel Shaw at 1100-112 Market Street, the upper stories feature pairs of double-hung windows in each bay. The windows are mostly

29 Bloomfield, 2.
rectangular, with exceptions typically occurring at a building’s highest stories, like the arched windows on the seventh story of the Golden Gate Theatre. Primary sash materials on the district’s contributors include steel and wood. Window openings remain largely unaltered throughout the district. The ratio of window to wall surface varies from building to building, with some, like the Eastern Outfitters Company Building at 1017-1021 Market Street, exhibiting mostly windows, and others, like the Federal Hotel at 1083-1087 Market Street, exhibiting a more balanced ratio.

Materials
The district contributors display a wide variety of exterior materials, all representative for their uses, styles, and dates of construction. The most common materials include terra cotta and brick. Others include stucco, iron, granite, copper, stone, and concrete. These original wall materials remain remarkably intact and unaltered.

Color
The color palettes for the majority of the contributing buildings include shades of tan, brown, gray, and green. Different colors are often used to emphasize certain features, such as belt courses, storefronts, windows, cornices, and decorative elements. Non-original signage in bright colors represents the primary deviation from the otherwise muted palette of the contributors.

Texture
The varying uses of brick, terra cotta, and stucco contribute to the blend of textures in the district, which range from rough to very smooth. Several buildings exhibit rustication which adds an additional layer of texture.

Design Features
The majority of entrances on the contributing buildings are flush with the sidewalk. Windows are usually set within slightly recessed openings. Many of the buildings have three-part facade compositions consisting of the base-shaft-capital configuration common among commercial buildings from the period. Two particularly unique design features of the district are the domes of the Hibernia Bank Building and the Golden Gate Theatre. They break the otherwise rectilinear roof lines and are focal points of two of the major intersections.

An important design feature of the streetscape is the “Path of Gold” streetlights. Each has three globe-shaped lanterns atop a tall, ornate pole. They provide an indication of the appearance of the streetscape from the period of significance, which has been otherwise modernized over time.

Architectural Details
The architectural details in the district relate the architectural styles of the contributors, which include Beaux Arts, Classical Revival, and Gothic Revival. Decorative cornices with corbels and cast ornament are prominent, as are columns ad pilasters, some of which have elaborate capitals. Other notable features of the buildings include cast terra cotta details, such as those on the Warfield Theatre Building, and the use of arches to emphasis top stories, as on the Odd Fellows Hall Building.
1.6 BIBLIOGRAPHY


Building Permits for 1028, 1028, 1034, 1036, 1046, 1048, 1050, 1052, and 1056 Market Street, on file with the City of San Francisco Department of Building Inspection.

California Public Resources Code, sections as cited.


Crocker-Langley’s San Francisco City Directory. October 1907. San Francisco, California.

“Death of Morris Siminoff.” San Francisco Call. March 2, 1907; p. 4.


“Separate Shea from Big Job.” San Francisco Chronicle. October 24, 1907; p. 18.


1.7 APPENDICES

The approved scope of work for this HRE requested the following appendices: copies of all available building permit applications; and copies of all available Assessor photographs of property. The building permits are included on the following pages as Appendix A. [Note to Reviewer: The contents of Appendix A exceed 500 pages. Please provide direction for inclusion in the final print version of the HRE. In the interim the contents for Appendix A will be available electronically only.] The Assessor did not have any photographs of the property on file, so none are included. An additional appendix, Appendix B, has been added to include a copy of the National Register Nomination Form for the Market Street Theatre and Loft Historic District for the reader’s convenience.
Appendix A: Building Permits for 1028-1056 Market Street
<table>
<thead>
<tr>
<th>Permit #</th>
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<th>Valuation</th>
<th>Description</th>
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<td></td>
<td></td>
<td>(construction mgr)</td>
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<td></td>
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<td>334206</td>
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<td>1990</td>
<td>Tad Sekino Architect</td>
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<td>650927</td>
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<tr>
<td>1018175</td>
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<td>Szto Associates</td>
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<tr>
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<td>2005</td>
<td>Ampeak design</td>
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<td>establish occupant load for assembly permit</td>
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<td>Valuation</td>
<td>Description</td>
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<tr>
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<td>1135537</td>
<td>2007</td>
<td>Werner Associates</td>
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<tr>
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<td>2007</td>
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<tr>
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### Summary of Building Permits for 1028-1056 Market Street

<table>
<thead>
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<td>72304</td>
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<td>front plate glass pair of doors</td>
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<td>1952</td>
<td>none</td>
<td>$1,560.00</td>
<td>remodel interior</td>
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### Summary of Building Permits for 1028-1056 Market Street

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<td>83091</td>
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## Summary of Building Permits for 1028-1056 Market Street

### 1046 MARKET STREET

<table>
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<td>remove lamps add casings</td>
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<tr>
<td>162749</td>
<td>1955</td>
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<td>$560.00</td>
<td>display frames in theater lobby</td>
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<tr>
<td>1377?</td>
<td>1956</td>
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<td>Move box office from center to side of outer lobby instan new doors</td>
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<td>$750.00</td>
<td>revision to permit 9304726, replace sidewalk</td>
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<td>1999</td>
<td>Richard Tap and Associates</td>
<td>$1.00</td>
<td>minor revisions</td>
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5
## Summary of Building Permits for 1028-1056 Market Street

<table>
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<th>Description</th>
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<tr>
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<td>repair equipments relocated and rooms added for existing restaurants</td>
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<tr>
<td>541437</td>
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<tr>
<td>578409</td>
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<tr>
<td>679015</td>
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<td>$10,000.00</td>
<td>install new video booth for handicap access</td>
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Summary of Building Permits for 1028-1056 Market Street

<table>
<thead>
<tr>
<th>Permit #</th>
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<td>$350.00</td>
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<tr>
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<td>1937</td>
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<td>$100.00</td>
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<td>replace floor, rat proofing</td>
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<td>remove and replace window</td>
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<td>fire damage repair</td>
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Summary of Building Permits for 1028-1056 Market Street

<table>
<thead>
<tr>
<th>Permit #</th>
<th>Year</th>
<th>Architect</th>
<th>Valuation</th>
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<tr>
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<td>301030</td>
<td>1966</td>
<td>none</td>
<td>$935.00</td>
<td>remove store front window, replace with wood nite closure doers and frame, install wood table and counter, repair floor</td>
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Appendix B: National Register Nomination Form
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

1. Name

historic Market Street Theatre and Loft District
and/or common None

2. Location

Roughly: 982-1112 Market St. (northwest side), 973-1105 Market St.
(southeast side), One Jones St. and 1-35 Taylor St. N/A not for publication

3. Classification

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4. Owner of Property

name Multiple, see continuation page 1

5. Location of Legal Description

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

6. Representation in Existing Surveys

title Multiple, see continuation page 6

has this property been determined eligible? __ yes __ no

date

defederal state county local

depository for survey records

city, town state
Describe the present and original (if known) physical appearance

The Market Street Theatre and Loft District is an imposing but somewhat rundown group of commercial buildings on both sides of Market Street, San Francisco, for nearly 1200 feet from Sixth Street to Seventh Street and a little beyond in both directions. The district’s characteristics are a scattering of major motion picture theatres, a group of loft structures mostly on the south side of Market Street, and two fine intersections of Market Street with Golden Gate Avenue, Taylor and Sixth Streets, and of Market Street with Jones and McAllister Streets. These elements often overlap. The district contains six theatres and one theatre site, eight loft buildings, four office buildings, two hotels, a bank, a fraternal lodge, and nine small commercial buildings. The 120-foot width of Market Street permits excellent views of the district from either direction and on either side. Buildings occupy their full lots and rise straight, usually for two to eight stories with flat roofs concealed behind parapets. Constructed principally from 1900 to 1926, they project a single visual mode, essentially what Whiffen calls The Commercial Style, with two- or three-part vertical composition, Renaissance-Baroque or other historicist ornamentation, and prominent cornices. Exterior materials are terra cotta, brick, galvanized iron and some stucco; structures are usually steel frame and/or reinforced concrete; there are some brick bearing walls. Ornamentation tends to be free and often lavish; columns and pilasters are seen. Fenestration is double-hung, or Chicago windows, or a mixture of the two, sometimes with arcading at top stories. Almost without exception, ground stories contain small shops which have been considerably and frequently altered to meet the changing needs of commerce; most buildings were designed to accommodate such changes by design separation between ground and upper floors. Transom strips on mezzanines or second stories often survive behind signage, and upper stories are virtually intact on all but two of the taller structures. Of the thirty buildings, twenty are considered contributors to the district and are listed and described in Appendix I beginning on continuation page 17. Ten buildings are considered intrusions because of modern alterations or new construction; they are listed and described in Appendix II beginning on continuation page 26. Streetlights with triple globes and sculptured bases, the "Path of Gold," complement the buildings.

Market Street is a wide and gracious artery pointing straight from the Ferry Building toward Twin Peaks, in a southwesterly direction. First mapped in 1847 to parallel the path from the town to Mission Dolores, surveyor Jasper O'Farrell laid it on a diagonal to the existing rectangular street grid to the north, creating a whole series of flatiron lots and interesting polygons. Considering Market the southern boundary of developable land, he created a parallel street grid to its south (technically, southeast) with blocks four times as large as those to the north: six 100-vara lots (275 x 275 feet) per block instead of six 50-vara lots (137.5 x 137.5 feet) per block. These disparate block sizes and the diagonal meeting of the two rectangular street grids result not only in twentieth century traffic problems but also in fascinating vistas and building shapes. In the subject district these map considerations have produced two remarkable intersections and only eight buildable lots, of chunky shapes, on the northwest side of the street, contrasted on the southeast side with 22 deep and narrow rectangular lots and two relatively self-effacing streets. In short, eight individual building statements look across at a battlemented row of high and low buildings.

The theatres among them are, or were, large and ornate auditoriums for presenting first-run shows during the national ascendance of the moving pictures. All are in buildings with other functions as well: large office buildings, a loft structure, or low-rise buildings with shops and small offices. The Paramount was demolished about 1960. Through nationwide changes in studio organization and movie-going habits, the two theatres with...
8. Significance

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Specific dates 1889-1930  
Builder/Architect Multiple, see Appendices I and II

Statement of Significance (in one paragraph)

The Market Street Theatre and Loft District appears to merit listing on the National Register of Historic Places under criteria C, architecture, and A, events. It is one of the eight potential National Register Districts identified in Michael Corbett's Splendid Survivors, the San Francisco Downtown Survey prepared by Charles Hall Page & Associates for The Foundation for San Francisco's Architectural Heritage in 1979. The district's architecture once shared with all downtown San Francisco a common harmony of texture, coloration, height and style inspired by the City Beautiful Movement, integrated because all previous architecture had been wiped out by the great Earthquake and Fire of 1906. Here in the district not only are the major buildings essentially intact, but their original rhythm with lesser structures remains, unlike areas of more intense modern commerce. The district's four pre-Fire facades (one-fifth of the contributing buildings) illustrate the continuity of design in San Francisco just before and after the great 1906 catastrophe. There are two fine, monumental intersections created by the diagonal meeting at Market of two contrasting rectangular street grids; one intersection focuses on G. Albert Lansburgh's 1922 Golden Gate Theatre, the other on Albert Pissis' 1892 Hibernia Bank. The list of architects reads from a roster of the most important firms in northern California early in the twentieth century; their clients were among the area's real estate tycoons. Principle tenants included large furniture stores, a music store and several second-string department stores, all needing loft spaces for display and sale of bulky objects. The area was built as a secondary downtown, not the prime retail stores, offices, hotels and banks but with large and respectable contenders in each category. In one activity it was prime: the first-run showcases for the major studios' moving pictures. Here RKO, MGM, United Artists and Paramount sent their major films for their first San Francisco runs in large, studio-owned picture palaces with relatively high-priced tickets. Nearby were similar showcases for 20th Century Fox (demolished early 1960s) and Columbia/Universal (the Orpheum, alive and well but separated from the district by a whole blockful of new construction). "Everybody" came to the district to see the new pictures. With one earlier exception, the moving picture theatres were built in the early 1920s, when the major studios were on the rise, to show double billings of film and vaudeville. Another kind of event took place on Market Street, too: parades. For over a century Market's 120-foot width has attracted most of the city's parades. To watch the Preparedness Day Parade on 22 July 1916, labor organizer Tom Mooney stood with his family on top of the Wilson Building; a historic photograph shows him there at the very moment of the fatal bombing over a mile away at Steuart and Market, the bombing for which he was framed, convicted and imprisoned, the subject of frequent agitation until pardoned by the Governor in 1939. California History recently published a photo of Mooney celebrating his pardon—in front of Weinstein's at the head of a parade. (1) The significance of individual buildings is detailed in Appendix I, Contributors, and Appendix II, Intrusions.

(See continuation page 8.)
9. Major Bibliographical References

Multiple, see continuation page 11.

10. Geographical Data

Acreage of nominated property approx. 13.1

Quadrangle name San Francisco North

Quadrangle scale 1:24000

UTM References

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Verbal boundary description and justification All properties face Market Street on either side, roughly from four lots east of Sixth St. to one lot west of Seventh St.; all are one lot deep. Assessor's Blocks/Lots are: 342/7, 343/2, 349/3, 350/1-4, 351/1, 3702/1, 3703/1, 56-68, 70, 74-76, 78, and 3704/67-69, 78. Metes and bounds are described in Appendix III.

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

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11. Form Prepared By

name/title Anne Bloomfield

organization consultant

date 19 November 1985

street & number 2229 Webster Street

telephone (415) 922-1063

city or town San Francisco

state CA 94115

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

Kathryn Maulucci

date 5/26/81

For NPS use only

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

Keeper of the National Register

date 4/10/86

Chief of Registration
## 4. OWNERS OF PROPERTY

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<th>Map No.</th>
<th>Name</th>
<th>Mailing Address</th>
<th>Building Address</th>
<th>Assessor's Block/Lot</th>
<th>Relation to District</th>
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## Owners of Property

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</table>
6. REPRESENTATION IN EXISTING SURVEYS

Here Today, Junior League Survey of San Francisco County
1968  \_x\_ Local
  Records in San Francisco History Room
  San Francisco Public Library
  Civic Center
  San Francisco, CA 94102

Department of City Planning Survey of San Francisco County
1976  \_x\_ Local
  Records in Department of City Planning
  450 McAllister Street
  San Francisco, CA 94102

Splendid Survivors, Heritage Survey of Downtown San Francisco
1979  \_x\_ Local
  Records at Foundation for San Francisco's Architectural HERITAGE
  2007 Franklin Street
  San Francisco, CA 94109
MARKET STREET THEATRE AND LOFT DISTRICT
San Francisco, CA

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Continuation sheet 7  Item number 7  Page 1

7. DESCRIPTION (continued):

the office buildings have fared best. The Golden Gate was restored in 1979 and now runs live musicals. At the Warfield Bill Graham presents his rock shows, and the terra cotta has just been carefully washed. The others are cheap thrill and/or porno houses, the Egyptian now split in two.

Seven loft buildings majestically line the south side of Market Street, irregularly alternating with one- or two-story stores, the greater heights reinforced by three office buildings, a hotel and the fraternal lodge. While called lofts in the sense that above ground-floor stores their upper stories are, or originally were, open, their use has not been in the loft tradition of warehousing or manufacturing; at least six of them were originally occupied from top to bottom by single retail entities, usually with bulky objects to display and sell: two furniture stores, a music store and three department stores. Most present simple skeletal facades typically with very fine ornamentation. Prager's subdues its classicism, the Wilson Building features intricate mid-East-inspired terra cotta, Hale's offers two stacked giant orders, Eastern Outfitting has a pair of well-proportioned five-story Corinthian columns sandwiching a single bay, and the Egyptian offers gothic snippets in cast concrete.

Each of the two grand intersections is composed of several individually important buildings of contrasting shapes and ornamentation, and a centerpiece of a fine domed building crowning the corner that almost touches Market Street. With the only domes in the district, the Hibernia Bank and Golden Gate Theatre sit on large squarish lots, present pairs of fine facades meeting at the domed corners, and miraculously escape, or nearly escape, the shopfront clutter pervading the district.

Apart from the inevitable storefront changes, that totally engulf seven of the nine smallest buildings, there are few intrusions, each highly regrettable. The David Hewes Building (sketch map No. 12) bears metal panels whose removal may reveal the 1908 terra cotta. The Paramount (No. 5) has departed, replaced by a new store in front of a large parking lot. The Imperial (United Artists) Theater (No. 26) has acquired a flimsy-looking addition above the lobby, over which the original theatre's gable end peeks, and its front is plastered with stucco, possibly removable. Weinstein's once consisted of three more or less compatible buildings, interconnected, that might still exist behind its dirty grey panels. And the greatest loss is the Forrest Building (No. 22), a cousin to Frank Lloyd Wright's Luxfer Project, demolished to one-and-a-half stories after a 1979 fire.

However rehabilitation activities have begun to clean up this otherwise tacky and rundown district peddling cheap clothes and thrills. In the 1970s the city's Market Street Beautification Project brought brick sidewalks, granite crosswalks, sycamore trees, kiosks, square stone benches, shiny bus shelters and domed phone booths. The Path of Gold streetlights, with Arthur Putnam sculptures, are outnumbered. But the Warfield's terra cotta has been washed and its parapet reinforced. The Golden Gate was restored in 1979, except for an unworthy marquee. The San Christina is behind a construction fence for restoration. The Hibernia has never changed and just had its interior shined up. The Shaw has been spruced up to present a new image as the Hotel Miramar. The Wilson is looking for tenants after a complete overhaul. The Delger has been painted, and the Sterling has just emerged from rehab scaffolding, shining but with altered windows. Now if only someone would paint the Egyptian and generally reduce the acres of signs...
In *Splendid Survivors* Michael Corbett describes the district as:

> An imposing and unfortunately rundown District that includes three major elements: a group of loft structures on the south side of Market, a collection of theaters, and two fine intersections on the north side of Market. These elements frequently overlap.

The lofts and their several supportive structures, most notably the Wilson Building, the Hale Building, the Eastern Outfitting Co. Building, the Forrest Building, and the Ede Building, are distinguished by the simplicity of their skeletal facades. They are among the few downtown San Francisco buildings that reflect the early Modernists' ideals of straightforward structural and functional expressiveness. At the same time many of them are treated with unusually fine ornamentation. Sadly, two of the central buildings of this group, the Forrest Building, and its neighbor, the Sterling Building, were recently burned in a fire.

The many theaters in the District, most of which began as vaudeville theaters, include the Warfield and Golden Gate at the intersection of Taylor, Golden Gate and Market. Both fine examples of the extravagant picture palaces of the 1920s, they serve also as excellent elements in a complex and grand intersection.

The other notable intersection, at Jones, McAllister, and Market, has as its centerpiece the superb Hibernia Bank of 1891, by Albert Pissis.

Intrusions in the area are chiefly in the form of inappropriate signs and remodelings, most of which could be easily reversed.

Since these words were published, two developments have altered the name of the proposed district from Corbett's "Market Street Loft/Theater District" to the proposed "Market Street Theatre and Loft District." The six-alarm fire of 1979 has resulted in demolition of all but two unrecognizable floors of the Forrest Building, which Corbett compared to Frank Lloyd Wright's Luxfer Project. And more information about the theaters has come to light, namely their role as the big studios' showcases for the first runs of their major pictures. These developments somewhat change the balance of the district toward the revised name, with the spelling 'theatre' as used during the district's period of significance.

The boundaries drawn by Corbett have been kept. The proposed district consists only of properties directly facing Market Street, on both sides. In the easterly direction the boundary is a significant change of scale that endures for several buildings, accompanied by a significant degree of remodeling so that too many buildings would be intrusions in the district. In the westerly direction, the boundary on the north side of Market Street is self-evident: a single stripped and sandblasted
8. SIGNIFICANCE (continued)

one-story brick building stands between the Hotel Shaw and a blockful of new construction that includes the new United Nations Plaza. On the south side of Market there are five old buildings west of the district before the empty lot and new construction, but they too exhibit a change of scale, and two of the five, including the one next to the boundary, would be intrusions in the district. The previously published, professionally counseled boundaries seem valid.

The reason the architecture looks like the rest of San Francisco's post-Fire downtown is that the same people are responsible. In addition to several district buildings, the Reid Brothers designed the Fairmont Hotel, First Congregational Church, Fitzhugh, Call and O'Connor-Moffatt Buildings, etc. G. Albert Lansburg did the Orpheum and El Capitan Theatres, Hammersmith Jewelry Building, the interiors of Opera House and Veterans Building, seven theatres in Los Angeles and many others throughout the country, as well as the district's Warfield and Golden Gate Theatres. Albert Pissis' 1889 design for the Hibernia Bank was the forerunner of all San Francisco's Beaux Arts classicism, and much admired in the 1890s, much copied after the Fire. Pissis also designed the Flood Building, the Emporium, the Mechanics Institute, the White House, and so on. MacDonald & Applegarth did the Clift Hotel and the Holbrook Building as well as Eastern Outfitting. George W. Percy died six years before the Fire, but his Wilson Building is surpassed by his First Unitarian Church, Sharon Building in Golden Gate Park and work at Stanford. William Curlett was responsible not only for the district's Federal Hotel but also for the Phelan, Shreve and Mutual Savings Buildings. Local AIA president Sylvain Schnaittacher designed Prager's, the Central Realty Building, and part of Temple Emanu-El. The roster goes on with Cunningham & Politeo, Hermann Barth, Shea & Shea, G.A. Dodge, Newton Tharp, Rousseau & Rousseau. With the exception of the Hibernia Bank, none of the structures in the district would be listed among its architect's very best works, but the list of practitioners here includes most of the city's best.

Similarly the owners were the same people as those who contracted for the whole of downtown. James D. Phelan, J.D. Grant, Rudolph Spreckels, Edward Delger, the MacDonough Estate, Elise Drexler, the Rousseau's Marian Realty, all owned considerable real estate elsewhere. Most of them were listed in directories as "capitalist," meaning usually someone who had a lot of money invested in real estate. Probably three quarters of the property in the district did not change hands except for inheritance between 1894 and 1909, a fact that helps explain why lot boundaries did not change after the Fire. There were, of course, also smaller investors who owned only the one building, and there were businesses that put up their own buildings: Hibernia Bank, Hale's, Prager's. All paid for major construction in or after 1906.

The effects of the Earthquake and Fire are nicely illustrated in this small area. It was built up solidly before the catastrophe, in some places with old low-rise structures, elsewhere with three- to eight-story buildings of "fireproof" construction. Then came the Earthquake, and the much greater disaster of the ensuing Fire. A pair of historic photographs enclosed shows, first while the Fire is raging across Market Street, the mild Earthquake damage to Prager's and the Hibernia Bank, and second a month or so later, the complete destruction of Prager's by the Fire, leaving the Hibernia exterior nearly
8. SIGNIFICANCE (continued)

intact. The Grant Building exterior also survived, and the facades of the Wilson and Hale Buildings. The two last were soon attached to whole new buildings, and all four had new interiors. These four facades, which share the design qualities of the whole district and indeed the whole post-Fire downtown, demonstrate that San Francisco's flowering of City Beautiful-inspired architecture after the Fire had been prepared and predicted in the six to sixteen years beforehand. The designers, builders, suppliers, craftsmen and technology were all ready for the occasion. The district also illustrates the citywide time span of rebuilding. Some like the four restorations went up immediately. Prager's put up a temporary structure as soon as the ashes were cold and a permanent one later. Some sites remained vacant for several years, others acquired small structures later replaced by larger ones.

The district's period of significance, 1889-1930, begins with publication in California Architect & Building News of Pissis' masterful designs for the Hibernia Bank, (4) San Francisco's earliest surviving Beaux Arts building. By size, site, publication and Fire survival it was tremendously influential in the city's rebuilding. Twelve of the district's twenty contributing buildings were constructed between 1906 and 1913. In 1920-1926 came four more, three of them theatres. The district's high density of motion picture theatres prompts extension of the period of significance beyond the last construction date to 1930, in order to include the major studio reorganizations attendant upon the movies learning to talk in 1927.

By 1930 the production, distribution and exhibition of most motion pictures had been consolidated in the hands of eight studios: Loew's-MGM, RKO, Paramount, 20th Century Fox and Warner Brothers (the "Big Five"), United Artists Columbia and Universal (the "Little Three"). (5) In the picture palaces they owned in most cities these giants would unveil their products, milking the best revenue, and only later would permit showings in the lesser "district" or "second-run" houses often owned by someone else. This pattern lasted until after 1948, when the U.S. Supreme Court ruled Paramount in violation of the anti-trust laws. During the 1920s the pattern was established by great struggles among financial giants, rivalries sampled in the district by the 1921-1922 race between construction crews of the Orpheum's Golden Gate and Loew's Warfield, ironically both designed by Lansburgh. Orpheum director Laz Lansburgh may have helped his brother, but that doesn't explain away the Loew's job, or the multitude of his theatres. Of the eight studios, four located their San Francisco picture palaces within the district, and there were two more houses for three chains nearby. It is as this showcase for major new motion pictures that the district finally stands out from the rest of downtown San Francisco.

(2) Corbett, Splendid Survivors: 251.
(3) Ibid.: 247.
(5) Information courtesy of Nancy Goldman, Pacific Film Archive.
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APPENDIX I: CONTRIBUTORS TO THE DISTRICT

1. Loew's Warfield Theatre (later Warfield), 982-998 Market Street. 1921-1922, G. Albert Lansburgh, architect.

Description: On a five-sided lot at the intersection of Market Street, Golden Gate Avenue and Taylor Street, the Warfield Building consists of a nine-story, pale-grey terra cotta-faced office tower on the Market and Golden Gate frontage, and on the Taylor and alley frontage a visually almost separate theatre section that only reaches the office block's sixth floor and is faced with checkered brick and trimmed in terra cotta. Concentrated in carefully selected locations, the ornamental ceramics run to heads, caryatids, segment arches, fruit and foliage. The outer lobby offers colored marbles, a copper or bronze ticket booth, a whole row of fanlights, and modified caryatids holding up the fine ceiling. The auditorium is said to be kite-shaped; theatre historian Steven Levin described its ceiling as "a peacock's tail in ornamental plaster." *

Significance: The fine Warfield office block defines a strong northeast edge to the district. The whole building shares top billing for this major intersection with the more prominently sited Golden Gate. Both theatres were designed by Lansburgh, and in 1921-1922 there seems to have been a race between their construction crews to see which could open first. The Warfield lost by seven weeks, opening 13 May 1922. It was the 300th theatre in Loew's chain, named after San Francisco's own great actor David Warfield (c. 1870-1951), who was born and brought up South of Market, discovered there by David Belasco in 1888 and went on to a great New York career from 1901 till he retired in 1924. Eight Loew's Warfield programs from about 1923 testify to a standard weekly format of "Overture" (a couple of numbers by the 30-40-piece live orchestra), a news film, "Loew's Warfield's Pointed Paragraphs from the Press," a live comedy, a serious musician in a few numbers, and finally the climax Metro Picture. In later years the Warfield was the showcase for Metro-Goldwyn-Mayer (MGM), and a sampling of theatre ads found it playing Greta Garbo in "Anne Christie" on the first of March in 1930, and the sixth record week of "Gone with the Wind" on the same date in 1940. Now it is the local flagship for "Bill Graham Presents," live rock concerts.


2. Golden Gate Theatre (later RKO Golden Gate), 1-35 Taylor Street. 1921-1922, G. Albert Lansburgh, architect.

Description: The Golden Gate is a theatre inside an eight-story, 75,000-square foot office building. Its canted corner faces Market Street and rises into a hexagonal tower and

* Quoted in Millie Robbins (see "Sources").
topped with a flagpole that once held a gold ball. Its arcaded base and top story are clad in ornate terra cotta, its "shaft" in light brown brick. Windows are grouped in threes for six bays on Taylor Street, nine bays on Golden Gate Avenue, and one on the canted corner. On the four center floors of the last six bays on Golden Gate, a diagonal string of round-bellied balconied windows decorates an otherwise blank facade enclosing fire escapes. The octagonal outer lobby, originally open to the street but now enclosed by a row of doors, features a fluted column supporting a complete fan vault, now restored. A marble staircase leads to the auditorium, its original 2800 seats redone as 2400. The stage is 50 x 120 feet, the proscenium arch a "heavy arabesque Spanish design," * the ceiling a gently arched dome originally lit in soft blues. After being chopped up into three theatres, the Golden Gate was restored, with changed interior colors, for its present use as a musicals theatre.

Significance: This fine building is the focal point of the Market–Golden Gate–Taylor–Sixth intersection; its dome is visible from a good distance west along Market Street. Lansburgh's 21st theatre design is distinguished from its "twin sister" the Los Angeles Hillstreet Theatre (demolished 1965) by the diagonal string of balconies. It opened on 26 March 1922 as a Junior Orpheum house, meaning it would show a first-run picture, vaudeville, news and cartoon. In 1928 the Orpheum Circuit became the '0' of RKO, and the building became the RKO-Golden Gate. It continued the combination of first-run films and first-string vaudeville with bands. It was the last San Francisco theatre running live shows, till 1954. It was adapted for Cinerama in the 1960s, then split into three theatres. Closed on 3 April 1973, it reopened 26 December 1979 as a live musicals house, restored by Carol Shorenstein to most of its former grandeur.

the City of Paris building now demolished. Miller went on to a renowned partnership with Timothy Pflueger. Originally intended for stores and offices, the building has housed everything from a cigar store to a waffle shop, a hair restorer and a furrier. Upstairs have been dentists, insurance and other agents. Most notable tenants were notorious dentists Painless Parker (c. 1923-1928) and John C. Campbell (c. 1933-c.1980).


Description: This two-story stuccoed brick building still boasts its original cornice, most of its mezzanine transom strip and much of a lacy metal edging. It contains a theatre entered from the center of the Market Street facade.

Significance: More than half the original facade is intact, though in poor condition. The 1906 Building Permit Application indicates it was constructed as "stores and warehouse" (a loft building) for Morris Siminoff, a major real estate investor. About 1921 alterations turned it into a theatre, known variously as the Pompeii (1923-1933), the Regal (1940-1953) and now the Bijou, but never a first-run house.

Sources: Heritage files. Theatre ads.


Description: Prager's is a three-story and mezzanine stuccoed loft building on a polygonal site with one diagonal side (Market) next to a very short leg (Golden Gate Avenue) at right angles to a straightforward side (Jones Street). The short leg focuses the eye as would a canted corner. The base is rusticated with large areas of plate glass. Above are Chicago windows and a giant order of simple pilasters. The Jones and Golden Gate facades are nearly intact at ground level.

Significance: The building's quiet and dignified classicism complements the exuberance of the Hibernia Bank across the street. Prager's Department Store had occupied the Murphy Building here before the Fire, and in late July 1906 were the first to return to their ruins, to a temporary wooden building by the Reid Brothers. To permit uninterrupted operations, the permanent building was constructed in three independent pieces, two of which were demolished about 1920 to make room for the Paramount Theatre next door after Prager's went out of business. Next occupant at the surviving corner was the Anglo California Trust Company, of which descendant Crocker Bank remains today.


Description: The Hibernia is a modified temple form bank focused on the domed corner of Jones and McAllister Streets, facing Market. It features a giant Corinthian order,
roofline balustrade punctuated with end-defining pediments, and an open recessed rotunda under the dome. Cladding is carved granite. The double-height interior is opulent with colored marbles, gilded plaster ornament, and two domed skylights, their stained glass recently repaired and strengthened. This building has no stores or storefront alterations. Its only concession to modernity is green neon on the fascia, spelling out "The Hibernia Bank."

Significance: "The oldest and one of the finest of San Francisco's uniquely superb collection of modified temple form banks. Also one of the best designs for the numerous irregular Market Street intersections. Built as a narrower structure along Jones in 1892, the building was enlarged to its present size in 1905 and was rebuilt after the fire. It is the earliest surviving building in the city in the strucly classical idiom, a style that did not sweep the country until after the Chicago World's Fair held the year after this bank was completed. The building was widely admired among local architects of the day." * The original owner continues to own and occupy the space today. Founded in 1859 as a savings and loan society for Irish immigrants, the Hibernia Bank has so far resisted merger mania and continues one of the San Francisco Bay Area's strong banks.


Description: The Hotel Shaw is a thin flatiron building eight stories tall, clad in rough brown brick and light tan terra cotta. The deeply overhanging cornice is crested with anthemia, the top story is arcaded.
Significance: This tall building terminates the district's northwest side and participates actively in the composition of the Market-Jones-McAllister intersection. Billed as a "five story addition," the 1926 work covered all traces of the previous three-story office building on the site, which retained the name and perhaps some of the fabric of the 1901, seven-story Callaghan Building by Albert Pissis.

9. Wilson Building, 973 Market Street. 1900, George W. Percy (or Percy & Polk)/1907, Henry A. Schulze, architect.
Description: The Wilson Building is an eight-story loft building described in Splendid Survivors as "a handsome skeletal design with extremely rich decorative terra cotta panels. A three-part vertical composition with Sullivanesque/Byzantine ornamentation." ** The upper stories are intact though the terra cotta was painted long ago. The two lower stories have recently acquired a subdued attempt at the original design, but with two fat columns of exaggerated entasis.

* Splendid Survivors: p. 77.
** Ibid.: 94.
Significance: This building by its height and significant design makes the southeast boundary of the district. Only the facade dates from 1900; after the Fire a whole new structure was erected behind it. Original owner Emily J. Wilson, widow of prominent nineteenth-century San Francisco attorney S.M. Wilson (1824-1892), herself died during construction in September 1900. The succeeding Wilson Estate Company (initially the four sons) continued ownership until 1975. From the 1906-1907 work there exist plans, and the construction accounts book of virtually all receipted bills, in the possession of descendant Carter Wilson. The bills reveal details of the facade retention: a rigger was paid $625, a house mover $2064, and repairers $3000. Of new work $12,000 in rebars came from John B. Leonard, civil engineer and reinforced concrete pioneer who served with the building's architect Henry Schulze on the committee hired by Stanford University to assess its Earthquake damage. The 1900 designer is less clear. Willis Polk joined George W. Percy in a partnership that began 1 January 1900. On 15 May 1900 Edwards Abstracts noted the building’s excavation contract with architect Percy, not mentioning Polk. A rendering published in the Chronicle 7 July 1900 credited "G.W. Percy and Willis Polk, Architects," and predicted "white terra cotta profusely decorated." *

On 15 February 1901 Edwards published the building completion notice, still with Percy as sole architect, but with the succession in ownership noted. Percy himself died 14 December 1900, and Henry H. Meyers succeeded to his practice. Whole building tenants were John Breuner, furniture, 1901-1903 and Eilers Music Company, 1908-1916.


10. Hale Brothers Department Store, 979-989 Market Street. 1900, Reid Brothers/1905, Reid Brothers/1907/ Reid Brothers.

Description: Hale's is a seven-story loft building with terra cotta facade consisting of two giant orders stacked above a base. Columns are doubled at building corners, and Chicago windows are recessed between the columns. The rusticated third floor facade has been replaced with smooth marble retaining the original fenestration.

Significance: An important facade in its own right, Hale's echoes the height of the Wilson Building next door to create a strong edge for the district, both pre-Fire facades. The 1900 building was one story shorter with huge wreathed windows instead of the upper giant order. The addition was accomplished not long before the Earthquake and Fire. Afterwards the facade was held up by wires across Market Street until the new, stronger structure rose behind it. Hale's occupied the building until 1912, then moved to a new and larger building at 901 Market Street, also by the Reid Brothers. In the 1920s this one was called the Easton Building and housed an office: furniture store and a women's suit manufacturer.


* Chronicle, 17 July 1900: 10/6.

Description: The Delger Building is a straightforward five-story office building with banded brick cladding, once brown but recently painted light tan. Deeply punched double-hung windows, slight end pavilions and a dark cornice complete the design.

Significance: The building quietly follows the design themes of the district. Original owner Edward Delger was an Oakland capitalist whose father had made a fortune in real estate and shoes. Office tenants in 1923 were mostly dentists, bill collectors or realtors. Shops included an optometrist, a shirt store and a furrier.


14. Walker Building, 1007-1009 Market Street. 1911, Cunningham & Politeo (attrib.)

Description: This is a small, three-story store building, in composition a skeletal window wall. A line of terra cotta ribboning, painted, enframes the window space.

Significance: The two upper stories seem intact except for signage. Splendid Survivors * gives a date of 1911 without architect; later research by Gary Goss and in Building Permit Applications has turned up only an "alterations and additions" notice in Edwards Abstracts on 14 December 1911, with architects Cunningham & Politeo for James G. Walker. Presumably this work was either a revision of the original construction still in progress, or fixing up a pre-Fire shell. Scotsman, Bohemian clubber and amateur archaeologist Walker (d. 1914) had made his money from the transportation business in Montana beginning in 1858 and in wholesale liquor in San Francisco in the 1880s. The principle tenant at least 1919-1933 was California Phonograph Company.

Sources: Heritage files.


Description: "An astonishing example of an enframed window wall with giant [five-story] Corinthian columns carrying an entablature and framing a very large [all-glass] bay window." ** Cladding was announced to be Caen stone; sash between the columns is copper.

Significance: This building stands out partly because it rises from among five low buildings, but it would be an especially fine design in any setting. It fits MacDonald & Applegarth's romantic images of classicism such as their Spreckels mansion on Washington Street. The client was Macdonough Estate Company, heirs of Irish Joseph Macdonough (d. 1895) who kept his money in real estate after earning it in coal and inheriting more from his Comstock millionaire brother-in-law William S. O'Brien. The whole building tenant from 1909 to the mid-1930s was Eastern Outfitting Company, which sold furniture, carpets, stoves and bedding. Union Furniture Company offered similar merchandise here 1937-1944 or later.

* Splendid Survivors: 95.
** Ibid.: 96.
17. de Laveaga Building, 1023 Market Street. 1906-1907, Otto F. Schiller, engineer.

Description: This small three-story store building has stucco facade with gothic motifs.

Significance: The upper stories are essentially intact. Maria C. de Laveaga owned the property 1894-1909 and later; various de Laveagas were listed in directories as "capitalists" at least 1882-1923.

Sources: Heritage files.

21. Sterling Building, 1049 Market Street. 1907, Reid Brothers, architects.

Description: As a seven-story furniture store, the Sterling Building needed loft-type space but was constructed with less glass and more masonry on the facade than the usual loft type here. It had double-hung windows and radiating lintels. Since the 1979 fire it has been entirely refurbished, with new windows, no lintel decoration, and painted brick.

Significance: "The simplicity of the facade and its scale and proportions make it an important member of the Market Street loft group." * Tenant of the whole building 1907 until at least 1953 was the Sterling Furniture Company. Original owner was Elise A. Drexler, a widow but listed as "capitalist" or "investor" in her own right at least 1908-1933.

Sources: Heritage files. San Francisco Block Books.


Description: This seven-story loft building has five-story pilasters much less spectacular than those of Eastern Outfitting (no. 16). The rest of the facade is in Chicago windows, terra cotta or marble spandrels and low-pitched gable, with a hint of Secessionist treatment.

Significance: This is another fine member of the loft group. Original owner William Ede Jr. (1876-1938) was son of an English-born street contractor who put all his money into real estate. Early tenants included Boos Brothers Cafeteria, a costumer and a wholesale millinary supplier.


Description: This is a small two-story store building with intact second story and Renaissance-Baroque cornice.

* Splendid Survivors: 96.
Significance: Reasonably intact above the ground-floor clutter, this building contributes to the high-low-high-low rhythm among the loft structures on the south side of Market. In 1912 it held a nickelodeon (early moving picture theatre); in 1923 it was the Splendid Grill Restaurant.

Sources: Heritage files. Sanborn map, 1912, II: 140.

25. Egyptian Theatre (now Centre and Pussycat Theaters), 1067-1071 Market Street. 1924, Rousseau & Rousseau, architects.

Description: This is a loft building on top of a theatre. Large plate glass windows are single rather than the "Chicago" type; ornamentation is gothic. Doubled ribs differentiate end bays. The cast concrete facade badly needs paint, and the theatre has been split in two. The building contributes to the Hibernia Bank intersection.

Significance: "In scale, proportion and extent of window area [the Egyptian] is an important member of the Market Street loft group." As a moving picture theatre it was never a showcase for any major studio, but rather a "district," or second-run house that happened to be downtown. Original owner was Marian Realty, the landholding and development arm of the Rousseau family of architects.

Sources: Heritage files. Theatre ads.

27. Federal Hotel, 1083-1087 Market Street. 1912, William Curlett & Son, architects.

Description: The seven-story Federal Hotel matches the height of the Egyptian Theatre and the other loft structures. Its proportion of facade brick to windows resembles traditions of the Commercial Style rather than the skeletal framing more typical of the district. Facade brick is rather dark and laid in Flemish bond; the cornice casts a deep shadow.

Significance: Proportions and scale support the loft structures; the building also contributes to the Hibernia Bank intersection. It has been the Federal Hotel from its opening to this day. Original owner was James D. Phelan (1861-1930), San Francisco's 1897-1902 reform mayor and U.S. Senator 1915-1921, owner also of a larger and grander office building named for himself at 760 Market Street.

Sources: Heritage files.


Description: The Grant Building is an eight-story office building at the southeast corner of Market and Seventh Streets. Clad in pressed brick and terra cotta, the facades are...
rusticated in bands across differentiated end bays and recessed central bays, one on the Market Street facade and seven on Seventh Street. The next-to-top story is arcaded. The cornice has been removed.

Significance: Together with the Odd Fellows Hall across Seventh Street, the Grant Building, even without its cornice, forms an imposing southwest edge to the district. When it was rebuilt after the Fire, Steiger Terra Cotta and Pottery Works advertised that their terra cotta and brick facing had required only 72 new pieces, but the authors of the official U.S. structural report agreed that the Earthquake and Fire were less severe in this location. The interior was entirely rebuilt. Architect Newton Tharp is known best for San Francisco school buildings. Contractor Mahony Brothers also built the owner's mansion at 2200 Broadway, the St. Francis Hotel, Bank of California, Flood Building and others of like calibre. Owner J.D. Grant, son of pioneer dry goods wholesaler Adam Grant, was "a leading California financier, industrialist and merchant," * involved in the petroleum, steel and electric power industries. A redwood grove was named to commemorate his leadership of the Save-the-Redwoods League. Tenants in 1923 included a variety of professions and a cigar store.


Description: In six stories of seven-story height the International Order of Odd Fellows (IOOF) has combined its own auditorium and meeting spaces with ground-level stores and two floors of lofts. The detailing of this imposing structure at the southwest corner of Seventh and Market Streets includes arcaded top story, roofline balustrade, terra cotta quoins on the end bays, and a bayful of lodge symbols in stained glass.

Significance: The Odd Fellows Hall stands alone at its height on its block and pairs eloquently with the Grant Building to form an imposing edge to the district. Like other fraternal groups, the IOOF was imported to California by the forty-niners, and it has occupied this site since the mid-1880s. Its pre-Fire building occupied double the present frontage on Market Street. This and the Elks Building on Post Street are the only known post-Fire downtown lodge buildings still owned and occupied by their original owners. The Odd Fellows Hall Association is a separate organization founded in 1858 for the purpose of owning property, constructing a hall and managing it for the use of its associated grand and subordinate lodges and encampments.


APPENDIX II: INTRUSIONS IN THE DISTRICT

5. Paramount Theatre Site, 1066 Market Street. 1965, Markling & Yamasaki, architects.
Description: This irregular city lot with a frontage of less than 56 feet on Market Street goes through to the intersection of Golden Gate Avenue and Jones Street, with frontages of 162 and 152 feet respectively. The Market Street frontage is occupied by a relatively shallow two-story metal-paneled store building of modern construction. An anonymous westerly side wall remains from the former theatre. The rear majority of the property is a parking lot.
Significance: The present building is new. The Paramount Theatre was constructed in 1920 by architect Alfred H. Jacobs for Famous Players-Lasky Corp. Originally named the Grenada, it was a 2800-seat, 65-foot high picture palace that played important movies on double bills with stage shows until the name change about 1931. Thenceforth Paramount Pictures used the theatre as their San Francisco showcase for their first-run movies, always with a "B" picture in double billing. The theatre was demolished about 1960.

Description: This one-story store building with high parapet now has a stuccoed facade.
Significance: The stucco entirely conceals or replaces the building constructed in 1907 on pre-Fire brick foundations for Louise Neppert, public school teacher and heir, with five siblings, of real estate man John D. Neppert.
Source: Building Permit Application 6910.

Description: The David Hewes Building is a sixteen-story office building on the southeast corner of Market and Sixth Streets, joined to a three-story brick building on the northeast corner of Sixth and Stevenson Streets by a metal-panel cladding and some interior connections. Some of the original terra cotta cladding may or may not exist behind the metal panels, but the cornice is surely gone.
Significance: Modern cladding disguises the entire sixteen floors of the Reid Brothers' important 1908 skyscraper. Original owner David Hewes (1822-1915—his name is still shown above the entry), a New Englander who made his first fortune leveling San Francisco streets and filling water lots in the early 1850s, had built a three-story office building on this site in 1889, and at age 85 he vigorously demonstrated his confidence in the neighborhood's future after the Fire by building so large an office structure. Hewes' wide-spread activities included providing the gold spike in 1869, residence and development in Orange County, and major donations to Mills College.
(Intrusion No. 12, continued)


15. 1011-1013 Market Street. 1908, Geilfuss & Son/ repeatedly remodeled.

Description: This is a two-story small store building with a clutter of storefronts and stucco above. One side shows remains of rounded Deco-style moldings.

Significance: None of the 1908 facade is visible. Original owner was Frederick Vetter, a blacksmith who had inherited $250,000.

Sources: Heritage files.


Description: This is a small two-story store building with a molded stucco front. It is now a video arcade.

Significance: Since less than half the facade is intact, the building does not contribute to the district. A nickelodeon called the Panama Theatre showed early moving pictures here about 1912-1923.

Sources: Building Permit Application 26527, 1909. Sanborn map, 1912, II: 140.

19. 1029 Market Street, c. 1910, designer unknown/ 1926, MacDonald & Kahn/ c. 1949, Hertzka & Knowles (attrib.)

Description: This is a joined pair of two-story store buildings entirely faced with grey porcelain-enamedel metal panels, matching those on Weinstein's (No. 20), next door.

Significance: The cladding disguises any remains of the original building(s). The left portion was constructed by 1912, the right and rear in 1926. A dateless permit shows architect William H. Weeks for an $8,000 storefront alteration. In 1952 an opening was cut to Weinstein's store next door, and this building became "The Annex."

Sources: Building Permit Applications 148422, 1926; 120195, undated; 145283, 1952. Sanborn map, 1912, II: 140.


Description: Behind the 1949 grey porcelain enamel-paneled front stand three or four interconnected loft buildings on three Assessor's Lots under a single ownership. The left (east) half is seven stories tall, the right and rear only six. Since the panels extend 3-7/16 inches over the property line, some of the original ornamentation may survive.
Significance: The facade is totally covered by the 1949 paneling. Of the buildings behind, starting from right (west), the six-story Hotel America had opened at 1043-1045 Market (Assessor's Lot 68) by 1908. At 1041 Market (Lot 58) the 1912 Sanborn map shows a four-story brick structure that was probably expanded to the present six stories under permit 3642 in 1933, by Samuel Heiman and Abraham Applegarth. A rear addition of 1931 showed no architect on the permit. At 1035-1037 Market (Lot 70) Heiman & Applegarth constructed a new masonry building in 1933. After the two earliest fragments, all were constructed for Weinstein's Department Store, which had been listed at 1041 Market as early as 1914 and operated on the combined site until about 1970. Disappearance of the Hotel America/Hotel Revere listing about 1930 probably indicates the date when Weinstein's took over that part of the complex.


Description: This is now a two-story store building of entirely present-day appearance. It is all that remains of the 1908 Forrest Building, which was a fine seven-story loft building heavily damaged in a six-alarm arson fire on 4 January 1979.

Significance: This pathetic remnant bears no relation to the very fine Forrest Building which Corbett likened to Frank Lloyd Wright's Luxfer Project. * Unfortunately Kaplan's Surplus, owner-occupant both before and after the fire, felt obliged to demolish rather than restore.

Sources: Heritage files.


Description: The Imperial is a stucco-front theatre the rough equivalent of four stories high. Originally the front section was a two-story lobby flanked by stores and featuring an ornate raised entry pavilion with massive keystoned arch and cornice. Behind this rose the 1700-seat auditorium, with low-pitched gable facade simply divided into four vertical panels and two smaller side panels probably above exits. The original front section has been boxed in with two additional stories (mentioned in 1912 as future possibilities) which are windowless, while the entry pavilion has been partly stripped and wholly stuccoed over. The gable just peeks over the addition. The stucco is probably removable, but economic considerations might prevent removal of the addition.

Significance: The addition and stucco conceal almost all the original facade. The theatre was designed as Grauman's Opera House, a place for musical comedy, but opened as Grauman's Imperial Theatre, later dropping the name of that family of vaudeville impresarios. In the 1920s it ran combination bills of a movie, orchestral pieces, comedy, news, etc.

* Splendid Survivors: 96.
About 1930 it became the United Artists showcase, and as late as 1940 was still advertising live bands on the same bill with first-run motion pictures.

Sources: Heritage files. Theatre ads.


Description: This is a small one-story store building with high parapet, altered.

Significance: None of the original building is visible from the street. In 1923 it appears to have been a small public market with half a dozen different food concessions.

Sources: Heritage files.
10. Geographical Data

Appendix III: Metes and Bounds

The boundary of the Market Street Theatre and Loft District follows the rear lot lines of properties facing Market Street, beginning at a point on the northwest side of Market Street 152 ft. 1-5/8 in. northeast of the northerly line of Golden Gate Avenue and proceeding thence in a northwest-erly direction 107.49 ft., thence northerly approximately 12 ft. to the south line of Opal Place, thence westerly 156.75 ft. across to the west line of Taylor Street, thence southerly 50 ft. along Taylor, thence westerly 192.5 ft., thence southerly 206.25 ft. across to the south line of Golden Gate Avenue, thence westerly along Golden Gate 278.71 ft. across to the southwest corner of Golden Gate Avenue and Jones Street, thence southerly along the west line of Jones 137.5 ft., thence westerly 137.5 ft., thence southerly 137.5 ft to the north line of McAllister Street, thence westerly along McAllister 54.25 ft., thence southerly 68.33 ft. to the south line of McAllister, thence southeasterly 115.66 ft. to the northwest line of Market Street, thence southwesterly along Market Street 182.5 ft. (crossing north Seventh Street), thence southeasterly 240' (crossing the south line of Market Street at a point 75 ft. southwest of Seventh Street), thence northeasterly 75 ft. to the southwest line of Seventh Street, thence southeasterly along Seventh 25 ft. to the west corner of Seventh and Stevenson Streets, thence northeasterly across Seventh Street and along the northwest line of Stevenson 807.5 ft., thence northwesterly 75 ft., thence northeasterly 25 ft., thence southeasterly 20 ft., thence northeasterly 75 ft. to the southwest line of Sixth Street, thence southeasterly along Sixth Street 55 ft. to the west corner of Sixth and Stevenson Streets, thence northeasterly across Sixth and along the northwest line of Stevenson 308.25 ft., thence northwesterly 290 ft. to the northwest line of Market Street, and thence southwesterly along Market approximately 92 ft. to the point of beginning.

(For additional boundary justification, see Block 8, Significance.)
MARKET STREET THEATRE AND LOFT DISTRICT
San Francisco, San Francisco County, California

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Continuation sheet

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Appendix A: Photographs of Subject Property and Historic District
Appendix B: Sight Line Studies for Proposed Additions
Appendix C: Copies of Proposed Project Plans
2.1 PROJECT DESCRIPTION

The proposed project would include demolition of the existing 33,130 square foot commercial building and the construction of a 13-story, 120-foot tall mixed-use building. The existing two-story, 37-foot tall building on the 15,077 square foot subject lot was constructed in 1907 and is currently occupied for a food court known as The Hall. The proposed new building would include 186 dwelling units, 44 parking spaces in a one-level below grade parking garage, and 9,675 square feet of ground floor commercial space with access from Market Street and also from Golden Gate Avenue. The residential unit mix would consist of 69 two- and three-bedroom units, 47 one-bedroom and junior one-bedroom units, and 70 studio units. The parking garage would be accessed from Golden Gate Avenue. The residential lobby would be accessed from Market Street and Golden Gate Avenue. Bicycle storage would be provided at the ground floor and in the below-grade basement level. Common open space for the residential units would be provided in two locations. An outdoor court on the second floor would provide 1,722 square feet of common open space, and a rooftop garden would provide 7,457 square feet of common open space. In addition, fourteen of the residential units would contain open space in the form of private balconies (see Figures 2.1-1 through 2.1-4 below and project plans in Appendix C).

Figure 2.1-1: View of Proposed Project along Market Street, Looking Northwest. Excerpted from plans located in Appendix C.
The environmental project description plans for the proposed project, prepared by Solomon Cordwell Buenz Architects and dated June 29, 2015, depict the 13-story building and its various components. A copy of the plans is located in Appendix C. The footprint of the building is irregular in accordance with the irregularly shaped parcel. It takes up the entire lot and has frontages on both Market Street to the south and Golden Gate Avenue to the north. The basement floor plan includes stacked vehicle parking, bike storage, equipment rooms, and additional storage rooms. The ground floor includes four retail spaces, two lobbies, a mail room, a trash room, bike storage, restrooms, and the parking entrance. The second through thirteenth floors include apartment units. The second floor also includes fitness room and exterior courtyard for resident use. The building’s roof includes a communal terrace and mechanical equipment rooms.

The proposed new building’s elevations are asymmetrical and contemporary in character. On Market Street the south elevation has a stepped and layered composition which is lower at the west end than the east end. The layers are articulated through the use of different materials. The elevation’s first two stories are clad with stone veneer all the way across; the seven westernmost
window bays of the next eight stories are clad with brick veneer; and the rest of the third through thirteenth stories features zinc metal paneling combined with window walls. Windows and storefronts are all aluminum. The windows on the upper stories are accented by perforated metal Juliette railings. The roof lines of the elevation are flat, except at east end, which culminates in a triangular point.

The north elevation has a similar stepped and layered composition and utilizes the same combination of materials as the south elevation. The west elevation is simpler. It applies the same uses of window walls, zinc panels, aluminum windows, and perforated metal railings as the north and south elevations. The triangular east end of the building creates both a southeast and a northeast elevation. The southeast elevation features window walls, zinc panels, aluminum windows, and perforated metal railings; the northeast elevation exhibits window walls, zinc paneling, and brick veneer.

**Figure 2.1-3:** View of Proposed Project along Golden Gate Ave, Looking Southeast. Excerpted from plans located in Appendix C.

**Figure 2.1-4:** Aerial View of Proposed Project, Looking Northeast. Excerpted from plans located in Appendix C.

### 2.2 IMPACTS ANALYSIS

Under the California Environmental Quality Act (CEQA), historical resources are considered part of the environment and a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment.\(^1\) Generally, in accordance with CEQA, a lead agency must consider a property to be a historical resource if it is listed in or eligible for listing in the California Register of Historical Resources (California Register). Furthermore, a property is presumed to be historically significant if it is listed in a local register of historic resources or has been identified as significant in a historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.\(^2\)

A substantial adverse change in the significance of a historical resource occurs when a project causes the “physical demolition, destruction, relocation, or alteration of the resource or its

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1. 14 CCR Section 15064.5 (b)
2. 14 CCR Section 15064.5 (a)
immediate surroundings such that the significance of an historical resource would be materially impaired. The significance of a historical resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that convey its historical significance and that justify its inclusion in or eligibility for inclusion in the California Register, local register, or its identification in a historic resources survey. Per the CEQA Guidelines, a project that follows the Secretary of the Interior’s Standards for Rehabilitation (Standards) is generally considered as mitigated to a level of less than a significant impact on the historical resource; however, compliance with the Standards is not the only method of mitigating or avoiding significant impacts.

2.2.a Project-Specific Impacts

The proposed project includes demolition of 1028-1056 Market Street (Golden Gate Building) to make way for a new mixed-use building. The Golden Gate Building is a contributor to the Market Street Theatre and Loft Historic District, which was listed in the National Register of Historic Places (National Register) in 1986 (see figures below and Appendix A for images of both the building and the district). The building was evaluated for potential individual significance in Part 1 of this two-part Historic Resource Evaluation. The evaluation concluded that the building is not eligible individually for listing in the California Register of Historical Resources (California Register). Due to its status as a contributor to a listed National Register historic district, the building is automatically listed in the California Register and is considered a historical resource as defined by CEQA. Also, the Market Street Theatre and Loft Historic District as a whole is listed in the California Register and considered a historical resource as defined by CEQA. In addition, the project site is located across Golden Gate Avenue from the boundary of another listed National Register District, the Uptown Tenderloin Historic District. According to San Francisco Preservation Bulletin 16, the building and the two districts are considered Category A Historical Resources. Thus, the proposed project must be analyzed to determine if it has the potential to cause a substantial adverse change in the significance of these historical resources.

Golden Gate Building

The proposed project would cause a substantial adverse change to the Golden Gate Building as it involves its physical demolition. Automatically, the proposed project does not comply with the Standards. The historical resource would cease to exist. Therefore, it would no longer be able to convey historical significance as a contributor to the Market Street Theatre and Loft Historic District.

3 14 CCR 15064.5 (b) (1)
4 14 CCR Section 15064.5 (b) (2)
5 14 CCR Section 15064.5 (b) (3)
6 San Francisco Preservation Bulletin 16, 3.
The proposed project has the potential to impact the Market Street Theatre and Loft Historic District in two ways: first, through the removal of a district contributor, the Golden Gate Building; and second, through the design of the new building in its place. The design of the new building has the potential to impact the historic district if it is not compatible with the massing, size, scale, and architectural features of the district, yet adequately differentiated from the historic buildings. To constitute a substantial adverse change to the historic district, the removal of the Golden Gate Building and design of the new building would have to materially impair the district’s significance. That is, they would have to demolish or materially alter in an adverse manner those physical characteristics that convey the district’s historical significance and that justify its inclusion in or eligibility for inclusion in the California Register. As a contributing building, the Golden Gate Building helps the district convey its historical significance; however, it alone does not justify the district’s inclusion in the California Register. Rather, it is the combination of all of the contributing buildings that justify its inclusion. The discussion below describes how the proposed project would impact the district’s character-defining features as articulated in Part 1 of this HRE.

**Overall Form and Continuity**

Contributing buildings within the district range from two to nine stores in height. Half of the contributors are at least seven stories tall. The proposed project would introduce a 13-story building into the center of the district. It would be the second tallest building in the district, second only to the 16-story non-contributor at 995 Market Street.

The taller buildings are not concentrated into one part of the district; they are spread throughout. On the north side of the street, the tallest buildings are located at the east and west ends of the district, creating a high-low-high rhythm; while on the south side, they undulate between high and low more with more frequency (see Figures 2.2-3 through 2.2-9 and Appendix A for images of building heights and rhythm in the district). The proposed new building would introduce a new, high building to the north side, changing the rhythm to high-low-high-low-high.

**Figure 2.2-3:** View of district from across the street from Golden Gate Building, Looking northeast.

**Figure 2.2-4:** View of district from across the street from Golden Gate Building, Looking northwest.
Figure 2.2-5: View of district from Taylor and Market, Looking west.

Figure 2.2-6: View of district from Taylor and Market, Looking east. 16-story non-contributor at right.

Figure 2.2-7: View of district from 1000 Market, Looking south.

Figure 2.2-8: View of district from Jones and Market, Looking southeast.

Figure 2.2-9: View of district from Charles J. Brenham Place, Looking east.
All of the district’s buildings have no setback from the sidewalk. Buildings typically fill the entire lot on which they sit. The buildings on the north side of the street have irregularly shaped plans, while those on the south are mostly rectangular, resulting from Market Street’s diagonal path and the opposing grids on either side. The proposed new building would be consistent with the existing streetscape in terms of setback, footprint shape, and footprint size.

The buildings’ primary facades are continuous along Market Street and their presumably flat roofs are hidden by parapets. The use of tall parapets with ornate cornices strengthens the sense of continuity among contributors. The proposed new building’s roof is mostly flat, though it culminates in a pitched, triangular point at its southeast corner. It does not employ the use of a tall parapet or cornice.

The broad width of Market Street allows for relatively unobstructed views along the district corridor. The introduction of the proposed new building would interrupt the unobstructed views of the north side of the street. The primary interruption would occur when looking east along Market Street. Currently, this viewpoint allows a clear view of the dome of the Golden Gate Theatre from multiple viewpoints. The proposed new building would substantially alter these viewpoints by blocking the view of the dome (see Figures 2.2-10 through 2.2-14 below). When looking west along Market Street, although the proposed building would dominate its block, it would not block views of any contributors.

Figure 2.2-10: Dome viewpoint 1.
Figure 2.2-11: Dome viewpoint 2.
Figure 2.2-12: Dome viewpoint 3.
Figure 2.2-13: Dome viewpoint 4.
The juxtaposition of the irregular plans on the north side of the street with the regular ones on the south side creates, as stated in the National Register Nomination, “eight individual building statements” looking across to “a battlemented row of high and low buildings.” This juxtaposition would remain unchanged after the proposed project.

Scale and Proportion

In terms of vertical presence, the taller buildings dominate the district as they are visible from greater distances along the corridor (see Figures 2.2-3 through 2.2-9 above). The proposed new building would become one of the dominant tall buildings, whereas the current Golden Gate Building is only two stories and not highly visible from a distance. As a result, the new building would block the view of one of the most visually prominent buildings in the district, the Golden Gate Theatre, as discussed and illustrated above.

The footprints and therefore street frontage of the lower buildings are often equal to if not greater than their taller neighbors, contributing to a general sense of balance at the lower levels. In addition, the heights of the first stories and widths of storefront bays, though not identical from building to building, are similar and proportional to one another, indicative of the buildings’ similar dates of construction, original uses, and structural systems. The articulation of ground floors through the use of cornices, belt courses, changes in cladding, and other decorative banding reinforces the similarities among the contributors. The proposed new building would have the same street frontage as the current Golden Gate Building; the height of its first two stories and widths of its bays would be proportional to its neighbors; and its first two

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7 Bloomfield, 2.
stories are articulated from its upper stories through a change in material from stone veneer to brick veneer (see Figure 2.2-15 and plans in Appendix C).

Figure 2.2-15: Proposed south elevation.

Fenestration

At the ground level the existing fenestration consists primarily of large display windows and glazed doors. Many of the contributors’ storefronts retain their original opening sizes, even if the materials have been replaced. The more intact storefronts have transom windows, but on many buildings the transoms have been covered or removed. The dominant sash material at the ground level is non-original aluminum. The proposed new building’s storefronts would be similar to those in the rest of the district. They would be aluminum and glass and consist of large windows and glazed doors with transoms; however, the windows would be more heavily divided by muntins than the display windows present on most other buildings.

At the upper levels the existing fenestration is more varied. Several buildings have three-part, Chicago-style windows. Others feature a single fixed, awning, or double-hung window per vertical bay. In at least one instance, the former Hotel Shaw at 1100-112 Market Street, the upper stories feature pairs of double-hung windows in each bay. The windows are mostly rectangular, with exceptions typically occurring at a building’s highest stories, like the arched windows on the seventh story of the Golden Gate Theatre. Primary sash materials on the district’s contributors include steel and wood. Window openings remain largely unaltered throughout the district. The ratio of window to wall surface varies from building to building, with some, like the Eastern Outfitters Company Building at 1017-1021 Market Street, exhibiting mostly windows, and others, like the Federal Hotel at 1083-1087 Market Street, exhibiting a more balanced ratio (see Appendix A for photos of district buildings). The windows on the proposed new building are contemporary in terms of material and design. They consist of pairs of aluminum, floor-to-ceiling,
single-light casements, flanked by fixed, vertical bands of sidelights. The ratio of window to wall surface is fairly balanced on the portions clad with brick veneer. On the other portions the surfaces are mostly glazed.

**Materials**

The district contributors display a wide variety of exterior materials, all representative for their uses, styles, and dates of construction. The most common materials include terra cotta and brick. Others include stucco, iron, granite, copper, stone, and concrete. These original wall materials remain remarkably intact and unaltered. The materials proposed for the new building would reference the brick and stone present in the district and combine them with more modern materials, such as zinc paneling and perforated metal.

**Color**

The color palettes for the majority of the contributing buildings include shades of tan, brown, gray, and green. Different colors are often used to emphasize certain features, such as belt courses, storefronts, windows, cornices, and decorative elements. Non-original signage in bright colors represents the primary deviation from the otherwise muted palette of the contributors. The proposed building would use a similar color palette to the district contributors, namely tan and gray. The gray stone veneer would emphasize the first two stories and separate them from the upper, tan, brick-clad stories. Signage on the proposed building is to be determined.

**Texture**

The varying uses of brick, terra cotta, and stucco contribute to the blend of textures in the district, which range from rough to very smooth. Several buildings exhibit rustication which adds an additional layer of texture. The use of brick and stone veneer on the new building would reference the brick texture present in the district. The use of both smooth and perforated metal paneling would add modern textures to the palette.

**Design Features**

The majority of entrances on the contributing buildings are flush with the sidewalk. Windows are usually set within slightly recessed openings. Many of the buildings have three-part facade compositions consisting of the base-shaft-capital configuration common among commercial buildings from the period. The storefronts and windows on the brick veneer-clad portions of the new building would be similar in terms of setback and recess to the other buildings in the district. The new building exhibits a modern version of a three-part façade composition with a base-shaft-capital configuration across most of the primary façade, except at the east end where the corner is broken and punctuated by the pointed, triangular, metal and glass peak.

Two particularly unique design features of the district are the domes of the Hibernia Bank Building and the Golden Gate Theatre. They break the otherwise rectilinear roof lines and are focal points of two of the major intersections. The peak of the new building’s southeast corner would create a new unique design feature and would block views of the Golden Gate Theatre dome from the west end of the district.

An important design feature of the streetscape is the “Path of Gold” streetlights. Each has three globe-shaped lanterns atop a tall, ornate pole (see Appendix A for a photo of the streetlights). They provide an indication of the appearance of the streetscape from the period of
significance, which has been otherwise modernized over time. The proposed project would not impact the streetlights. They would remain in place along the street.

Architectural Details

The architectural details in the district relate the architectural styles of the contributors, which include Beaux Arts, Classical Revival, and Gothic Revival. Decorative cornices with corbels and cast ornament are prominent, as are columns and pilasters, some of which have elaborate capitals. Other notable features of the buildings include cast terra cotta details, such as those on the Warfield Theatre Building, and the use of arches to emphasis top stories, as on the Odd Fellows Hall Building. The architectural features of the proposed building would be modern and would not feature elaborate ornament or references to Beaux Arts, Classical, or Gothic Revival styles; however, references to the contributing buildings would exist in the form of materials, color palette, and differentiation between the lower and upper stories, as described above.

Integrity Analysis

Regarding assessing integrity in historic districts, National Register Bulletin 15 states: “...the relationships among the district’s components must be substantially unchanged since the period of significance.” It further explains: “When evaluating the impact of intrusions upon the district’s integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.”

Based on the above analysis of the proposed project’s impact on the district’s character-defining features, the project would impact the district’s integrity of setting, design, and feeling. Though it is adequately differentiated from the historic buildings and includes some references to the district’s character-defining materials and colors, the design of the new building would not be compatible with the district contributors in terms of size and scale. It would become the second-tallest building in the district and would be taller than all contributors. The scale of the building overall would be disproportionate with the shorter and smaller buildings surrounding it. Also, some of the proposed building’s architectural features, such as its heavily divided storefronts and pointed southeast corner, would be incompatible with and potentially distracting from some of the district’s character-defining features.

In addition, the removal of the Golden Gate Building would change the district’s ratio of contributors to non-contributors from 20:10 to 19:11. The percentage of contributors would decline from 66.67% to 63.33%. While this represents a seemingly small decrease of 3.34%, in terms of current professional historic preservation standards, the percentage of contributors is already considered low for a typical National Register district, and the removal of the Golden Gate Building would result in a district in which less than two-thirds of its total buildings contribute to its significance. Furthermore, the proposed project would be located in the middle of the district. There are existing non-contributors to its immediate west and directly across Market Street to its south. The removal of the Golden Gate Building would result in a cluster of five non-contributors in the middle of the district, splitting it into two halves (see Figures 2.2-16 and 2.2-17 below).

9 Ibid.
Figure 2.2-16: Map of current district contributors and non-contributors. The proposed project site is #4.

Figure 2.2-17: Map of district contributors and non-contributors after proposed project. Note cluster of non-contributors at the district’s center. The proposed project site is #4.
Uptown Tenderloin Historic District

The Uptown Tenderloin Historic District is very large compared to the Market Street Theatre and Loft Historic District. It is comprised of 18 whole and 15 partial city blocks.\(^\text{10}\) It had 348 contributors and only 67 non-contributors at the time of designation in 2009. The proposed project site at 1028 Market Street is located across Golden Gate Avenue from a block containing three contributors, along the district’s southeast perimeter (see Figure 2.2-18 below). The three contributors are located at 48-50, 64-82, and 86-98 Golden Gate Avenue, according to the National Register nomination for the district.\(^\text{11}\)

![Map of Uptown Tenderloin Historic District](image)

**Figure 2.2-18:** Map of proximity of the proposed project site to the Uptown Tenderloin District. Taken directly from the district’s National Register Nomination Form. Color coding added by GPA.

Due to its location outside the Uptown Tenderloin Historic District boundary, the proposed project has no potential to directly impact the district. Its only potential impact would be indirect and visual in nature. This section of Golden Gate Avenue is not a major view corridor within the district.


\(^{11}\) The City’s property information map does not include an address of 86-98 Golden Gate Ave. Instead, it includes a larger parcel, encompassing the contributing building, with the address of 118 Jones Street. While the building with the address of 118 Jones Street is a non-contributor to the district, the other two buildings on the parcel, 124-130 Jones Street and 86-98 Golden Gate Avenue are both contributors.
Historic Resource Evaluation 2 – 1028-1056 Market Street, San Francisco

district, so the proposed project would not interrupt an important streetscape. The three contributing buildings on the block would retain their current level of visibility, so the project would not obscure views of any particular buildings. The only change to this small section of the district would be a longer shadow cast by the taller new building at certain times of day and year. Such a change has no potential to cause a substantial adverse change to the significance of the Uptown Tenderloin Historic District; the proposed project would have no impact on this historical resource.

Summary of Project-Specific Impacts

The proposed project would cause a substantial adverse change to the significance of both the Golden Gate Building and the Market Street Theatre and Loft Historic District. It would not cause a substantial adverse change to the significance of the Uptown Tenderloin Historic District.

The substantial adverse change to the Golden Gate Building would result from its demolition. The building is a historical resource under CEQA, because it is a contributing building to a designated historic district. Its demolition would render it unable to convey its significance as a contributing building.

The substantial adverse change to the Market Street Theatre and Loft Historic District would result from the following:

- Demolition of a contributing building which has historically served as a low-rise counterpoint to the taller, more architecturally distinctive contributors in the district;
- Replacement with a new building that would not be compatible with the rest of the district in terms of size, scale, and architectural features;
- Location of the proposed project in the center of the district where it would block important views of the Golden Gate Theatre dome and result in a significant concentration of non-contributors, splitting the district in two; and
- Reduction in the number of contributors such that the percentage of contributing buildings would drop below two-thirds of the total buildings in the district.

This combination of impacts would compromise the district’s integrity of setting, design, and feeling. Setting has already been impacted by previous alterations, just not to the degree that the district is unable to convey its significance. The proposed project would further impact the setting and would also result in reductions of design and feeling. Consequently, the proposed project would materially impair the historic district by materially altering in an adverse manner its setting, design, and feeling. Rhythm, scale, proportion, views, and architectural features are all part of the characteristics that convey the district’s historical significance and that justify its inclusion in the National Register, and therefore automatic inclusion in the California Register. The proposed project would negatively impact each of them and result in a substantial adverse change to the significance of the historic district.

2.2.b Cumulative Impacts

In addition to the potential project-specific impacts discussed above, CEQA requires that potential cumulative impacts also be considered. “Cumulative impacts” refers to two or more individual effects which, when considered together, are considerable or which compound or increase other environmental impacts.12 The City provided a list of 25 proposed and ongoing projects in the vicinity of the proposed project. Of these, eight have the potential to result in

12 14 CCR Section 15355
cumulative impacts to the Market Street Theatre and Loft Historic District. Each is identified geographically on Figure 2.2-19 and described in Table 2.2-1, below:

Figure 2.2-19: Map of projects analyzed for cumulative impacts.
TABLE 2.2-1: PROJECTS WITH POTENTIAL FOR CUMULATIVE IMPACTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Address</th>
<th>Case #</th>
<th>District Status</th>
<th>Property Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1066 Market Street</td>
<td>2013.1753E</td>
<td>Non-contributor within district boundary</td>
<td>Two-story building and parking lot adjacent to 1028 Market Street</td>
</tr>
</tbody>
</table>

Project Description: The proposed project is the demolition of an existing 2-story commercial building and parking lot and new construction of a 12-story mixed-use building containing approximately 304 dwelling units, with approximately 4,540 square feet of commercial retail on the ground floor and two levels of subterranean parking.

<table>
<thead>
<tr>
<th>No.</th>
<th>Address</th>
<th>Case #</th>
<th>District Status</th>
<th>Property Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1 Jones Street</td>
<td>2011.0143 and 2015-007799PRJ</td>
<td>District contributor</td>
<td>Hibernia Bank</td>
</tr>
</tbody>
</table>

Project Description: The 2011 project included seismic strengthening and rehabilitation of the building. The 2015 project includes restoration of historic spaces, addition of fire suppression systems, new mechanical and electrical systems, seismic upgrades, basement renovation, restoration of assembly space, two new exits, and new interior stairs.

<table>
<thead>
<tr>
<th>No.</th>
<th>Address</th>
<th>Case #</th>
<th>District Status</th>
<th>Property Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1100 Market Street</td>
<td>2012.1123 and 2015-002181PRJ</td>
<td>District contributor</td>
<td>Hotel Shaw/Renoir Hotel</td>
</tr>
</tbody>
</table>

Project Description: The 2012 project included interior renovation of the hotel and a top floor addition. The 2015 project includes repair of fire damage and new fire rated doors and laundry chutes.

<table>
<thead>
<tr>
<th>No.</th>
<th>Address</th>
<th>Case #</th>
<th>District Status</th>
<th>Property Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>935-965 Market Street</td>
<td>2005.1074E</td>
<td>Outside of district boundary</td>
<td>Site currently under construction, located to the east of the district</td>
</tr>
</tbody>
</table>

Project Description: The project is under construction and includes a 5-story, approximately 90-foot tall, 367,000-sq. ft. retail center.

<table>
<thead>
<tr>
<th>No.</th>
<th>Address</th>
<th>Case #</th>
<th>District Status</th>
<th>Property Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>950-974 Market Street</td>
<td>2013.1049E</td>
<td>Outside of district boundary</td>
<td>Five buildings located to the east of the district</td>
</tr>
</tbody>
</table>

Project Description: The proposed project includes the demolition of five existing structures and new construction of a mixed-use arts, education, residential, hotel, and retail complex, with approximately 198 below-grade parking spaces. The proposed project includes approximately 75,000 sq. ft. of non-profit performing arts theaters, classroom, rehearsal and administrative office space; up to 316 residential units; up to 310 room hotel with banquet, meeting and sky lounge facilities; 24,000 sq.ft of convention office space, and up to 15,000 sq.ft. of ground floor and mezzanine retail space including a restaurant/bar and other active retail uses.

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13 All project descriptions excerpted from the San Francisco Property Information Map, Planning Applications tab.
The eight projects include a mix of rehabilitation, demolition, and new construction. The projects involving rehabilitation of contributing buildings (numbers 2, 3, and 8) would have no cumulative impact on the Market Street Theatre and Loft Historic District, assuming that each rehabilitation complies with the Secretary of the Interior’s Standards and has a less than significant impact on the contributor itself.

Of the demolition and new construction projects, two are located outside of the district boundary (numbers 4 and 5). They are both situated to the district’s east. Due to their locations outside of the district, they have no ability to impact the district physically. In terms of visual impact, while they would change the look of the middle portion of the 900 block of Market Street, they would not change the overall visual character of the district itself, and they would not block important views or other character-defining features.

The remaining three projects (numbers 1, 6, and 7) are located within the Market Street Theatre and Loft district boundary. Each involves demolition of a non-contributing building and construction of a new building in its place. Because all of the projects include removing non-contributing buildings only and would not physically alter contributing buildings, they would not impact the ratio of contributing to non-contributing within the district. Numbers 6 and 7 are each situated between contributing buildings and located on the south side of Market Street, where the contributing buildings are generally taller than those on the north side. As a result, the heights of the proposed buildings (ten and eight stories, respectively) would be unlikely to disrupt the historic streetscape and pattern of development within the district.

1066 Market Street (Number 1) is located on the north side of the street, directly west of the Golden Gate Building. Contributing buildings in this part of the district are generally shorter than
on the south side of Market Street, preserving views of the dome of the Golden Gate Theatre. The 12-story Market Street frontage of the building proposed for this location would not be compatible with the low-rise development pattern of its immediate block; however, it is consistent with the heights of the Hotel Renoir and the Warfield Theater Building in adjacent blocks. While the building ultimately extends an additional two stories, these stories are located toward the rear of the property, set back from Market Street. It would create a new visual feature near the center of the district; however, unlike the project proposed at 1028-1056 Market Street, it would not obstruct key views of the Golden Gate Theatre dome from the southwest, due to its location further west. In addition, the design of the proposed 1066 Market Street façade is compatible with the district contributors due to its base-shaft-capital vertical composition, glazed storefronts, clearly articulated stone masonry base, and windows reminiscent of historic transoms and Chicago-style designs. Because the proposed building is architecturally compatible with the district along the Market Street frontage and because it would not block key views of the Golden Gate Theatre dome, the 1066 Market Street project would not result in a cumulative impact on the district, when combined with the 1028-1056 Market Street project.

Summary of Cumulative Impacts

Of the eight known and reasonably foreseeable projects within or in the immediate vicinity of the Market Street Theatre and Loft Historic District, none has the potential for cumulative impacts when combined with the proposed project at 1028-1056 Market Street.

2.3 IMPROVEMENT MEASURES

To avoid all impacts to historical resources, the Golden Gate Building would have to be retained in place. Doing so would preserve not only the contributing historical resource, but also the integrity of the district in its current state. Furthermore, if the Golden Gate Building were rehabilitated according to the Standards, the project would not only avoid impacts to historical resources; it would also improve the appearance of the contributor and the district as a whole. Thus, the primary improvement measure would be retention and rehabilitation of the Golden Gate Building in accordance with the Standards.

If retention and rehabilitation are proven to be infeasible, then the design of the proposed new building could be improved to minimize impacts on the district. The following list provides improvement measures to consider:

- Reduce the number of stories on the new building;
- Set back all stories above the second story to provide a sense of the original rhythm and scale in the district;
- Eliminate the height at the southeast corner of the building above the second story to preserve views of the Golden Gate Theatre dome along the corridor. The corner could become communal open space for residents, instead of the current location of open space on the west elevation;
- Create a stronger sense of separation between the first two stories and the upper stories, which could be accomplished by using larger stones in the veneer on the lower stories and creating a thicker band between the top of the second story windows and the change in material at the third story, more proportionate with the parapets present on district contributors;
- Remove some of the numerous horizontal muntins from the ground level storefront windows to reference the large, undivided display windows present throughout the district, as well as the bulkhead-window-transom fenestration pattern which is characteristic of commercial buildings from the early 20th century.

Adopting these design improvement measures would improve the proposed project’s compatibility with the Market Street Theatre and Loft Historic District and lessen its visual impact; however, even if all were adopted, the proposed project would still cause a substantial adverse change to the Golden Gate Building as it would still involve its demolition. While the impact to the district would be minimized by the improvement measures, the proposed project would likely still cause a substantial adverse change to the district, as well, due to the reduction of the percentage of contributors to less than two-thirds of the total buildings and its location in the center of the district.

2.4 CONCLUSION

The proposed project would negatively impact the Golden Gate Building located at 1028-1056 Market Street and the Market Street Theatre and Loft Historic District. The district is listed in the National Register and the building is listed as a contributor. Thus, they are both automatically listed in the California Register and considered historical resources subject to CEQA. The proposed project would cause a substantial adverse change to the Golden Gate Building as it includes its demolition. It would cause a substantial adverse change to the Market Street Theatre and Loft Historic District as it would reduce its percentage of contributors to less than two-thirds, it would block key views along the corridor, and it would introduce an incompatible design to the district’s center, thereby materially altering its integrity of setting, design, and feeling. The proposed project would not have any cumulative impacts when combined with other proposed projects in the vicinity, and it would have no impact on the Uptown Tenderloin Historic District.

The proposed project would avoid negative impacts altogether if it involved retaining the Golden Gate Building and rehabilitating it according to the Standards. If this course of action is infeasible, the proposed project could be improved by modifying the design of the new building to be more compatible with the character-defining features of the historic district; however, even if the design of the new building were improved, the proposed project would still cause a substantial adverse change to the Golden Gate Building, at minimum, and potentially to the district as a whole as well due to the reduction in the number of contributors and the central location.

2.5 APPENDICES

The following appendices are included in accordance with the approved scope of work for this report. The photographs in Appendix A were taken by GPA in March 2015; the sight line studies in Appendix B were excerpted from the project plans; and the project plans in Appendix C were provided to GPA by Turnstone Consulting, the environmental consultant for the proposed project.
Appendix A: Photographs of Subject Property and Historic District
A-1: GOLDEN GATE BUILDING, SOUTH ELEVATION

A-2: GOLDEN GATE BUILDING, SOUTH ELEVATION, EAST END
A-3: GOLDEN GATE BUILDING, SOUTH ELEVATION, CENTER

A-4: GOLDEN GATE BUILDING, SOUTH ELEVATION, WEST END
A-5: GOLDEN GATE BUILDING, SOUTH ELEVATION, WEST END, SECOND STORY

A-6: GOLDEN GATE BUILDING, SOUTH ELEVATION, WEST END, FIRST STORY
A-7: GOLDEN GATE BUILDING, SOUTH ELEVATION, CENTER

A-8: GOLDEN GATE BUILDING, SOUTH ELEVATION CENTER, FIRST STORY
A-9: GOLDEN GATE BUILDING, SOUTH ELEVATION, EAST END, FIRST STORY

A-10: GOLDEN GATE BUILDING, SOUTH ELEVATION, EAST END, SECOND STORY
A-11: DISTRICT VIEWS, WARFIELD BUILDING, 982-998 MARKET STREET, LOOKING NORTHWEST

A-12: DISTRICT VIEWS, INTERSECTION OF MARKET AND TAYLOR, LOOKING NORTHWEST
A-15: DISTRICT VIEWS, GOLDEN GATE THEATRE, 1-35 TAYLOR, LOOKING NORTH

A-16: DISTRICT VIEWS, INTERSECTION OF MARKET AND TAYLOR, LOOKING NORTHEAST
A-17: DISTRICT VIEWS, GOLDEN GATE BUILDING, 1028-1056 MARKET, LOOKING NORTH

A-18: DISTRICT VIEWS, 1028-1098 MARKET, LOOKING NORTHWEST
A-23: DISTRICT VIEWS, 1072-1098 MARKET, LOOKING NORTHEAST

A-24: DISTRICT VIEWS, 1072-1098 MARKET, LOOKING NORTHEAST
A-25: DISTRICT VIEWS, 1100-1112 MARKET, LOOKING NORTHEAST

A-26: DISTRICT VIEWS, 1 JONES, LOOKING NORTH
A-27: DISTRICT VIEWS, 1100-1112, LOOKING NORTHWEST

A-28: DISTRICT VIEWS, INTERSECTION OF MARKET AND CHARLES J. BRENHAM PLACE, LOOKING EAST
A-29: DISTRICT VIEWS, WEST END OF DISTRICT, LOOKING SOUTHWEST

A-30: DISTRICT VIEWS, 6-26 7TH STREET, LOOKING SOUTH
A-31: DISTRICT VIEWS, 1095 MARKET, LOOKING SOUTHEAST

A-32: DISTRICT VIEWS, 1083-1087 MARKET, LOOKING SOUTHEAST
A-33: DISTRICT VIEWS, 1075 MARKET, LOOKING SOUTH

A-34: DISTRICT VIEWS, 1067-1071 MARKET, LOOKING SOUTH
A-35: DISTRICT VIEWS, 1059-1061 MARKET, LOOKING SOUTH

A-36: DISTRICT VIEWS, 1049 MARKET, LOOKING SOUTH
A-37: DISTRICT VIEWS, 1025-1045 MARKET, LOOKING SOUTHEAST

A-38: DISTRICT VIEWS, 1017-1021 MARKET, LOOKING SOUTH
A-39: DISTRICT VIEWS, NEAR INTERSECTION OF MARKET AND TAYLOR, LOOKING SOUTHWEST

A-40: DISTRICT VIEWS, 1007-1013 MARKET, LOOKING SOUTH
A-41: DISTRICT VIEWS, INTERSECTION OF MARKET AND TAYLOR, LOOKING WEST

A-42: DISTRICT VIEWS, 995-997 MARKET, LOOKING SOUTHEAST
A-45: DISTRICT VIEWS, EAST END OF DISTRICT, LOOKING SOUTHEAST
Appendix B: Sight Line Studies for Proposed Additions
Appendix C: Copies of Proposed Project Plans
LEVEL B1
LEVEL 1
MINIMUM PREDRILL DEPTH FOR DEEP FOUNDATIONS
10'-0"