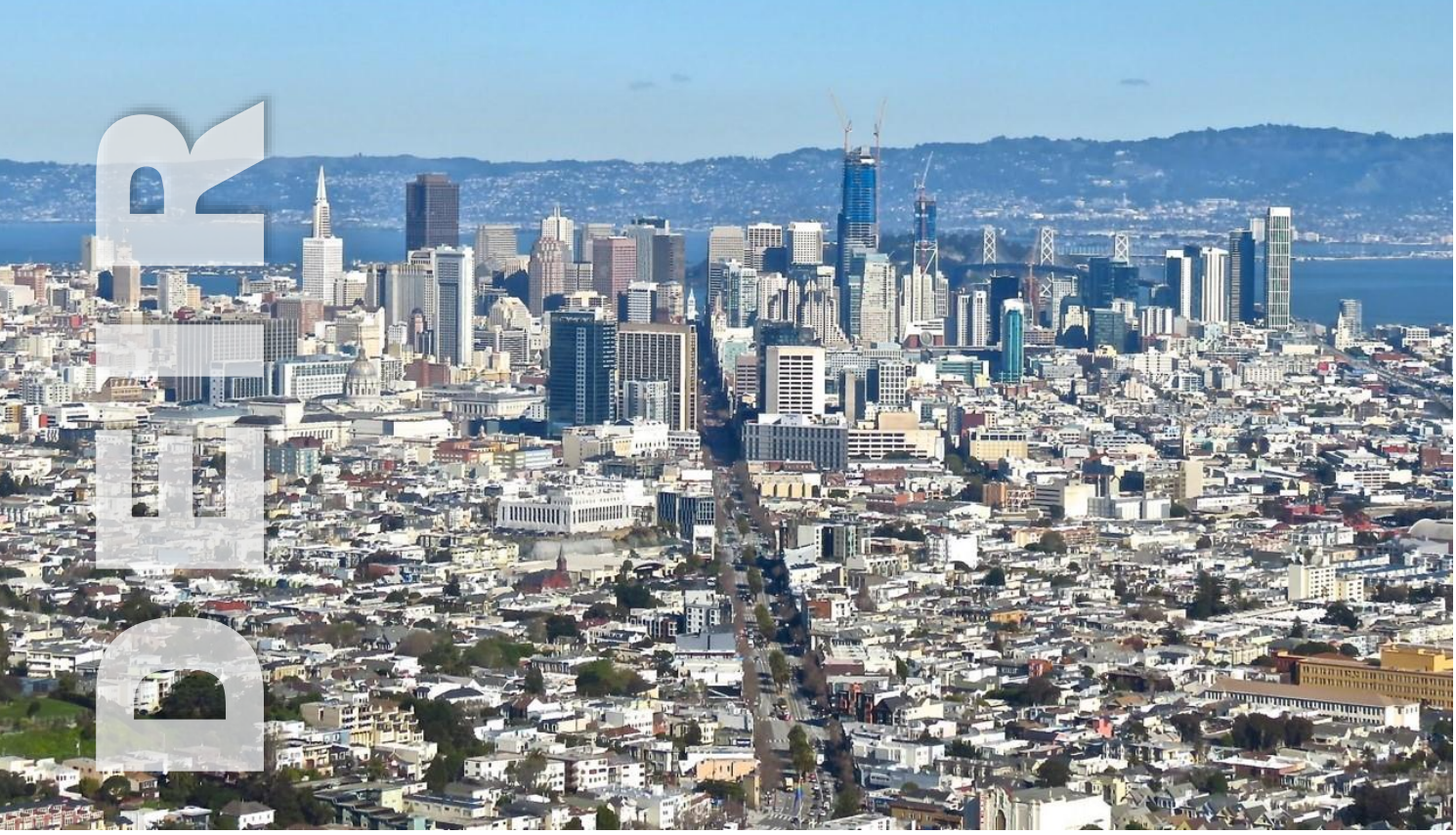


DRAFT ENVIRONMENTAL IMPACT REPORT

Better Market Street Project EIR
APPENDIX 6: CULTURAL RESOURCES SUPPORTING INFORMATION

PLANNING DEPARTMENT
CASE NO. 2014.0012E

STATE CLEARINGHOUSE NO. 2015012027

	Draft EIR Publication Date:	**February 27, 2019**
	Draft EIR Public Hearing Date:	**April 4, 2019**
	Draft EIR Public Comment Period:	**February 28, 2019 – April 15, 2019**

SAN FRANCISCO PLANNING DEPARTMENT

Written comments should be sent to:
Chris Thomas, AICP | 1650 Mission Street, Suite 400 | San Francisco, CA 94103 or
christopher.thomas@sfgov.org

APPENDIX 6: CULTURAL RESOURCES SUPPORTING INFORMATION

APPENDICES

Appendix 6-1A: Historic Architectural Resources Locations Table

Appendix 6-1B: Historic Architectural Resources Map

Appendix 6-2: CEQA Historical Resources Summary Tables

Appendix 6-3: Cultural Landscape Evaluation

Appendix 6-4: Public Works Standard Archaeological Measures I-III

Appendix 6-1A: Historic Architectural Resources Locations Table

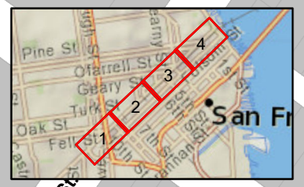
TABLE A-1. INDIVIDUAL CEQA HISTORIC ARCHITECTURAL RESOURCES WITHIN THE HISTORIC RESOURCES CEQA STUDY AREA

Map Number (each property is mapped in Figure A in this appendix)	Property Name	Location
1	Hyatt Regency	22 Drumm Street
2	Matson Building	215 Market Street
3	Pacific Gas and Electric Company General Office Building and Annex	245 Market Street
4	1 California Street	1 California Street
5	Mechanics Monument	Southwest side of the Mechanics Monument Plaza, located between Bush, Battery, and Market streets
6	Site of Invention of the Three-Reel Bell Slot Machine	Immediately northeast adjacent to the median on the north side of Market Street at the intersection of Battery, Bush, and Market streets
7	Standard Oil Building/Chevron Towers	555 Market Street
8	Crown-Zellerbach Building	1 Bush Street
9	The Flatiron Building	540-548 Market Street
10	Market Street Railway Substation (referenced in the project description as Downtown Traction Power Substation)	
11	550 Market Street	550 Market Street
12	554 Market Street	554 Market Street
13	560 Market Street	560 Market Street
14	The Chancery Building	562-566 Market Street
15	The Finance Building	576-580 Market Street
16	California Statehood Monument	Intersection of Market, Montgomery, and Post streets
17	The Palace Hotel	2 New Montgomery (633 Market Street)
18	660 Market Street	660 Market Street
19	The Old Chronicle Building	690 Market Street
20	Lotta's Fountain	Median on the north side of the intersection of Market, Geary, and Kearny streets
21	Humbolt Savings Bank Building	783-785 Market Street
22	James Bong Building	833 Market Street
23	Samuel's Clock	Sidewalk area in front of 856 Market Street
24	The Flood Building	870 Market Street
25	The Emporium	835 Market Street
26	Bank of Italy/ Bank of America	1 Powell Street

27	Wilson Building	973-977 Market Street
28	979-989 Market Street	979-989 Market Street
29	Hibernia Bank	1 Jones Street
30	Hotel Shaw	1100-1112 Market Street
31	Francesca Theater	1127 Market Street
32	Federal Building, 50 United Nations Plaza	50 United Nations Plaza
33	United Nations Plaza	2.6 acre public open space located between Market Street (to the south), Fulton Street (to the north), Charles J. Brenham Place (to the east), and Hyde Street (to the west); see sketch map in DPR for boundary
34	Orpheum Theater	1182 Market Street (2 Hyde Street)
35	Tourist Hotel	1666-1668 Market Street
36	Gaffney Building	1670-1680 Market Street
37	Edward McRoskey Mattress Factory	1687 Market Street
38	Hotel Fallon	1693-1695 Market Street
Marked with symbol	Path of Gold Light Standards	Discontiguous along Market Street
Marked with symbol	Path of Gold Associated Historic Utility Boxes	Discontiguous along Market Street
Marked with symbol	Shoreline Markers	Discontiguous along Market Street
Marked with symbol	Golden Triangle Light Standards	Discontiguous along Market Street

Source: ICF and San Francisco Planning Department, 2018-2019.

Appendix 6-1B: Historic Architectural Resources Map



Laguna St.
Waller St.
Octavia Blvd.
Haight St.
Gough St.
Rose St.
Lily St.
Page St.
Franklin St.
Oak St.
Van Ness Ave.
Fell St.
Hickory St.
Dr Tom Waddell Pl.
Hayes St.
Polk St.
Market St.
36
35
37
38
Valencia St.
Elgin Park.
McCoppin St.
Hwy 101
Stevenson St.
Jessie St.
Gough St.
Brady St.
Colton St.
12th St.
South Van Ness Ave.
11th St.
10th St.
Jessie St.
Otis St.
Mission St.
Mission St.

Path: \\PDCCITRDSGIS1\Projects_1\CCSF\00056_14_BetterMarketStreets\dataworking\31_ArchitecturalResourceMapping_20180524\mxd\Fig_XX_Appendix_Mapbook_ArchiteturalResources_20181214.mxd; User: 50660; Date: 2/20/2019

Note: Some of the historic and conservation districts extend outside the boundary of the map. In addition, portions of the Path of Gold, Path of Gold Associated Historic Utility Boxes, Golden Triangle Light Standards, San Francisco Auxiliary Water Supply System, and San Francisco Cable Cars National Historic Landmark that are located outside of the Historic Resources CEQA Study Area are not identified in this map to maintain the map's clarity. The historic districts shown in this figure were determined eligible for listing in local, state, or national inventories. Refer to Section 4.A, Cultural Resources, for more information on each district's eligibility.

Better Market Street Project
Case No. 2014.0012E

Source: Parcels, City and County of San Francisco 2014;
Streets, City and County of San Francisco 2014;
Building Footprints, City and County of San Francisco 2011;
Historic Resources CEQA Study Area, ICF and San Francisco
Public Works 2018; Historic Districts, San Francisco Planning Department 2018;
Path of Gold and Auxiliary Water Supply System, City and County of San Francisco 2018;
Golden Triangle and POG Associated Utility Boxes, ICF 2019.

0 100 200
Feet

- Historic Resources CEQA Study Area
- Market Street Cultural Landscape District
- LGBTQ Tenderloin Historic District
- Market Street Masonry Landmark District
- New Montgomery-Mission-2nd Street Conservation District
- Kearny-Market-Mason-Sutter Conservation District
- Uptown Tenderloin National Register Historic District
- Market Street Theatre and Loft National Register Historic District
- Civic Center Landmark District
- CEQA Historic Architectural Resource (see Table A.0 in this Appendix)
- San Francisco Cable Cars National Historic Landmark
- Path of Gold Light Standard
- Path of Gold Associated Historic Utility Box
- Golden Triangle Light Standard
- Shoreline Marker
- Auxiliary Water Supply System Cistern
- Auxiliary Water Supply System Hydrant

Figure A
Historic Districts, Conservation Districts, and Historic Architectural Resources within the Historic Resources CEQA Study Area (Sheet 1 of 4)

Path: \\PDCCITRDSGIS1\Projects_1\CCSF\00056_14_BetterMarketStreets\data\working\31_ArchitecturalResourceMapping_20180524\mxd\Fig_XX_Appendix_Mapbook_ArchiteturalResources_20181214.mxd; User: 50660; Date: 2/20/2019



Fulton St.
Grove St.
Larkin St.
Hyde St.
Leavenworth St.
Dale Pl.
Jones St.
Golden Gate Ave.
Taylor St.
Eddy St.
Turk St.
Mason St.
McAllister St.
Market St.
United Nations Plaza
32
33
34
29
30
31
28
27
Stevenson St.
9th St.
8th St.
7th St.
6th St.
Laskie St.
Jessie St.
Mint St.
Mission St.
Minna St.
hburn St.

Note: Some of the historic and conservation districts extend outside the boundary of the map. In addition, portions of the Path of Gold, Path of Gold Associated Historic Utility Boxes, Golden Triangle Light Standards, San Francisco Auxiliary Water Supply System, and San Francisco Cable Cars National Historic Landmark that are located outside of the Historic Resources CEQA Study Area are not identified in this map to maintain the map's clarity. The historic districts shown in this figure were determined eligible for listing in local, state, or national inventories. Refer to Section 4.A, Cultural Resources, for more information on each district's eligibility.

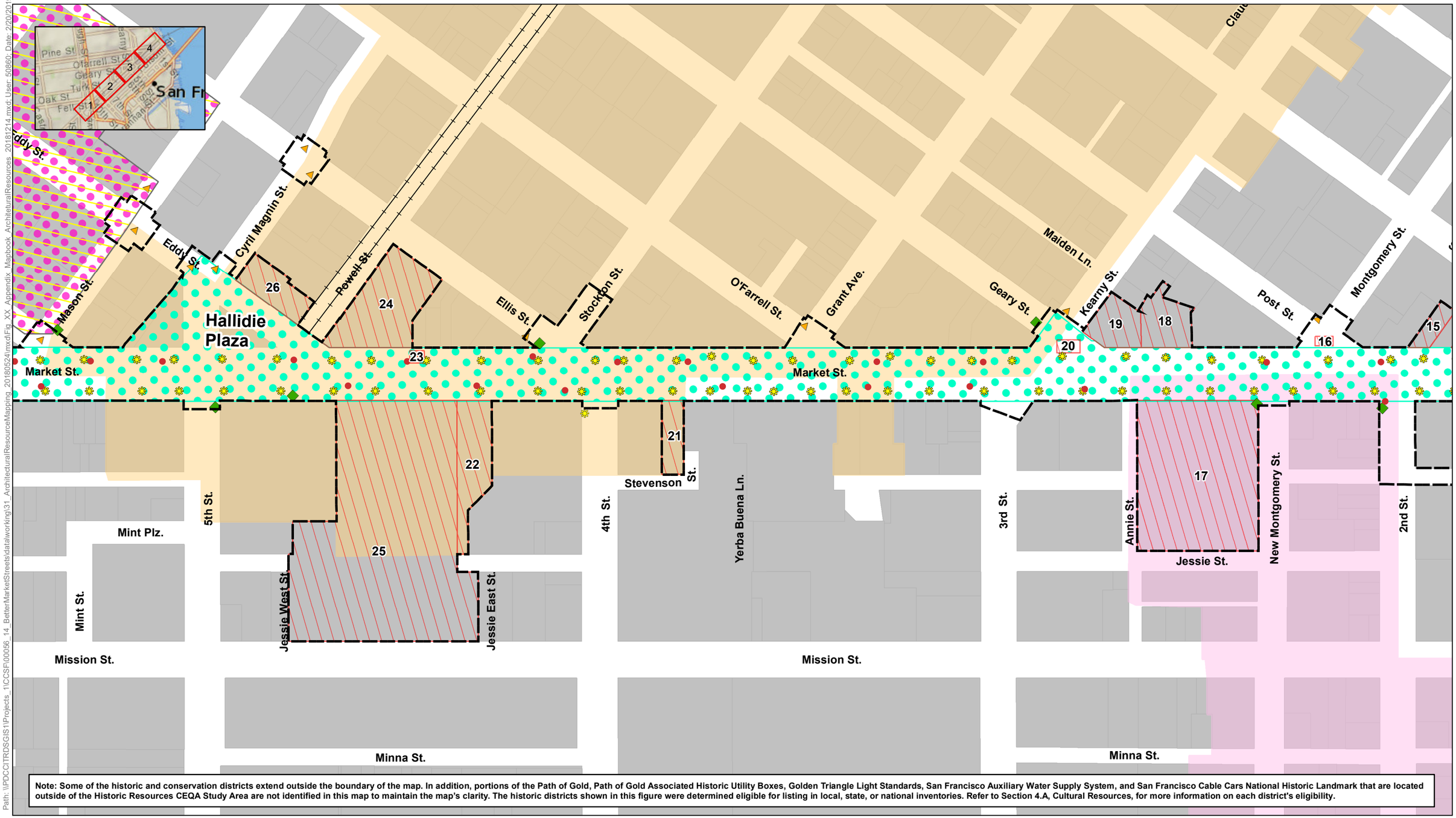
Better Market Street Project
Case No. 2014.0012E

Source: Parcels, City and County of San Francisco 2014;
Streets, City and County of San Francisco 2014;
Building Footprints, City and County of San Francisco 2011;
Historic Resources CEQA Study Area, ICF and San Francisco
Public Works 2018; Historic Districts, San Francisco Planning Department 2018;
Path of Gold and Auxiliary Water Supply System, City and County of San Francisco 2018;
Golden Triangle and POG Associated Utility Boxes, ICF 2019.

0 100 200
Feet

- Historic Resources CEQA Study Area
- Market Street Cultural Landscape District
- LGBTQ Tenderloin Historic District
- Market Street Masonry Landmark District
- New Montgomery-Mission-2nd Street Conservation District
- Kearny-Market-Mason-Sutter Conservation District
- Uptown Tenderloin National Register Historic District
- Market Street Theatre and Loft National Register Historic District
- Civic Center Landmark District
- CEQA Historic Architectural Resource (see Table A.0 in this Appendix)
- San Francisco Cable Cars National Historic Landmark
- Path of Gold Light Standard
- Path of Gold Associated Historic Utility Box
- Golden Triangle Light Standard
- Shoreline Marker
- Auxiliary Water Supply System Cistern
- Auxiliary Water Supply System Hydrant

Figure A
Historic Districts, Conservation Districts, and Historic Architectural Resources within the Historic Resources CEQA Study Area (Sheet 2 of 4)



Note: Some of the historic and conservation districts extend outside the boundary of the map. In addition, portions of the Path of Gold, Path of Gold Associated Historic Utility Boxes, Golden Triangle Light Standards, San Francisco Auxiliary Water Supply System, and San Francisco Cable Cars National Historic Landmark that are located outside of the Historic Resources CEQA Study Area are not identified in this map to maintain the map's clarity. The historic districts shown in this figure were determined eligible for listing in local, state, or national inventories. Refer to Section 4.A, Cultural Resources, for more information on each district's eligibility.

Better Market Street Project
Case No. 2014.0012E

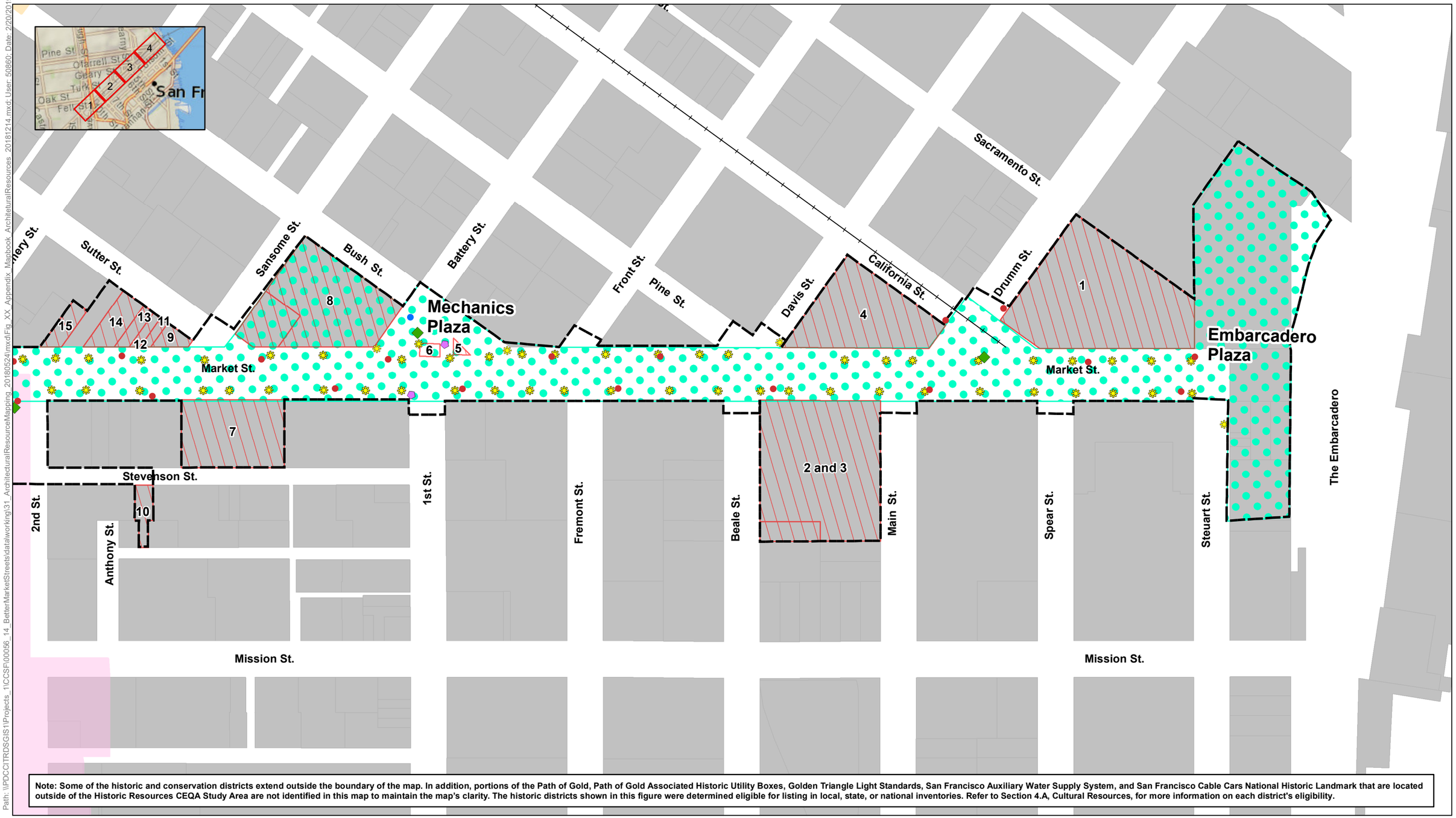
Source: Parcels, City and County of San Francisco 2014;
Streets, City and County of San Francisco 2014;
Building Footprints, City and County of San Francisco 2011;
Historic Resources CEQA Study Area, ICF and San Francisco
Public Works 2018; Historic Districts, San Francisco Planning Department 2018;
Path of Gold and Auxiliary Water Supply System, City and County of San Francisco 2018;
Golden Triangle and POG Associated Utility Boxes, ICF 2019.

0 100 200
Feet

- Historic Resources CEQA Study Area
- Market Street Cultural Landscape District
- LGBTQ Tenderloin Historic District
- Market Street Masonry Landmark District
- New Montgomery-Mission-2nd Street Conservation District
- Kearny-Market-Mason-Sutter Conservation District
- Uptown Tenderloin National Register Historic District
- Market Street Theatre and Loft National Register Historic District
- Civic Center Landmark District
- CEQA Historic Architectural Resource (see Table A.0 in this Appendix)
- San Francisco Cable Cars National Historic Landmark
- Path of Gold Light Standard
- Path of Gold Associated Historic Utility Box
- Golden Triangle Light Standard
- Shoreline Marker
- Auxiliary Water Supply System Cistern
- Auxiliary Water Supply System Hydrant

Figure A
Historic Districts, Conservation Districts, and Historic Architectural Resources within the Historic Resources CEQA Study Area (Sheet 3 of 4)

Path: \\PDCCITRDSGIS1\Projects_1\CCSF\00056_14_BetterMarketStreets\dataworking\31_ArchitecturalResources_20181214.mxd; User: 50660; Date: 2/20/2019
\ArchitecturalResourcesMapping_20180524\mxd\Fig_XX_Appendix_Mapbook_ArchiteturalResources



Note: Some of the historic and conservation districts extend outside the boundary of the map. In addition, portions of the Path of Gold, Path of Gold Associated Historic Utility Boxes, Golden Triangle Light Standards, San Francisco Auxiliary Water Supply System, and San Francisco Cable Cars National Historic Landmark that are located outside of the Historic Resources CEQA Study Area are not identified in this map to maintain the map's clarity. The historic districts shown in this figure were determined eligible for listing in local, state, or national inventories. Refer to Section 4.A, Cultural Resources, for more information on each district's eligibility.

Better Market Street Project
Case No. 2014.0012E

Source: Parcels, City and County of San Francisco 2014;
Streets, City and County of San Francisco 2014;
Building Footprints, City and County of San Francisco 2011;
Historic Resources CEQA Study Area, ICF and San Francisco
Public Works 2018; Historic Districts, San Francisco Planning Department 2018;
Path of Gold and Auxiliary Water Supply System, City and County of San Francisco 2018;
Golden Triangle and POG Associated Utility Boxes, ICF 2019.

0 100 200
Feet

- Historic Resources CEQA Study Area
- Market Street Cultural Landscape District
- LGBTQ Tenderloin Historic District
- Market Street Masonry Landmark District
- New Montgomery-Mission-2nd Street Conservation District
- Kearny-Market-Mason-Sutter Conservation District
- Uptown Tenderloin National Register Historic District
- Market Street Theatre and Loft National Register Historic District
- Civic Center Landmark District
- CEQA Historic Architectural Resource (see Table A.0 in this Appendix)
- San Francisco Cable Cars National Historic Landmark
- Path of Gold Light Standard
- Path of Gold Associated Historic Utility Box
- Golden Triangle Light Standard
- Shoreline Marker
- Auxiliary Water Supply System Cistern
- Auxiliary Water Supply System Hydrant

Figure A
Historic Districts, Conservation Districts, and Historic Architectural Resources within the Historic Resources CEQA Study Area (Sheet 4 of 4)

Path: \\PDCCITRDSGIS1\Projects_1\CCSF00056_14_BetterMarketStreets\data\working\31_ArchitecturalResourceMapping_20180524\mxd\Fig_XX_Appendix_Mapbook_ArchitecturalResources_20181214.mxd; User: 50660; Date: 2/20/2019

Appendix 6-2: CEQA Historical Resources Summary Tables

MARKET STREET CULTURAL LANDSCAPE DISTRICT SUMMARY TABLES

The Market Street Cultural Landscape District is the only historic architectural resource analyzed in this document that includes identification of character-defining feature priority levels. Given the complex nature of the Market Street streetscape, the Cultural Landscape Evaluation (CLE)[1] assigned priority levels to help "evaluate the relative importance of landscape features as indicators of significance for Market Street." The presence of some landscape characteristics and character-defining features are more critical to integrity than others. As such, the priority level hierarchy establishes: **Priority 1** – Character-defining features are those features most critical to expressing association with a given area of significance and, subsequently, most essential to establishing integrity. For a landscape to be found to retain integrity, a majority of Priority 1 features must be retained. **Priority 2** – Character-defining features are those features that contribute meaningfully to expressing association with a given significance where aggregate loss of these features can greatly diminish the ability to read Market Street's associations with history. **Priority 3** – Character-defining features are those features least essential to the expression of Market Street's associations with history and where loss will diminish Market Street's integrity but not to the extent of making the landscape unreadable as a historic resource.

Table A-1, Table A-2, and Table A-3 identify priority levels for each of the character-defining features associated with Market Street's three significances.

- Table A-1 summarizes Market Street in terms of its significance as San Francisco's Main Circulation Artery and Facilitator of Urban Development.
- Table A-2 summarizes Market Street in terms of its significance as Market Street as Venue for Civic Engagement in San Francisco.
- Table A-3 summarizes Market Street in terms of its significance as the Market Street Redevelopment Plan Designed Landscape.

[1] ICF. 2016. *Cultural Landscape Evaluation, Better Market Street Project, Market Street, San Francisco, CA. Final. November. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA.*

TABLE A-1. MARKET STREET CULTURAL LANDSCAPE DISTRICT SUMMARY TABLE: MARKET STREET AS SAN FRANCISCO'S MAIN CIRCULATION ARTERY AND FACILITATOR OF URBAN DEVELOPMENT

Property Name	Address	Designations	NRHP/ CRHR Eligibility Criteria	Character-Defining Features	Character Defining Feature Priority Levels	Period of Significance	Historic Property Boundary Description
Market Street under Significance statement 1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development	Market Street	None	A/1 (eligible)	alignment as axis	1	1847–1929, from the street's creation by the O'Farrell survey in 1847 through the 1920s economic boom, ending in 1929 with the U.S. Stock Market Crash that led to the Great Depression and a national economic recession up until World War II. This duration saw significant expansion of multi-modal transportation, urban infrastructure, and investment in public and private built environment development in San Francisco prior to the Depression. This period defines the span of time in which Market Street, as a circulation artery, has the greatest impact facilitating urban development in San Francisco.	Boundaries of the CLE reside within the Better Market Street historic resources CEQA study area, which includes a 2.2-mile section of Market Street, from Steuart Street to Octavia Boulevard. Within such boundaries, the following resources were evaluated as part of the cultural landscape assessment under the CLE's significance statement 1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development: the entire area of Market Street, from building façade to building facade, including sidewalks, vegetation, and anything within Market Street's right of way. Under
				linear plan	1		
				presence of multi-modal transportation systems	1		
				landmark buildings	1		
				line of sight from west to east	1		
				Path of Gold Light Standards and Utility Boxes	1		
				grid alignment	2		
				sidewalks	2		
				roadway	2		
				rails	2		
				electric catenary wire system	2		
				cable car turnarounds	2		
				line of sight from	2		

Property Name	Address	Designations	NRHP/ CRHR Eligibility Criteria	Character-Defining Features	Character Defining Feature Priority Levels	Period of Significance	Historic Property Boundary Description
				east to west			significance statement 1, no plazas were included in the historic resource boundary.
				grade	3		
				view of Market Street from Twin Peaks	3		
				Lotta's Fountain	3		
				AWSS fire hydrants	3		
				Samuel's Clock	3		
				Mechanics Monument	3		
				California Statehood Monument	3		
				Emergency Call boxes	3		

Source: *ICF. 2016. Cultural Landscape Evaluation, Better Market Street Project, Market Street, San Francisco, CA. Final. November. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA.*

TABLE A-2. MARKET STREET CULTURAL LANDSCAPE DISTRICT SUMMARY TABLE: MARKET STREET AS A VENUE FOR CIVIC ENGAGEMENT IN SAN FRANCISCO

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character Defining Feature Priority Levels	Period of Significance	Historic Property Boundary Description
Market Street under Significance statement 2: Market Street as Venue for Civic Engagement in San Francisco	Market Street	None	A/1 (eligible); Criteria Consideration G	verticality of streetscape	1	1870s–1979. This period begins with labor rights protests in the 1870s and extends through the 1979 White Night Riot. The duration includes local protests associated with national movements, including women's suffrage (1840–1920), the modern civil rights movement (1954–1964), war protests and peace celebrations associated with World War I (1914–1918), World War II (1930–1945), the Cold War and Vietnam (1954–1975), and the LGBTQ rights movement beginning in 1960. This period defines the span of time in which Market Street, as a venue for civic engagement, had the greatest impact facilitating the action of protest and	The boundaries of the CLE reside within the Better Market Street historic resources CEQA study area, which includes a 2.2-mile section of Market Street, from Steuart Street to Octavia Boulevard. Within such boundaries, the following resources were evaluated as part of the cultural landscape assessment under the CLE's significance statement 2: Market Street as Venue for Civic Engagement in San Francisco: the entire area of Market Street, from building façade to building facade, including sidewalks, vegetation, and anything within Market Street's the right of way. Under significance statement 2, plazas were also included in
				alignment of axis	1		
				grid alignment	1		
				plaza arrangement along Market Street	1		
				north-south intersections	1		
				sidewalks	1		
				roadway	1		
				grade	1		
				vista of City Hall from United Nations Plaza	1		
				linear plan	2		
				broad view of streetscape	2		
				Embarcadero Plaza open space	3		
				Lotta's Fountain	3		
				Path of Gold Light	3		

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character Defining Feature Priority Levels	Period of Significance	Historic Property Boundary Description
				Standards		celebration by participants, as well as the observation of these activities by audiences. Development in San Francisco.	the historic resource boundary. These include: Large Plazas (Embarcadero Plaza; Hallidie Plaza; United Nations Plaza) and Small Plazas (Robert Frost Plaza; Mechanics Monument Plaza; Crocker Plaza; Mark Twain Plaza)
				AWSS fire hydrants	3		
				Samuel's Clock	3		
				Mechanics Monument	3		
				California Statehood Monument	3		

Source: *ICF. 2016. Cultural Landscape Evaluation, Better Market Street Project, Market Street, San Francisco, CA. Final. November. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA.*

TABLE A-3. MARKET STREET CULTURAL LANDSCAPE DISTRICT SUMMARY TABLE: MARKET STREET REDEVELOPMENT PLAN DESIGNED LANDSCAPE

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character-Defining Feature Priority Level	Period of Significance	Historic Property Boundary Description
Market Street under Significance statement 3: Market Street Redevelopment Plan Designed Landscape	Market Street	None	C/3 (eligible); Criterion Consideration G	alignment of 120-foot-wide street diagonally from east to west	1	1979. This date corresponds with substantial completion of the Market Street Redevelopment Plan design as reflected by the commission of as-built photography from photographer Joshua Friewald by Lawrence Halprin & Associates. While components of the Market Street Redevelopment Plan project such as the large plazas (Embarcadero Plaza, Hallidie Plaza, and United Nations Plaza), small plazas (Robert Frost Plaza, Mechanics Plaza, Crocker Plaza, Mark Twain Plaza, and Market Street Plaza), and elements of the	The boundaries of the CLE reside within the Better Market Street historic resources CEQA study area, which includes a 2.2-mile section of Market Street, from Steuart Street to Octavia Boulevard. Within such boundaries, the following resources were evaluated as part of the cultural landscape assessment under the CLE's significance statement 3: Market Street Redevelopment Plan Designed Landscape: the entire area of Market Street, from building façade to building facade, including sidewalks,
				pedestrian-oriented separation of foot, vehicle, and rail traffic	1		
				large plazas (Embarcadero Plaza, Hallidie Plaza, and United Nations Plaza)	1		
				small plazas (Robert Frost Plaza, Mechanics Monument Plaza, Crocker Plaza, Mark Twain Plaza)	1		
				plazas placement along length of Market Street	1		
				red brick paving in herringbone pattern that distinguishes pedestrian from vehicular space	1		
				street trees (species and vegetation)	1		
				retained view of City	1		

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character-Defining Feature Priority Level	Period of Significance	Historic Property Boundary Description
				Hall from Market Street		streetscape were completed throughout the 1970s, 1979 is the date when a critical volume of completed Market Street Redevelopment Plan components were present to physically express the design intent of the Market Street Joint Venture Architects for this project.	vegetation, and anything within Market Street's the right of way. Under significance statement 3, plazas were also included in the historic resource boundary. These include Large Plazas (Embarcadero Plaza; Hallidie Plaza; United Nations Plaza) and Small Plazas (Robert Frost Plaza; Mechanics Monument Plaza; Crocker Plaza; Mark Twain Plaza)
				Path of Gold Light Standards and Utility Boxes (small-scale feature retained from earlier period)	1		
				AWSS fire hydrants (small-scale feature retained from earlier period)	1		
				Samuel's Clock (small-scale feature retained from earlier period)	1		
				California Statehood Monument (small-scale feature retained from earlier period)	1		
				Emergency Call Boxes (small-scale feature retained from earlier period)	1		
				repeating pattern of BART/Muni subway entrances along length of Market Street	2		
				repeating pattern of street signage (square	2		

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character-Defining Feature Priority Level	Period of Significance	Historic Property Boundary Description
				and circular)			
				repeating pattern of traffic lights and traffic signage	2		
				arrangement of street trees in double and single rows down sidewalks	2		
				tree allées (circulation feature)	2		
				vertical circulation features (elevator, escalator, and stairs) of BART/Muni stations (Civic Center, Embarcadero, Montgomery, and Powell) and Muni-only station (Van Ness)	2		
				BART/Muni station street entrances (Embarcadero Station, Montgomery Station, Powell Station, and Civic Center Station)	2		
				Van Ness Muni station street entrances	2		

Property Name	Address	Designations	NRHP/CRHR Eligibility Criteria	Character-Defining Features	Character-Defining Feature Priority Level	Period of Significance	Historic Property Boundary Description
				granite bollards with chain links	2		
				bronze BART/Muni street level elevators	2		
				bronze four-sided street clocks	2		
				square and circular pole-mounted street signs	2		
				semaphore-style traffic signage and traffic signal lights	2		
				bronze tree grates	3		
				retained broad view of Market Street width	3		
				Lotta's Fountain (water feature)	3		
				Sunlight channeled through northern diagonal street grid into triangular plazas	3		

OTHER HISTORIC DISTRICTS

Table A-4 summarizes the name, address, local/state/national designations, NRHP/CRHR Eligibility Criteria, contributing buildings and character defining features, period of significance, and historic property boundary for the nine historic districts with boundaries that intersect with the Better Market Street historic resources CEQA study area, including: Civic Center Landmark District (which includes Civic Center National Historic Landmark, Civic Center National Register, and Civic Center Article 10 Landmark District); Market Street Theatre and Loft National Register Historic District; Uptown Tenderloin National Register Historic District; Market Street Masonry Landmark District; New Montgomery-Mission-2nd Street Conservation District; Kearny-Market-Mason-Sutter Conservation District; LGBTQ Tenderloin Historic District; San Francisco Auxiliary Water Supply System Historic District; and the San Francisco Cable Cars National Historic Landmark.

TABLE A-4. HISTORIC ARCHITECTURAL RESOURCES SUMMARY TABLE: OTHER HISTORIC DISTRICTS

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
Civic Center Landmark District	Various, San Francisco	1994 Article 10 Landmark District; 1987 National Historic Landmark District; 1978 National Register of Historic Places District	A/1 and C/3	Contributing buildings and character-defining features of the district include: **Block 0355-**Contributing buildings: 1200 Market, 1212 Market, 1230/1236/1244 Market, 1240-1242 Market, 1256-1264 Market, 1272-1276 Market, 1278-1298 Market. Character-defining features: granite curbs on Larkin, Market, Grove and Hayes; ca. 1899 fire/police box on Larkin; AWSS hydrants on Market; pre-1945 and pre-1928 street lights on Market, Grove and Larkin; and pre-1945 street signal on Grove. **Block 0351 (United Nations Plaza)-**Contributing buildings: 1 United Nations Plaza, 83 McAllister Street, 50 United Nations Plaza, 1182 Market Street. Character-defining features: 1915 granite curbs on	The period of significance established in the Civic Center CLI is 1896-1951, beginning with the earliest known feature- the Pioneer Monument, and ending in 1951 just prior to the Douglas Baylis plan for Civic Center Plaza.	The district boundary coincides with the Article 10 Landmark District boundary established in 1994. The district is bounded on the north by Golden Gate Avenue, Redwood Street, and McAllister Street; Charles J. Brenham Place to the east; Market Street, Hayes Street and Fell Street to the south; and Franklin Street to the west.

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				Charles J. Brenham Place, Hyde, Market and Leavenworth streets; AWSS hydrant at Hyde and Market streets; pre-1928 street light on Market Street; the Fulton Street Mall, 1936 planting area and tree allee at United Nations Plaza, 1936 London Plane trees at United Nations Plaza.		
Market Street Theatre and Loft National Register Historic District	Historic district including buildings located at 982-1112 Market Street (northwest side), 973-1105 Market Street (southeast side), One Jones Street and 1-35 Taylor Street.	1985 National Register of Historic Places District	A/1 and C/3	The district is comprised of 20 contributing buildings. Character-defining features of the district include steel-frame and/or reinforced concrete flat roof structures clad in terra cotta, brick, galvanized iron or stucco. Contributing structures have fenestration that is either double-hung, Chicago windows, or a combination of both, with some arcading at top floors; often commercial at the ground-floor. No streetscape features are identified as character-defining.	1899-1930, reflecting the date of the design for the district's oldest building, the Hibernia Bank, through the year movie production and distribution was consolidated into eight major studios.	The district boundary includes the following buildings: 982-1112 Market Street (northwest side), 973-1105 Market Street (southeast side), One Jones Street and 1-35 Taylor Street.

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
Uptown Tenderloin National Register Historic District	Historic district located in a 16-block area with boundaries between Taylor, Turk, Larkin and Geary streets	2008 National Register of Historic Places District	A/1 and C/3	The district is made up of 409 contributing buildings, 1 contributing site, 43 noncontributing buildings and 24 noncontributing sites. Character-defining features include Tudor Revival, Late Gothic Revival, Spanish Colonial Revival, Italian and French Renaissance style buildings; the predominant building type found in the district, which is a multi-unit, 3-to-7 story apartment, hotel, or apartment hotel building constructed of reinforced concrete; and contributing features such as granite curbs, the Auxiliary Water Supply System, sidewalk vault lights, sidewalk lights, elevators, chutes, metal utility plates (manhole and handhole covers), sidewalk stamps, and streetlights.	1906-1931, which corresponds to the period of construction, from the post-1906 earthquake to the Depression era.	The district is bounded at the east by Taylor, Ellis and Mason streets; on the south by Market Street, McAllister Street, and Golden Gate Avenue; on the west by Larkin Street and on the north by Geary Street.
Market Street Masonry	Discontiguous historic	Article 10 Landmark	1 and 3	The district consists of eight	1911-1925, the period in which the buildings were	The discontiguous boundary of the historic resource is

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
Landmark District	district of 8 buildings located between Van Ness Avenue to the east, Fell Street to the north, Valencia Street to the west, and Stevenson Street to the South.	District		buildings. Character-defining features include elaborate metal cornices, pattern brickwork, historic storefronts with glass transom lights, bronze plate glass window frames and decorative bases. Public landscape elements, including streets and sidewalks, are not considered character-defining features.	constructed.	associated with the district's eight building footprints. These buildings are: 150 Franklin Street (APN 0834/012), 1580-1598 Market Street (APN 0836/010), 1666-1668 Market Street (APN 0854/004), 1670-1680 Market Street (APN 0854/005), 1649 Market Street (APN 3504/001), 1657 Market Street (APN 3504/046), 1687 Market Street (APN 3504/040), and 1693-1695 Market Street (APN 3504/038).
New Montgomery-Mission-2nd Street Conservation District	Eastern part of the South of Market Area in downtown San Francisco	Article 11 Conservation District	3	The district is adjacent to the south side of Market Street between 2nd Street and Annie Street, and extends south of Market to Mission Street. This district is primarily characterized by large masonry commercial loft and light industrial buildings.	1906-1933, the period in which the core of the district's buildings were constructed as part of the reconstruction of downtown San Francisco following the 1906 earthquake and fire	Boundary of the historic resource is Market Street to the north, Third Street to the west, Howard Street to the south, and Second Street to the east, with contributing resources found on Mission, Natoma, Jessie, Minna, New Montgomery, and Howard streets.
Kearny-Market-	Historic district	Article 11 Conservation	1 and 3	The district is notable as one of the few homogenous	ca. 1906-1930	Boundary of the historic resource is roughly bound by

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
Mason-Sutter Conservation District	roughly bound by Pine and Bush streets to the north, Kearny Street to the east, Market, Jessie and Stevenson streets to the south, and Taylor Street to the west.	District		collections of early 20th century commercial architecture of its type in the United States. Character-defining features include: buildings found in the district are small to medium scale, light to medium colored structures ranging from four to eight stories in height. Nearly all structures are built to their front property lines and fill the entirety of their lots. Ornament is Classical, Renaissance, Gothic, Romanesque, and in limited numbers, Spanish Colonial in style and frequently consists of arches, columns, pilasters, projecting bracketed cornices, multiple belt-courses, lintels, pediments, and decorated spandrels. Buildings are commonly steel and reinforced concrete construction clad in terra cotta, brick, stone and		Pine and Bush streets to the north, Kearny Street to the east, Market, Jessie and Stevenson streets to the south, and Taylor Street to the west.

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				stucco. Facades are primarily two or three-part vertical compositions consisting of a base and shaft or base, shaft and capital.		
LGBTQ Tenderloin Historic District	Market Street and portions of the Uptown Tenderloin National Register Historic District.	None	A/1 (eligible)	Individual contributing buildings and sites have not yet been identified. District character-defining features have not yet been identified. However, the buildings associated with this district are generally those of the Market Street Theater and Loft Historic District and Uptown Tenderloin National Register Historic District, above.	1933-1990, the period in which the following significance themes took place: Early Development of LGBTQ Communities in San Francisco (Early 20th Century to 1960s), Policing and Harassment of LGBTQ Communities (1933-1960s), Evolution of LGBTQ Enclaves and Development of New Neighborhoods (1960s to 1980s), Homophile Movements (1950 to 1960s), and Gay Liberation, Pride, and Politics (1960s to 1990s).	Boundary of the historic resource is not clearly defined. According to the HRER for 1028 Market Street (2014.0241E) the district would roughly fall within the boundary of the properties along Market Street within the Market Street Theatre and Loft National Register Historic District (roughly boundary – Market Street bounded by Sixth, Seventh, McAllister, and Jones streets) and within the boundaries of the Uptown Tenderloin National Register Historic District.
San Francisco Auxiliary Water Supply System (AWSS)	City of San Francisco	None	A/1 and C/3 (eligible)	A gravity-fed fire suppression water supply system comprised of numerous buildings, structures, and infrastructural features	1908-1913, beginning when the city engineers drafted a preliminary plan for the AWSS and city voters overwhelmingly supported a bond measure	Boundary associated with AWSS is limited to the footprints of all contributing elements that comprise the original extent of the system. These include the parcels or

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				located throughout San Francisco. The contributing elements of the AWSS discontiguous historic district are its water storage structures (Twin Peaks Reservoir and Ashbury Street and Jones Street tanks), Pump Stations 1 and 2, approximately 135 miles of underground iron distribution pipes with associated 3,828 gate valves, 135 circular cisterns; approximately 1,600 high-pressure water hydrants, 52 waterfront suction connections, and five manifolds that are distributed throughout the city (although concentrated in its northeastern quadrant). The character-defining features of the discontiguous AWSS district are the following: 1) Overall design and engineering of the	finding its construction, and ends when the Board of Public Works and the Board of Fire Underwriters certified that construction of the system was complete.	sites containing unique AWSS feature types (reservoir, pumping stations, and water storage tanks), as well as contributing ubiquitous features (hydrants, cisterns, manifolds) and pipes and valves that date to the resource's period of significance, 1908–1913. These features are generally contained within an area bounded by the San Francisco waterfront to the north and east, 20th Street and the Twin Peaks Reservoir to the south, and Clayton Street to the west. As the AWSS is a discontiguous historic district, however, areas lying between the footprints of contributing features are not included in the NRHP/CRHR–eligible resource. Furthermore, the district boundary extends below grade to capture contributing pipes, valves, and cisterns. The district boundary encompasses the locations of these contributing features at

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				AWSS: Operation and physical separation independent of domestic water supply; Configuration of three separate pressure zones, based on elevation, capable of being combined into a single pressure zone; Multiple redundancies expressed through the paired reservoir bays, pumping stations, and water tanks, as well as a complex gridiron of pipes and means of receiving water from independent sources (cisterns, San Francisco Bay); 2) Twin Peaks Reservoir: Elevated location in open site above the rest of the AWSS; Oval shape, reinforced concrete construction, and sloped walls leading towards center; Two-bay design to create redundancies, divided by a buttressed central wall; Forebays at north edge leading to gate chambers and the AWSS		street level only when a surface expression of the feature is present, such as perimeter brick pavers or a cast iron utility cover.

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				pipe network; Reinforced concrete fence surrounding the reservoir structure with iron railing; Presence of perimeter walkway; Continued function providing gravity pressure to feed the distribution pipes and two storage tanks; 3) Pumping Stations No. 1 and No. 2: Locations near San Francisco Bay in the South of Market District and at the foot of Van Ness Avenue at Fort Mason; Original façade designs, architectural styles, and ornamentation; Interior equipment spaces containing extant AWSS pumping equipment and pipes original to the system (either retrofitted for current use or abandoned in place); Intake tunnels capable of bringing water from San Francisco Bay; Continued function and ability to pump salt water from the Bay into the AWSS distribution pipes; Site features original		

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				to Pumping Station No. 2: landscaped lawn and elevated water tanks with associated piping south of the primary building; 4) Ashbury Tank and Jones Street Tank: Lot configuration of round tank structures with conical roofs located to the rear of street-facing gate houses; Original façade designs, architectural styles, and ornamentation of gate houses and Jones Street Tank structure; General massing and features of the replaced Ashbury Tank structure; Open, primary interior space in each gate house containing original pipes, valves, gauges, and other equipment; Bypass valves that can be opened at the water tanks to combine different AWSS pressure zones; Continued function supplying water to the Upper Zone and Lower Zone of the pipe network; 5) High Pressure Hydrants:		

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				Cast iron construction and original design of wide barrel and bonnet; Hydrants manufactured in 1909 and placed within the original extent of the AWSS; Painted bonnet signifying source of water: Twin Peaks Reservoir (black); Ashbury Tank (red); Jones Street Tank (blue); Sub-surface hydrant branch valve, expressed through covers embedded in the street surface and signified through the stamp on the hydrant's operating valve; Interior valves engineering design capable of withstanding high-pressure water flow; Configuration in discernible corridors adjacent to city streets, with hydrants generally located at or near corners or mid-block and spaced relatively regularly; Consistent placement of hydrants near the curb (generally between 18 and 24 inches); Continued function of the hydrants as		

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				outlets of high-pressure water used only for fire suppression; 6) Pipes and Valves: Gridiron configuration of distribution pipeline delivering water from reservoir and water tanks to hydrant locations within the original AWSS extent, allowing multiple routes to any one hydrant; Presence of valves at the ends of blocks that can isolate a given block if the pipeline ruptures; Design and construction of cast iron pipes and isolation gate valves located in the original extent of the AWSS; Presence of cast iron utility covers signifying the location of gate valve chambers, bearing the letters "HPFS" (high-pressure fire system; Connections to fireboat manifolds and two salt water pumping stations; Continued function delivering water to the AWSS and ability to		

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				withstand pressurized water; 7) Cisterns: Round or ellipse shaped configurations of cisterns constructed before 1913, generally located at street intersections; Reinforced concrete construction; Separation from the AWSS pipelines; Below ground position, expressed at the street surface by circular configurations of brick pavers; Presence of cast iron utility covers (generally once at center and one at edge) with letters reading "SFFD CISTERN;" Continued function storing water for firefighting use; 8) Manifolds: Original design of symmetrical, cast iron assembly of two tapered arms; Ten plugged 3-inch inlets; Location alongside the San Francisco Bay waterfront (although specific locations of these features do not date to the period of significance);		

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				Connection to the AWSS pipelines; Continued function allowing SFFD fireboats to connect directly and pump salt water into the AWSS; 9) Fireboats: Contributing role of fireboats in the AWSS, containing pumping equipment that can connect hoses to fireboat manifolds to pressurize the AWSS pipes; current fireboats do not date to period of significance and themselves are not character-defining		
San Francisco Cable Cars National Historic Landmark	City of San Francisco	1978 National Register of Historic Places District and National Historic Landmark	A/1 and C/3	The district includes components of the continually operating San Francisco Cable Car System. Character-Defining Features of the entire system include: the rails on which the cars run (approximately 10 miles on 8 different streets which include: 1) Hyde Street, between Beach and Washington streets, 2) Washington Street, between	1873-1899, beginning when the first underground cable car track was installed from Kearny Street, over Nob Hill to Leavenworth, and ending when electric street cars began to replace cable cars nearly everywhere, except on steep grades including those in San Francisco.	The San Francisco Cable Cars National Historic Landmark is limited to the footprint of the Power House and the Car-Barn building at Washington and Mason streets; approximately ten miles of streets that includes all active cable car tracks on the following streets: 1) Hyde Street, between Beach and Washington streets, 2) Washington Street, between Hyde and Powell streets, 3)

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				Hyde and Powell streets, 3) Powell Street, between Market and Jackson streets, 4) Jackson Streets, between Hyde and Powell streets, 5) California Street, between Van Ness Avenue and Market Street, 6) Mason Street, between Washington Street and Columbus Avenue, 7) Columbus Avenue, between Mason and Taylor streets, and 8) Taylor Street, between Bay and Chestnut streets); cars which run on the rails (there are 39 cars in the fleet); roundtable turnarounds at the end of the lines; a moving cable between the tracks and below ground, covered over at ground level, with a narrow slot left so that the clutch mechanism from the car can reach through and grasp the moving cable; a car-barn and repair shop at the corner of Washington and Mason streets, which also		Powell Street, between Market and Jackson streets, 4) Jackson Street, between Hyde and Powell streets, 5) California Street, between Van Ness Avenue and Market Street, 6) Mason Street, between Washington Street and Columbus Avenue, 7) Columbus Avenue, between Mason and Taylor streets, and 8) Taylor Street, between Bay and Chestnut streets; and the footprints of the turning mechanisms which are located at the end of various lines of track.

Property Name	Address; City	Designations	NRHP/CRHR Eligibility Criteria	Historic District Contributing Properties and Character-Defining Features	Period of Significance	Historic Property Boundary Description
				contains the huge winding mechanism to keep the cables continuously moving throughout the city of San Francisco.		

Source: The Civic Center Cultural Landscape Inventory (CLI) was adopted by the San Francisco Historic Preservation Commission on September 16, 2015. The inventory provided new information about the landscape features and open spaces within the district, as well as clarified the findings of three prior designations: the 1978 National Register of Historic Places District designation, the 1987 National Historic Landmark District designation, and the 1994 San Francisco Article 10 designation. For the purposes of this project, the more comprehensive CLI information is summarized in the table above; *MIG. 2015. San Francisco Civic Center Historic District Cultural Landscape Inventory. June. Portland, OR. Prepared for San Francisco Planning Department, San Francisco, CA., accessed: http://www.sf-planning.org/ftp/files/Preservation/cultural_landscape/CivicCenterCLI_FinalReport.pdf; United States Department of the Interior. 1986. Market Street Theatre and Loft District National Register of Historic Places Inventory—Nomination Form. March. Washington D.C.; United States Department of the Interior. 2008. Uptown Tenderloin Historic District National Register of Historic Places Registration Form and Continuation Sheet (NPS Form 10-900 and 10-900-a). May. Washington D.C.; San Francisco Landmarks Preservation Advisory Board. 2013. Market Street Masonry Historic District, Ordinance No. 64-13. September. San Francisco, CA.; San Francisco Planning Code. 2018. Appendix F to Article 11, New Montgomery-Mission-Second Street Conservation District. May. San Francisco, CA.; San Francisco Planning Code. 2018. Appendix E to Article 11, Kearny-Market-Mason-Sutter Conservation District. May. San Francisco, CA.; San Francisco Planning Department. 2016; 950-974 Market Street Historic Resource Evaluation Response. June. San Francisco, CA; San Francisco Planning Department. 2016;1028-1056 Market Street, Historic Resource Evaluation Response. August. San Francisco, CA (LGBTQ Tenderloin Historic District reference); AWSS High-Pressure Hydrants, Department of Parks and Recreation Form 523A, B, K, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; Tetra Tech, Inc., "Draft Historical Resources Evaluation Report for the Auxiliary Water Supply System," July 2009; United States Department of the Interior. 1978. San Francisco Cable Cars National Register of Historic Places Inventory—Nomination Form. April. Washington D.C.*

BUILDINGS, STRUCTURES, AND OBJECTS SUMMARY TABLE

Table A-5 summarizes the name, address, local/state/national designations, NRHP/CRHR Eligibility Criteria, historic property character defining features, period of significance, and historic property boundary, and presence/absence of sub-sidewalk basements for the 41 resources in the Better Market Street historic resources CEQA study area, including 32 buildings immediately adjacent to Market Street and nine structures or objects within the Market Street streetscape.

TABLE A-5. HISTORIC ARCHITECTURAL RESOURCES SUMMARY TABLE: BUILDINGS, STRUCTURES, AND OBJECTS

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
Hyatt Regency	22 Drumm Street; San Francisco	None	A/1 and C/3 (eligible)	An 18-story building with a 17-story interior atrium and is part of the Embarcadero Center redevelopment project. Character-defining features include wedge-shaped plan and stepped massing that incorporates two slab volumes along Drumm and Market streets; cascading angled balconies that face Embarcadero Plaza and the Embarcadero Center; three-story base; precast concrete façade; evenly spaced groupings of tinted, metal-framed windows divided by fins and fluted piers; metal and concrete balcony railings; 17-story atrium; geometric forms; and a circular restaurant volume enclosed by two concrete, cantilevered square frames.	1967-1972, starting when construction started in 1967 and ending when the building was completed in 1972.	Boundary of the historic resource is aligned with the trapezoidal legal parcel containing the building at 22 Drumm Street, APN 0234/017.	Undetermined
Matson Building	215 Market Street; San	Article 11 (Category I)	A/1 and C/3	15-story Renaissance Revival-style office building.	Under Criterion A/1 the Period of significance is	Boundary of the historic resource is the footprint	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
and Annex	Francisco	Significant		Character-defining features include highly ornate polychrome glazed terra cotta cladding on the original 15-story building and seven-story annex; tripartite building composition at the Market Street and Main Street façades; arched entryway at the center of the Market Street façade; Ionic columns across the ground floor exterior and upper window assembly; regularly spaced bays containing window pairings; "Matson Building" inscription, cartouche, and shields; polychrome frieze between the shaft and capital; projecting cornice, tower, and cupola; straight barrel Mission tile cladding with aquamarine-color glazed finish on the tower and fifteenth floor parapet wall.	1922-1947, which encompassing the period during which the building housed the headquarters of the Matson Navigation Company; Under Criterion C/3, there are two periods of significance: 1922-1924 and 1945-1947. These correspond with the construction dates of the original building and the annex.	of the Matson Building and Annex, APNs 3711/014A, 3711/018, and 3711/019. The building shares its parcel with the adjacent Pacific Gas & Electric (PG&E) building at 245 Market Street, and the two buildings are joined internally.	
Pacific Gas and Electric Company	245 Market Street; San Francisco	Article 11 (Category I) Significant	A/1 and C/3	17-story Beaux Arts-style office building. Character-defining features	1923-1947, beginning with its year of construction and extending to encompass its continued use as the PG&E	Boundary of the historic resource is the footprint of the Pacific Gas and Electric Company	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
General Office Building and Annex				include rusticated Granitex terra cotta cladding at the original building volume and annex; tripartite building composition; arched windows that rise to the height of the lowermost two stories; evenly spaced bays containing paired windows throughout the building shaft; Doric columns separating windows near the roofline on the Market Street and Beale Street façades; full entablature surmounted by freestanding urns; original steel windows; and setback penthouse volume with tiled, hipped roof.	headquarters	General Office Building and Annex, APNs 3711/014A, 3711/018, and 3711/019. The building shares its parcel with the adjacent Matson building at 215 Market Street, and the two buildings are joined internally.	
N/A	1 California Street; San Francisco	None	A/1 and C/3	Corporate Modern-style, 32-story office tower and 2-story-plus-mezzanine branch bank building/pavilion surrounded by street-level pedestrian plaza within a triangular-shaped parcel. Character-defining features include grouping of a high-rise office tower and adjacent, lower pavilion placed within	1967-1969, corresponding to the years the two buildings within the parcel were under construction.	Boundary of the historic resource is aligned with the legal parcel containing the buildings and pedestrian plaza at APN 0264/004.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				a street-level pedestrian plaza (although the features of the plaza themselves are not character-defining); orientation of the buildings parallel to the California Street axis, with chamfered corners that relate to the Market Street alignment; Corporate Modern architectural style on both buildings, characterized by lack of applied ornament or Classically derived façade composition; rhythm of cast concrete piers with chamfered corners that separate vertical bands of tinted glass windows and spandrel panels; colonnade at the ground floor of the tower surrounding a recessed, fully glazed lobby; and articulation of the roofline by horizontal concrete panels.			
Standard Oil Building/Chevron Towers	555 Market Street; San Francisco	None	A/1 and C/3	Corporate Modern high-rise office building. Character-defining features include vertical boxed massing; illusion of ground	1964, the year it was constructed, and 1975, the year the building's garden plaza and entry were redesigned to integrate it with the neighboring building at 575 Market	Boundary of the historic resource is aligned with the legal parcel containing the building and pedestrian plaza at 555 Market Street, APN	No

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				floor pilotis or stilts that make the building appear to be floating; repeating fenestration pattern; tinted glass; absence of exterior ornament; and landscaped entryway and garden, including its stonework and stepped water features.	Street.	3708/174.	
Crown-Zellerbach Building	1 Bush Street; San Francisco	Article 10	A/1, B/2 and C/3	Character-defining features include the 20-story high-rise office tower, a one-story circular banking pavilion, landscaped plaza and pedestrian median. Character-defining features include composition of two buildings and pedestrian plaza filling one city block, contrasting to traditional lot-line development; the steel-frame, glass-curtain-wall, flat-roofed office tower; green-tinted, aluminum-framed glass windows and dark green spandrel glass, which form the glass curtain wall; volume facing Market Street clad in brown glass mosaic tiles; entrance facing	1959, the date the complex was originally completed.	Boundary of the historic resource encompasses the two buildings and plaza located within the area bound by Bush Street to the north, Sansome Street to the west, Sutter Street to the south, Market Street to the south and southeast, and Battery Street to the east. The historic property boundary excludes the brick paving along Market Street, which is south of the subject buildings, and includes the driveway located parallel to Battery Street. The historic property boundary of 1 Bush Street also includes part of the northern part	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				Bush Street and rear facing Market Street with a recessed, glass-enclosed lobby and platform; green granite pilotis, which give the Crown-Zellerbach Building its floating appearance; ancillary glass-clad, one-story circular pavilion with chevron roof; Japanese-influenced sunken plaza design in a triangular-shaped lot, which includes landscaping such as olive and mayten trees, and curved paving composed of river rock and slate panels, evergreen groundcover atop the circular pavilion's podium and found throughout the plaza in the form of sloping and curved beds; slightly curved and raised wall along the public sidewalk at Market and Battery streets; the curved and raised angular-cut granite walls at Market and Sutter streets and along Sansome Street which surround the site and provide privacy to the plaza twelve		of the pedestrian median located east of the two buildings between Battery Street to the west, Market Street to the south, and Bush Street to the east. The historic property boundary of the pedestrian median for 1 Bush Street excludes the brick paving to the south, but includes the descending driveway, a raised walkway, some trees, and the plaque for the Site of Invention of the Three-Reel Bell Slot Machine.	

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				feet below; the slightly curved or arcing limestone steps to Market Street; the concrete bridge connecting Bush Street with the building's travertine deck and lobby; handcrafted sculptural features such as David Tolerton's sculptural fountain; descending driveway; and the triangular-shaped, landscaped pedestrian median located at the intersection of Battery Street (excluding the brick paving to the south, but including the raised walkway, trees, and the plaque for the Site of Invention of the Three-Reel Bell Slot Machine).			
Flatiron Building	540-548 Market Street; San Francisco	Article 10 and Article 11 (Category I) Significant	A/1 and C/3	10-story building located on a triangular-shaped. Character-defining features include triangular-shaped plan and massing with flat roof; three street-facing façades mostly clad in concrete and stucco, with its	1913-1929, representing the year the building was built through the end of the period of post-earthquake reconstruction.	The boundary of the historic resource is aligned with the legal parcel containing the Flatiron Building, on APN 0291/001.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				bay windows constructed of galvanized iron; steel-frame construction with reinforced concrete walls and floors; two-part building composition; regularly spaced bays containing window groupings and spandrel panels; window hierarchy terminating in groupings of arched windows at the uppermost floor; projecting cornice with Gothic pendants.			
Market Street Railway Substation/ Downtown Traction Power Substation	San Francisco	Article 11 (Category III)	3	2-story, reinforced-concrete municipal/ industrial building designed in the American Commercial style. Character-defining features include the building footprint, gable roof, materials, and steel fenestration.	1920, the year the building was constructed.	The boundary of the historic resource is aligned with the legal parcel.	unknown
N/A	550 Market Street; San Francisco	None	C/3	3-story, Renaissance Revival-style commercial building. Character-defining features include flat roof; terra cotta entablature with cornice,	1908-1929, starting with the year the building was constructed through the period of post-earthquake reconstruction.	The boundary of the historic resource is aligned with the legal parcel containing the building at 550 Market Street, on APN 0291/002.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				dentils and corner brackets; terra cotta bands dividing the top two stories; and groupings of three-over-three double-hung wood-sash windows, slightly recessed, at the second and third floors.			
N/A	554 Market Street; San Francisco	None	3	2-story, Classical Revival-style commercial building. Character-defining features include off-center entrances at Sutter Street with bracketed hood; large second-story windows with bracketed sills and mullions, in a segmental arched opening facing Market Street and in a rectangular opening facing Sutter Street; decorative crest and low-relief panels above the second-story window at Market Street; and cornice and dentils supporting roof slopes.	1907-1929, starting with the year the building was constructed through the period of post-earthquake reconstruction.	The boundary of the historic resource is aligned with the legal parcel containing the building at 554 Market Street, on APN 0291/003.	Yes
N/A	560 Market Street; San Francisco	None	A/1, B/2, and C/3	3-story, Neoclassical (at Sutter Street)/Mid-Century Modern (at Market Street) commercial building.	1907-1960, the period beginning with its initial construction following the San Francisco Earthquake and Fire of 1906, and	Boundary of the historic resource is aligned with the legal parcel containing the building at 560 Market Street, APN	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				On the Market Street façade, the building's character defining features include the 1960s Mid-Century Modern-style gold-colored grill. On the Sutter Street façade, the character-defining features include two distinct building sections that differentiate the building's two significant time periods: the 1960s renovated storefront and signage at the lower half of the façade, and the original Neoclassical design above it featuring Ionic columns, three recessed window bays, and entablature with ornate frieze.	ending when part of the building was remodeled in the Mid-Century Modern style.	0291/004.	
The Chancery Building	562-566 Market Street; San Francisco	Article 11 (Category I) Significant	C/3	7-story commercial building. Character-defining features include trapezoidal massing; reinforced concrete structure; rusticated terra cotta cladding at the Market Street and Sutter Street façades; tripartite façade composition; regularly spaced bays containing three-part window assemblies;	1923-1929, starting with the year the building was built through the period of post-earthquake reconstruction.	Boundary of the historic resource is aligned with the legal parcel containing the Chancery Building, APN 0291/005.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				continuous glazing at the second story; presence of entrances fronting both Market and Sutter streets; recessed windows at the upper floors; and flat roof with overhanging cornice.			
The Finance Building	576-580 Market Street; San Francisco	Article 11 (Category I) Significant	C/3	6-story, trapezoidal commercial building. Character-defining features include its trapezoidal massing; tripartite building plan; terra cotta cladding; tri-sash wood windows at the second floor; wood one-over-one double-hung windows; flat roof and simple cornice; and three decorative friezes dividing the building's tripartite composition, including a band of frets and dentils.	1923-1929, starting with the year the building was constructed through the period of post-earthquake reconstruction.	Boundary of the historic resource is aligned with the legal parcel containing the Finance Building, on APN 0291/005B.	No
Palace Hotel	2 New Montgomery Street; San Francisco	Article 10, Article 11 (Category II) Significant, and Article 11 New Montgomery-Mission-2nd	A/1 and C/3	Renaissance Revival-style hotel. Character-defining features include imposing massing that fills half a city block; two street-facing façades mostly clad in brick, at New	1909-1933, starting with the year the building was constructed through the period of post-earthquake reconstruction	Boundary of the historic resource is aligned with the legal parcel containing the Palace Hotel at 2 New Montgomery Street, APN 3707/052.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		Street Conservation District contributor		Montgomery and Market streets; facades clad mostly in brick at Jessie and Annie streets—specifically the southeast corner and lower portion of Jessie Street and the northern part of Annie Street which excludes the 1938 addition; tripartite vertical façade composition with distinctive end bays; regularly spaced bays containing recessed one-over-one windows; double-height window and door arrangements at the building's base; the hotel's primary entrance oriented at New Montgomery with an open loggia composed of three arched bays; Renaissance Revival ornamentation, including belt courses, brackets, and ornate cornice; rounded arch windows at the uppermost floor; 4-story interior garden court with 8,000 square foot stained glass ceiling dome and marble flooring; Pied Piper Bar with interior "Pied Piper" mural; and two			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				interior murals by San Franciscan artist Antonio Sotomayer; and the Men's Grill (Ralston Room), Banquet Room (Gold Room), and the Parlour and Gallery (French Parlours), which have all been restored to their original states.			
NA	660 Market Street; San Francisco	Article 11 (Category I) Significant	C/3	5-story, Gothic Revival-style commercial building. Character-defining features include light-colored terra cotta cladding; Tudor-arched openings at the ground floor; recessed entrance with large divided-lite transom; low-relief ornamentation consisting of repeating geometric and Gothic-arched motifs; pairings of casement and fixed Gothic arched windows; textured, blue-green terra cotta tiles; and parapet consisting of terra cotta latticework alternating between solid walls.	1924-1929, starting with the year the building was constructed through the period of post-earthquake reconstruction.	Boundary of the historic resource is aligned with the legal parcel containing the building at 660 Market Street, on APN 0311/005.	Yes
The Old Chronicle Building	690 Market Street; San Francisco	Article 10 and Article 11 (Category I)	A/1, B/2 and C/3	A large, twenty-four story hotel and apartment building.	1890-1929, beginning with the year of the building's construction and	Boundary of the historic resource is aligned with the legal parcel	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		Significant		Character-defining features include asymmetrical plan; historic building volumes, comprising the 11-floor original volume facing Market Street the 16-floor volume at Kearny Street; the ground floor's sandstone cladding and carved archway on Market Street; pressed red brick and terra cotta cladding; "DeYoung Building" signage above ground-floor archway; angled front façade divided into three sections; regular arrangement of window bays, including arched openings at the 8th floor of the original building volume; and projecting canted bay at the center section of the front façade facing the intersection of Market and Geary streets, with pilasters and entablatures.	continuing through the period of post-earthquake reconstruction.	containing the Old Chronicle Building, on APNs 0311/016 through 0311/119.	
Humboldt Savings Bank Building	785 Market Street; San Francisco	Article 11 (Category I) Significant and an Article	A/1 and C/3	17-story Renaissance Revival style building. Character-defining features	1907-1930, starting with the year the building was constructed through the end of the period of post-	Boundary of the historic resource is aligned with the legal parcel containing the	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		11 Kearny-Market-Mason-Sutter Conservation District contributor		include 17-floor height; narrow and vertical massing; three-part vertical composition with a base, rusticated shaft, capped with an ornamental dome; Renaissance and Baroque ornamentation; use of brick, stone, terra cotta and copper materials throughout exterior; ornamented entrance surrounds, divided by Ionic engaged columns at the base; "Humboldt Savings Bank" inscription above entrance; ground-floor storefronts; rusticated piers at the shaft of the tower dividing three bays, which contain wood-frame, double-hung, tripartite windows; recessed main entrance; moldings and lion head motifs; and decorative stepped upper-story floors; minimal to no ornamentation on the remaining facades and rear volume.	1906 earthquake reconstruction.	Humboldt Savings Bank Building, APN 3706/048	
James Bong Building	833 Market Street; San Francisco	Article 11 (Category II) Significant and an Article	A/1 and C/3	9-story Renaissance/Baroque style commercial building.	1906-1929, beginning with the year the property was constructed through the end of the period of post-	Boundary of the historic resource is aligned with the legal parcel containing the James	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		11 Kearny-Market-Mason-Sutter Conservation District contributor		Character-defining features include 9-story building height; three-part vertical composition, with a base, rusticated shaft, and capital capped by an ornamental cornice; exterior ornamentation including terra cotta eagles, garlands, swags, and emblems; glass blocks above the primary entrance to the south and two bands of glass blocks above the ground floor storefront and second story; band of fixed windows above the ground floor; recessed primary entrance containing highly ornamented arched doorway; recessed bays with tripartite wood-frame, double-hung windows; decorative balconettes at the base of the top story; and decorative cornice entablature and a flat roof.	1906 earthquake reconstruction.	Bong Building, APN 3705/037.	
Flood Building	870 Market Street; San Francisco	Article 10, Article 11 (Category I) Significant, and Article 11, Kearny-	A/1 and C/3	12-story classical revival building. Character-defining features include twelve-story height;	1904-1929. Begins with its initial construction and ends at the close of the post-earthquake reconstruction period.	Boundary of the historic resource is aligned with the legal parcel containing the Flood Building, APN 0329/005.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		Market-Mason-Sutter Conservation District contributor		irregular plan encompassing a central light well; sandstone cladding; five-part façade composition featuring distinct window types and patterns; and ornate Classical Revival style expressed through decorative elements such as horizontal banding, belt courses, dentil courses, brackets, rounded arches, Corinthian order columns, wreaths, and elaborate cornice at the roofline.			
The Emporium	835 Market Street; San Francisco	Article 11 (Category I) Significant, and Article 11 Kearny-Market-Mason-Sutter Conservation District contributor	A/1 and C/3	7-story Classical-Revival style commercial building. Although redevelopment during the mid-2000s removed much of the interior structure, character-defining features include: even massing, filling the parcel that fronts both Market and Mission streets; six-story height with flat roof; symmetrical, three-part façade composition at Market Street divided by belt courses and terminating in a prominent cornice with	1896 and 1906-1929, corresponding to the building's initial construction, and its association with the reconstruction during San Francisco's post-earthquake recovery period.	Boundary of the historic resource is aligned with the legal parcel containing the Emporium, APN 3705/042.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				balustrade; stucco as the predominant cladding material; cast iron and wood-frame display windows at the base of the façade; massive central arched entrance sheltering an elaborately decorated vestibule; secondary arched entrances at the outer ends of the Market Street façade; bronze doors; discernible window hierarchy arranged according to regularly spaced bays separated by a series of engaged columns; profuse Classically derived ornamentation at the upper floors, and the glass and steel dome located at the center of the building.			
Bank of Italy/Bank of America	1 Powell Street; San Francisco	Article 11 (Category 1) Significant and in the Kearny-Market-Mason-Sutter Conservation District	A and C	Eight story, steel frame building. Character-defining features include its 8-story height; terra cotta cladding with a rusticated granite base; round-headed windows and rounded corners; a base with large pilasters; balcony that	1920-1940, which includes the building's date of construction through the years it served as the bank's head office.	Boundary of the historic resource is aligned with the legal parcel containing the Bank of Italy/Bank of America 1 Powell Street, APNs 0330/027-072.	Undetermined

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				acts as a cornice between the first and second floors; cornice at the top of the eighth floor; and a frieze with foliated detailing.			
Wilson Building	973-977 Market Street; San Francisco	Article 11 (Category II) Significant, and NRHP- and CRHR-listed Market Street Theatre and Loft National Register Historic District contributor	C/3	Highly ornate, seven-story commercial loft building. Character-defining features include its 7-story height; tripartite façade composition containing three bays; columns flanking the primary Market Street entrance; highly ornate and polychromatic terra cotta at the primary façade; groupings of wood-frame windows with ornate spandrel panels; and additional decorative elements such as lion's-head brackets, belt courses, columns within the recessed window openings at the uppermost floor, and projecting cornice.	1908-1930, representing the year the building was constructed through the end of the Market Street Theatre and Loft National Register Historic District's period of significance	Boundary of the historic resource is aligned with the legal parcel containing the Wilson Building, APN 3704/069.	Yes
NA	979-989 Market Street; San Francisco	Article 11 (Category II) Significant, and NRHP-	B/2 and C/3	6-story commercial loft building. Character-defining features	1907-1930, which begins with the existing building's construction through the end of the	Boundary of the historic resource is aligned with the legal parcel containing the building at	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
		and CRHR-listed Market Street Theatre and Loft National Register Historic District contributor		include its six-floor height, three-part façade composition, regularly spaced bays containing distinctive window configurations (fixed windows flanked by operable sashes and surmounted by transoms, some containing prismatic glass); and series of engaged Corinthian-order columns carrying molded belt courses.	Market Street Theatre and Loft National Register Historic District's period of significance	979-989 Market Street, APN 3704/068.	
Hibernia Bank	1 Jones Street; San Francisco	Article 10 and Article 11 (Category I) Significant, and Market Street Theatre and Loft National Register Historic District contributor	A/1 and C/3,	Beaux-Arts style building. Character-defining features include the building's massing, scale, footprint, and masonry construction; materials, design, and fenestration on all facades, which includes: domed corner entrance and entrance stairway with colonnaded rotunda, marble floor, coffered ornamented panel ceiling, monumental and pronounced corner entrance with semi-circular white granite steps, bronze doors, pedimented granite, and	1892-1930, representing the year the building was construction through the end of the Market Street corridor's significance as a commercial theater district adjacent to downtown San Francisco.	Boundary of the historic resource is aligned with the legal parcel containing the Hibernia Bank, APN 0349/003.	No

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				marble door surround; white granite exterior walls, rusticated water table, neo-classical features throughout the façade, such as the two-story Corinthian colonnade, pediment, balustrade, dentils, entablature, aedicules, and arched windows; double-heighted pilasters, pediments and brackets on window hoods, monumental cornice with balustrade, spandrels (at McAllister Street), two-story arched openings (Jones Street), metal frame windows, primary facades with bronze-clad entrance doors; copper dome; carved granite cladding; "Hibernia Bank" sign at the dome's base above the entrance; interior space formerly used as a banking hall, with a waiting area, and first and second floors as offices, multiple vaults, and a safe deposit room; interior design and materials such as marble floors and wainscoting, ornamental cast plaster, stair railings and decorative interior painting;			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				Bank Teller Counter; art glass skylights; and historic lighting fixtures (which was added between 1934-1957).			
Hotel Shaw	1100-1112 Market Street; San Francisco	Article 11 (Category I) Significant, and NRHP- and CRHR-listed Market Street Theatre and Loft National Register Historic District contributor	A/1 and C/3	7-story hotel building. Character-defining features include flatiron plan; base with display windows surmounted by transoms; stepped back building shaft; brick cladding at the upper stories; terra cotta belt courses, spandrel panels, and cartouches; regularly spaced bays containing individual and paired wood-sash windows; arched window openings at the uppermost floor, and prominent copper cornice.	1926 -1930, which begins with the building's construction through the end of the Market Street corridor's significance as a commercial theater district adjacent to downtown San Francisco.	Boundary of the historic resource is aligned with the legal parcel containing the Hotel Shaw, APN 0351/001.	Yes
Francesca Theater/ Strand Theater	1127 Market Street; San Francisco	None	A/1 and 3/C	4-story, Edwardian-style theater building. Character-defining features include the two-part composition of its front façade, divided by a modillioned belt course; four distinct window bands; the third floor's window bands	1917-1921, for its initial construction through the last year it operated as a combination theater	Boundary of the historic resource is aligned with the legal parcel containing the Francesca/Strand Theater, APN 3702/046.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				consist of three banks, each with four six-lite wood-sash double-casement windows; the fourth (top) floor's windows share the same composition as the third floor's, although shorter; flat roof; frieze underneath projecting cornice; and projecting cornice with long modillions.			
Federal Building	50 United Nations Plaza; San Francisco	Civic Center Article 10 Landmark District contributor, San Francisco Civic Center National Historic Landmark District contributor	A/1 and C/3	Beaux Arts Federal Building. Character-defining features include mostly rectangular plan with angled corners at the façades facing United Nations Plaza and Hyde Street; central courtyard; exterior facades composed of brick infill with granite facing (except for the façade along McAllister Street, which has terra cotta facing above the third floor); three-part façade composition; bands of window across each façade, organized according to regularly spaced bays; stone balustrades at the ground floor, center, and upper	Under Criterion A/1 the period of significance of the district is 1985-1995, which corresponds with the duration of the AIDS/ARC vigil. Under Criterion C/3, the period of significance is 1936, the year of the property's construction.	Boundary of the historic resource is aligned with the legal parcel containing the Federal Building, APN 0351/035.	No

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				building portions; cornice that demarcates the roofline; hipped metal roof; Doric columns and pilasters; projecting head-shaped keystones; and arched entrances surmounted by crests and flanked by ornate glass lanterns.			
Orpheum Theater	1182 Market Street; San Francisco	Article 10 and Article 11 (Category I) Significant, Civic Center Article 10 Landmark District contributor, Civic Center National Historic Landmark District contributor	C/3	A large, four-story theater building with upper-story office space. Character-defining features include asymmetrical plan; flat roof with a tile-covered pent roof along the facades facing Market and Hyde streets; heavy Spanish Colonial Revival ornamentation designed after the Cathedral of Leon along with a highly ornamented parapet facing Market Street; fenestration pattern consisting of arched window and door openings at the first and second stories, with groupings of rectangular windows separated by wood mullions at the third and	1926, the year of its construction.	Boundary of the historic resource is aligned with the legal parcel containing the Orpheum Theater, APN 0351/022.	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				fourth stories; numerous external doorways; "Orpheum" blade sign above primary entrance with "Orpheum Theater" above marquee; recessed primary entrance.			
Tourist Hotel	1666-1668 Market Street; San Francisco	Market Street Masonry Article 10 Landmark District contributor	1 and 3	A 5-story Colonial Revival-style hotel building. Character-defining features include height and massing; brick cladding; fenestration pattern with six-over-six light, wood, double-hung sash; Colonial Revival decorative features including arched, recessed entrance in the left bay with Doric columns in antis and divided sidelights and a fanlight transom; upper stories with arched window openings on the second story with infilled, paneled arches; third story with flat lintels and sills; fourth-story with segmental arch lintels and keystones; belt course that separates the fifth story; entablature with triglyphs and medallions on	1913-1929, representing the year the building was constructed through the period of post-earthquake residential redevelopment in Hayes Valley.	Boundary of the historic resource is aligned with the legal parcel containing the Tourist Hotel, APN 0854/004.	Undetermined

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				the frieze and a modillion cornice; parapet topped with a balustrade.			
Gaffney Building	1670-1680 Market Street; San Francisco	Market Street Masonry Article 10 Landmark District contributor	3	A 6-story steel-frame residential-over-commercial building. Character-defining features include stucco cladding; storefronts with tiled bulkheads and window enframements, original wood frame storefront windows, and high, divided, straight, transom windows with arched openings and turned spindle muntin runs; entry with shouldered arched opening and a door hood on brackets with a shouldered pediment; upper stories with bay windows in the second, fourth, and sixth bays with paneled spandrels; colonettes with spiral fluting and molded friezes; and entablature with molded medallion frieze and modillion cornice.	1911-1925 (district), 1926 (constructed date of subject building)	Boundary of the historic resource is aligned with the legal parcel containing the Gaffney Building, APN 0854/005.	Yes
Edward McRoskey	1687 Market Street; San	Market Street Masonry	1 and 3	A 2-story with mezzanine, Classical Revival-style,	1911-1925 (district), 1925 (constructed date of	Boundary of the historic resource is aligned with	Yes

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
Mattress Factory	Francisco	Article 10 Landmark District contributor		concrete-frame commercial building. Character-defining features include 2-story height with mezzanine; enframed window at primary façade, which is three bays wide and divided by pilasters; centered and recessed entryway; frieze with garland ornamentation; Union Jack window muntin configuration on upper stories; gilded frieze that reads "Edward McRoskey Matress Co;" clay tiled cornice; and shaped parapet that caps the primary facade.	subject building)	the legal parcel containing the Edward McRoskey Mattress Factory, APN 3504/040.	
Hotel Fallon	1693-1695 Market Street; San Francisco	Market Street Masonry Article 10 Landmark District contributor	1 and 3	5-story, Renaissance Revival-style commercial-over-residential building. Character-defining features include five-story height and rectangular massing; combination brick and stucco cladding; recessed residential entry at the left bay; four-story continuous canted bays with wood sash awning windows; spandrel panels	1911-1925 (district), 1914 (constructed date of subject building)	Boundary of the historic resource is aligned with the legal parcel containing the Hotel Fallon building, APN 3504/038.	No

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				and fixed, recessed, half-round or square transoms; fire escape at the central bays on the second through fifth floors; and entablature and double, arched parapet with decorative keystones above the first and fourth bays and a flagpole in the center.			
Path of Gold Light Standards and Associated Historic Utility Boxes	Market Street, from The Embarcadero at Steuart Street extending to 2490 Market Street in the Castro District	Article 10	C/3	The Path of Gold Light Standards consists of 327 Classical Revival-style cast iron and glass light standards. These lamps are located in the pedestrian sidewalk area on both the north and south sides of Market Street from The Embarcadero to Castro Street. 236 of the standards are located within the project corridor and are located between Steuart Street and Octavia Boulevard. Spacing among the lamps in their east-west configuration is relatively consistent; lamps on the north side of Market Street are positioned roughly parallel with lamps on the south side. The original Path of Gold Light Standards were	1908-1916, and 1976. The period of significance begins with the year when the bases were first placed along Market Street and concludes with the year when the tops were added to the original lamps, from the start of Market Street to Valencia Street; and 1976, the year the standards were reinstalled between The Embarcadero and Octavia Boulevard as part of the Market Street Redevelopment Plan.	The boundary of the linear resource includes the overall location and alignment of the standards along Market Street between The Embarcadero and Castro Street.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				replaced from The Embarcadero to Octavia Boulevard with replicas made from the original casts during the Market Street Redevelopment Plan project construction process in the 1970s. Later, some of the original standards were installed in new locations along Market Street from Octavia Boulevard to Castro Street. The Article 10 landmark includes all standards from The Embarcadero to Castro Street. Although the replicas within the project corridor are placed in an alignment that evokes the "path of gold" effect for which the original light standards were named and they do retain their general relationship with Market Street, some of the lamps have been removed or moved from their original locations. Character defining features include:			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				all material elements of the base, shaft and three-light tops of the standards; general aspects of the location of the light standards when re-installed in 1976 including their linear arrangement on Market Street; their proximity to the curb rather than facades of buildings along Market Street, creating a "pedestrian zone" on the sidewalk; their general spacing of around 100 feet between each standard; and their general arrangement in pairs on the north and south side of Market Street. Some individual standards been moved from their original location and therefore their precise location is not considered a character-defining feature, light source within the glass globes of the light standards have been updated routinely and are not character-defining features, and the light standards have been painted routinely and the paint color is not a character-defining			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				feature. The associated historic utility boxes (labeled Eagle Signal Company and located at street intersections in close proximity to individual Path of Gold light standards) are also character-defining features of the Path of Gold.			
Mechanics Monument	Located at the intersection of Market, Bush, and Battery streets	None	3	Dedicated in 1901, Mechanics Monument was designed by sculptor Douglas Tilden at a cost of $25,000. The Mechanics Monument consists of a bronze statue and foundation. The monument was dedicated to Peter Donahue, an Irish mechanic who founded San Francisco's first iron foundry, gas company, and street railway. The statue received a dedication ceremony in May of 1901 which featured San Francisco Mayor James Phelan and Union Iron Works president Irving M. Scott. Despite the widespread destruction caused by the 1906 earthquake, the	1901, the date the monument was dedicated.	The boundary of the monument is limited to the footprint of the granite base and bronze statue. Note: The surrounding plaza post-dates the placement of the monument and is not considered a character-defining feature of the resource.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				monument survived the 1906 earthquake relatively unharmed. Character defining features of the monument include a foundation with five muscular figures in loin clothes punching holes into the steel plate of a ship.			
Shoreline Markers	Two plaques sit within the sidewalk on Market Street; one marker is located at the northeast corner of Bush and Market streets adjacent to the base of the Donahue/Mechanics Monument, and one marker is located at the	California Historical Landmark No. 83; status code 7L	1	Bronze plaques indicating the original shoreline at the time gold was discovered in Coloma by James W. Marshall in January 24, 1848. According to *Splendid Survivors*, there are three markers, however based on historic research and field survey, ICF confirms that only two are extant. Character-defining features of the markets include their bronze material, rectangular shape, and location on the sidewalk. Additional character-defining features of the marker located at the northeast corner of Bush and Market streets include:	1921, the year the markers were installed on Market Street.	Boundaries associated with (2) Shoreline Markers are limited to the footprints of the markers.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
	southwest corner of First and Market streets.			William M. Eddy's 1851 raised map of the original water shoreline that extended from Mission to Water streets; and the inscription. Additional character-defining features of the marker located at the southwest corner of First and Market streets include the inscription.			
Site of Invention of the Three-Reel Liberty Bell Slot Machine	Traffic island on north side of Market Street between Bush and Battery streets, San Francisco	Listed California Historical Landmark No. 937 (1/15/1981 registration date; plaque placed on October 21, 1984)	1 and 2	A California Historical Landmark plaque commemorates the site of gaming inventor Charles August Fey's workshop at 406 Market Street. Fey invented the Three-Reel Bell Slot Machine and manufactured the popular "Liberty Bell" gaming devices at the site. Fey's Three-Reel Bell Slot Machine was the first coin-operated, three-reel slot machine when it was created in 1895. Fey manufactured the popular 'Liberty Bell' gaming devices until the 1906 earthquake and subsequent fires which destroyed his workshop. Using Fey's basic design, the slot machines became	1895-1906, beginning with Fey's invention of the coin-operated, three-reel slot machine at the site and ending when production of the original slot machines ceased after the earthquake destroyed the building.	The resource's boundary is limited to the historic footprint of Fey's workshop, originally at 406 Market Street, as identified in the 1900 Sanborn map. A plaque is sited within the traffic island situated on -the north side of Market Street between Battery and Bush streets, which represents the historic site that has since been demolished.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				popular gambling devices and demonstrated Fey's ingenuity as an inventor. Because the workshop was destroyed in 1906, none of the historic site's character-defining features are extant. The resource consists of the location of the site (based on the footprint of the workshop identified in the 1900 Sanborn). Character defining features include the commemorative plaque marking this location, which states, "LIBERTY BELL SLOT MACHINE". California registered historical landmark No. 937. Plaque placed by the state department of parks and recreation in cooperation with E Clampus Vitus. October 21, 1984"			
California Statehood Monument	Intersection of Market, Montgomery, and Post streets		(assumed eligible)	The California Statehoood Monument (also known as the Admission Monument and the Native Sons Monument) was sculpted by Douglas Tilden and unveiled	1897, the date the monument was installed	The boundary of the resources is limited to the monument's footprint.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				in 1897 to commemorate California's admission into the Union. The monument's character-defining features consists of a granite base supporting a bronze sculpture of an angel holding an open book inscribed with the date California was granted statehood, September 9, 1850.			
Lotta's Fountain	At the intersection of Market, Geary, and Kearny streets; San Francisco	Article 10	A/1, B/2, C/3	Cast-iron fountain with sculptures imbedded. Character-defining features include its location at the intersection of Market, Geary, and Kearny streets; cast-iron material; lion or griffin's head sculptures at each basin, with water that can flow from the mouth; the original sections castings, which were made in Philadelphia and shipped to San Francisco; brass medallions depicting California scenes; lamp that caps the fountain; and the base composed of granite that is 8-foot-square and 2-foot-	1875-1915, corresponding with the year Lotta Crabtree presented the fountain to the City of San Francisco through the year when Lotta visited the fountain for her 68th birthday.	The boundary of the resources is limited to the fountain's footprint.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				thick.			
Golden Triangle Light Standards	The area bounded by Market, Mason and Sutter streets, in downtown San Francisco	Article 10 Landmark	1, 2, 3	The Golden Triangle Light Standards are a collection of 189 decorative lighting fixtures lining both sides of the streets bounded by Market, Mason and Sutter streets. They consist of metal bases and, originally, of San Francisco Carrarra-Style glass globes. The first 139 Golden Triangle light standards were installed in 1918 along the streets (excluding alleys) within the area bounded by Market, Powell, Sutter, and Kearny streets. A short while later, approximately 50 additional standards were added to Mason Street between Market and Sutter streets, Sutter Street between Kearny and Sansome streets, and Post Street between Kearny and Montgomery streets. A few standards along Mason Street have plates at their bases that read, "Property of PG&E, Erected	1915-1918; this period spans the years the Golden Triangle Light Standard installation was completed.	Limited to the footprints of the existing 189 Golden Triangle Light Standards that line the streets in the area bounded by Market, Mason, and Sutter streets.	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				under the auspices of the Downtown Associates," and "Joshua Handy Ironworks, San Francisco, 1917." With the exception of three standards manufactured in 1991 for installation in front of the Hilton Hotel at 333 O'Farrell Street, all of the standards date to the early 20th century. It appears that all of the original globes have been replaced over time. The non-original globes appear to replicate the shape of the original but are made from a different material. Character defining features of the resource include: the early 1900s design, which is composed of a high base and intricate capital that resembles the Corinthian order; stylized acanthus leaves located at the fluted shaft with scrolled modillions; a pair of fluted			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				torchiere capped at top with a finial; acorn-shaped metal decorative design at the base of the two torchieres; the shape of the globes, the metal construction; and the 22-foot height of the standards.			
Samuel's Clock	On the sidewalk area in front of 856 Market Street near Powell Street; San Francisco	Landmark 77, Article 10, Article 11 Kearny-Market-Mason-Sutter Conservation District contributor	2, 3	18-foot clock commissioned by Albert S. Samuels. Character-defining features include location in front of 856 Market Street; 18-feet height; a base with four small clock faces, column shaft, and is capped by the main spherical clock structure composed of four major clocks on all four facades; gold-toned sphere which houses the large clock faces at the top of the structure; Corinthian capital that holds the major sphere; fluted column; six-foot high, square and blue pedestal that supports the column, with glass panels on each of the column's facades showing the clock's internal	1915, which corresponds with the year the clock was mounted at its original location in front of 895 Market Street, and 1943, which corresponds with the date the clock was placed in its current location in sidewalk area in front of 856 Market Street.	Boundary of the object limited to the footprint of Samuel's Clock.	NA

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				mechanical workings; plaques below the smaller clocks, located on the blue pedestal, which state the clock is dedicated to the public of San Francisco.			
United Nations Plaza	Assessor's Blocks 0351 and 0355; San Francisco	Civic Center Article 10 Landmark District non-contributor	A/1 and C/3	2.6-acre triangular public plaza. Character-defining features include: location along Market Street between 7th and 8th Streets; asymmetrical design; irregular-shaped plan with two linear promenades projecting north and west; primary axis that projects west to Fulton Street and a secondary axis that projects north to Leavenworth Street; view corridors from Market Street to the City Hall dome; the portion of Fulton Street that is closed to vehicular traffic, which creates a wide pedestrian promenade or allee; red brick paving in herringbone pattern and concrete-strip paving throughout the plaza; at the plaza's west end—two large,	1976-1985, starting with the year it was dedicated and ending when United Nations Plaza served as the location for the first civil disobedience protest against the AIDS epidemic anywhere in the world.	Boundary for United Nations Plaza includes the public open space located between Market Street (to the south), McAllister Street (to the north), Charles J. Brenham Place (to the east), and Hyde Street (to the west).	N/A

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				rectangular planting beds with London Plane trees planted inside and around them, and Simon Bolivar equestrian statue; below-grade fountain at the plaza's east end with angled and tiered granite blocks and arched water spigots; Ocean pools" and "Earth Tides" water cycle of UN Plaza Fountain; shallow steps surrounding half of the fountain, forming a semi-octagon shape, which is located adjacent to Market Street; vertical circulation for Civic Center BART/Muni station including elevator, stair, and escalator; granite light standards in Fulton promenade (the light standards themselves have been modified and therefore the materials of the globes are not character-defining features); light poles at fountain; flag poles with radial base design; granite paving with brass inlay; the stone monument next to the fountain; bollards adjacent to			

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
				BART/Muni entrance.			

Source: *ICF International and Garavaglia Architecture. 2016. 870 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 835 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1100-1112 Market Street, Department of Parks and Recreation Form 523B and L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 973-977 Market Street, Department of Parks and Recreation Form 523B and L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 979-989 Market Street, Department of Parks and Recreation Form 523B and L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1182 Market Street, Department of Parks and Recreation Form 523 L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 540-548 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 690 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1 Bush Street, Department of Parks and Recreation Form 523A, B, and L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; The Cultural Landscape Foundation. 2018. One Bush Plaza. Last revised: 2016. Available: https://tclf.org/landscapes/one-bush-plaza. Accessed: May 21, 2018; ICF International and Garavaglia Architecture. 2016. 215 Market Street, Department of Parks and Recreation Form 523 L. March. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; Page & Turnbull, Inc. 1995. National Register of Historic Places Registration Form, Matson Building and Annex. September. San Francisco, CA. Prepared for the United States Department of the Interior, Washington D.C.; ICF International and Garavaglia Architecture. 2016. 245 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 562-566 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 576-580 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 648-660 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1 California Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; Kelley & VerPlanck consulting. 2008. SF Municipal Railway Co. Substation, Department of Parks and Recreation Form 523A. San Francisco, CA. Prepared for the San Francisco Planning Department, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 550 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA8; ICF International and Garavaglia Architecture. 2016. 554 Market Street, Department of Parks and Recreation Form 523A, B, and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 555 Market Street, Department of Parks and Recreation Form 523B and L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 560 Market Street/33 Sutter Street, Department of Parks and Recreation Form 523A, B and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1127 Market Street, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 2 New Montgomery Street/633 Market Street, Department of Parks and Recreation Form 523 B and L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; K.A. Crawford/Michael Brandman Associates. 2010. Sheraton Palace Hotel 2 New Montgomery Street, Department of Parks and Recreation Form 523A, B, and C. December. Irvine, CA; ICF International. 2015. 1 Powell Street, Department of Parks and Recreation Form 523 L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International. 2016. 50 United Nations Plaza, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 785 Market Street, Department of Parks and Recreation Form 523A, B, L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 833 Market Street, Department of Parks and Recreation Form*

Property Name	Address; City	Designations	NRHP/ CRHR Eligibility Criteria	Historic Property and Character-Defining Features	Period of Significance	Historic Property Boundary Description	Sub-sidewalk basement
523A, B, L. July. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 22 Drumm Street, Department of Parks and Recreation Form 523A, B, L. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International and Garavaglia Architecture. 2016. 1 Jones Street, Department of Parks and Recreation Form 523B and L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; San Francisco Planning Department. 2012. Historic Resource Evaluation Response 1 Jones Street (Hibernia Bank). November. San Francisco, CA; ICF International. 2016. 1666-1668 Market Street, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International. 2016. 1670-1680 Market Street, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International. 2016. 1687 Market Street, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; ICF International. 2016. 1693-1695 Market Street, Department of Parks and Recreation Form 523 L. May. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; San Francisco Landmarks Preservation Advisory Board. 1975. Samuel's Clock, Ordinance No. 461-75. September. San Francisco, CA; United States Department of the Interior. 1975. Lotta's Fountain National Register of Historic Places Inventory—Nomination Form. June. Washington D.C.; ICF. 2016. Cultural Landscape Evaluation, Better Market Street Project, Market Street, San Francisco, CA. Final. November. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA;; ICF. 2016. Path of Gold Light Standards, Department of Parks and Recreation Form 523 L and K. April. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA; Anne Bloomfield. 1997. Path of Gold Light Standards, Department of Parks and Recreation Form 523A, B, and L. July. San Francisco, CA; San Francisco Landmarks Preservation Advisory Board. 1991. Path of Gold Light Standards, Ordinance No. 266-91. June. San Francisco, CA; San Francisco Landmarks Preservation Advisory Board. 2002. Golden Triangle Light Standards, Ordinance No. 92-03. September. San Francisco, CA; The San Francisco Call. 1901. "Phelan, For the City, Accepts Statuesque Donahue Foundation" May 16, 1901; San Francisco Chronicle. 1901. "As Mechanics See Donahue Fountain." April 1, 1901; The San Francisco Examiner. 1986. "The Mechanics Monument." April 13, 1986; The San Francisco Examiner-Sun. 1993. "A Guide to Labor's Landmarks in San Francisco" April 13, 1986; State of California Office of Historic Preservation. 2018. Shoreline Markers. Available: http://ohp.parks.ca.gov/ListedResources/Detail/83. Accessed October 9, 2018; The Foundation for San Francisco's Architectural Heritage. 1979. Splendid Survivors: San Francisco's Downtown Architectural Heritage. California Living Books: San Francisco, CA: 246; San Francisco Chronicle. 1921. "Bronze Tablets For 2 Landmarks of Early Gold Days" April 1, 1921; State of California Office of Historic Preservation. 2018. Site of Invention of the Three-Reel Bell Slot Machine. Available: http://ohp.parks.ca.gov/ListedResources/Detail/937. Accessed: October 10, 2018;; Native Sons Monument. Available: https://www.argcs.com/portfolio-item/native-sons-monument/; ICF International. 2016. United Nations Plaza, Department of Parks and Recreation Form 523A, B, and L. March. San Francisco, CA. Prepared for the San Francisco Department of Public Works, San Francisco, CA. Location and map information sourced from: 2018 Google Earth Pro, Version 7.3.1.4507. Mountain View, CA. Accessed: April 26, 2018 2001-2018. ProQuest, LLC. Digital Sanborn Maps of San Francisco, CA: 1900							

Appendix 6-3: Cultural Landscape Evaluation

CULTURAL LANDSCAPE EVALUATION

Better Market Street Project, Market Street, San Francisco, CA

PREPARED FOR:

San Francisco Public Works
1680 Mission Street
San Francisco, California
Contact: Simon Bertrang, Project Manager
(415) 558-4045

PREPARED BY:

ICF
620 Folsom Street, Ste. 200
San Francisco, CA
Contact: January M. Tavel
Architectural Historian
(415) 677-7107

November 2016



ICF. 2016. Cultural Landscape Evaluation. Better Market Street Project, Market Street, San Francisco, CA. November. (ICF 00056.14 005.01) San Francisco, CA. Prepared for San Francisco Public Works, San Francisco, California.

Executive Summary

This Cultural Landscape Evaluation report (CLE) was prepared by ICF on behalf of San Francisco Public Works to assess Market Street as a cultural landscape. This assessment was performed as part of the Better Market Street Project (proposed project) for the purpose of determining whether Market Street qualifies as an historical resource under the California Environmental Quality Act (CEQA) or as an historic property under the National Historic Preservation Act (NHPA). For the purposes of this study, the CLE study area includes only the 2.2 miles of Market Street in San Francisco from the Embarcadero to Octavia Boulevard. The San Francisco Planning Department (SF Planning) will refer to this CLE along with other historic resources studies being conducted for the Civic Center, among others, to prepare the City of San Francisco's (the City's) official determination of whether CEQA historical resources are present in the proposed project area. This determination will be presented in SF Planning's Historic Resource Evaluation Response. This CLE also supports future efforts to assess impacts of the proposed project under CEQA and the NHPA, Section 106.

Market Street was evaluated against California Register of Historical Resources (CRHR) criteria for purposes of CEQA. For efficiency, the properties also were evaluated for eligibility for listing in the National Register of Historic Places (NRHP) in preparation for the Section 106 compliance anticipated after completion of the CEQA process. California Department of Parks and Recreation (DPR) 523 A and B forms are included as Appendix A to this CLE for Justin Herman Plaza, Hallidie Plaza, and United Nations Plaza. California Department of Parks and Recreation (DPR) 523 forms for the Auxiliary Water Supply System, the Path of Gold, and 38 individual buildings and sites in the CEQA study area also will be compiled and provided to SF Planning under separate cover.

Market Street has significance under NRHP/CRHR A/1 for its role as San Francisco's Main Circulation Artery and Facilitator of Urban Development (significance area 1) and for its role as a Venue for Civic Engagement in San Francisco (significance area 2). In addition, Market Street also has significance under NRHP/CRHR C/3 for its association with the work of master architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin (significance area 3). Market Street retains sufficient historical integrity to convey these three areas of significance and, in the case of significances 2 and 3 (which have periods of significance that include end dates of less than 50 years), meet the NRHP Criteria Consideration G threshold. Thus, Market Street meets the criteria for listing in both the NRHP and CRHR for all three of its areas of significance.

Contents

Executive Summary i
List of Tables and Figures v
List of Acronyms and Abbreviations vi

Page

Chapter 1 **Introduction 1-1**
1.1 Better Market Street Project Overview 1-1
1.1.1 CEQA Study Area Description 1-3
1.2 Purpose of the Cultural Landscape Evaluation 1-5
1.3 Applying a Cultural Landscape Approach 1-7
Chapter 2 **Criteria and Methods 2-1**
2.1 Evaluation Criteria and Methods 2-1
2.1.1 General Evaluation Criteria and Methods 2-1
2.1.2 Cultural Landscape Evaluation Resources and Guidelines 2-2
2.1.3 Review of Previous Investigations 2-4
2.2 Research Methods 2-4
2.2.1 Records Search and Background Research 2-4
2.2.2 Consulting Parties 2-6
2.2.3 Property-Specific Research 2-6
2.3 Field Methods 2-7
Chapter 3 **Regulatory Context 3-1**
3.1 National Register of Historic Places Criteria 3-1
3.1.1 Landscape Characteristics 3-2
3.1.2 Criteria Consideration G 3-3
3.2 California Register of Historical Resources Criteria 3-3
3.3 City and County of San Francisco Preservation Bulletin No. 16 3-4
Chapter 4 **Historic Chronology and Comparative Contexts 4-1**
4.1 Chronological Historical Narrative 4-2
4.1.1 Spanish and Mexican Periods 4-2
4.1.2 The Gold Rush and Early Urban Development, 1847–1860 4-3
4.1.3 Intensive Nineteenth-Century Urbanization, 1860–1906 4-6
4.1.4 Market Street at the Turn of the Twentieth Century 4-11
4.1.5 The 1906 Disaster and Aftermath 4-14
4.1.6 Market Street Reconstruction, 1906–1920 4-16
4.1.7 Market Street from Boom, to Bust, to World War II, 1920–1945 4-22

4.1.8 Decline and Redevelopment, 1945–1985 4-26
4.1.9 Alterations to the Market Street Redevelopment Plan Landscape, 1986-Present 4-79
4.2 Comparative Contexts 4-82
4.2.1 Labor Movement, 1865–1902 4-83
4.2.2 Women's Suffrage Movement, 1840–1920 4-83
4.2.3 Modern Civil Rights Movement, 1954–1964 4-84
4.2.4 Gay Liberation, Pride Celebration and LGBTQ Political Protest, 1960–1995 4-85
4.2.5 Protesting War and Celebrating Peace: World War I, World War II, Cold War, and Vietnam 4-87
4.2.6 Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945–1980 4-89
4.2.7 Market Street Redevelopment Plan: A Collaboration of Modern Design Masters 4-92
Chapter 5 **Description of Market Street Existing Conditions 5-1**
5.1 Market Street Streetscape 5-1
5.1.1 Natural Systems and Features 5-1
5.1.2 Spatial Organization 5-1
5.1.3 Cluster Arrangement 5-2
5.1.4 Circulation 5-2
5.1.5 Vegetation 5-3
5.1.6 Buildings and Structures 5-3
5.1.7 Views and Vistas 5-4
5.1.8 Constructed Water Features 5-5
5.1.9 Small-Scale Features 5-5
5.2 Justin Herman (Embarcadero) Plaza 5-17
5.2.1 Spatial Organization 5-17
5.2.2 Circulation 5-18
5.2.3 Vegetation 5-18
5.2.4 Buildings and Structures 5-19
5.2.5 Views and Vistas 5-19
5.2.6 Constructed Water Features 5-19
5.2.7 Small-Scale Features 5-19
5.3 Hallidie Plaza 5-26
5.3.1 Spatial Organization 5-26
5.3.2 Circulation 5-27
5.3.3 Vegetation 5-27

5.3.4 Buildings and Structures....5-27
5.3.5 Small-Scale Features....5-28
5.4 United Nations Plaza....5-31
5.4.1 Spatial Organization....5-31
5.4.2 Circulation....5-31
5.4.3 Vegetation....5-32
5.4.4 Buildings and Structures....5-32
5.4.5 Views and Vistas....5-32
5.4.6 Constructed Water Features....5-32
5.4.7 Small-Scale Features....5-33
5.5 Small Plazas of Market Street....5-42
5.5.1 Robert Frost Plaza....5-42
5.5.2 Mechanics Monument Plaza....5-45
5.5.3 Crocker Plaza....5-48
5.5.4 Mark Twain Plaza....5-51
5.5.5 Market Street Plaza....5-53
Chapter 6 **Evaluation....6-1**
6.1 NRHP/CRHR Criterion A/1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development....6-2
6.1.1 Statement of Significance....6-2
6.1.2 Period of Significance....6-2
6.1.3 Character-Defining Features....6-3
6.1.4 Integrity Analysis....6-7
6.1.5 Criterion Consideration G....6-9
6.1.6 Eligibility Recommendation....6-9
6.2 NRHP/CRHR Criterion A/1: Market Street as Venue for Civic Engagement in San Francisco....6-9
6.2.1 Statement of Significance....6-9
6.2.2 Period of Significance....6-10
6.2.3 Character-Defining Features....6-10
6.2.4 Integrity Analysis....6-14
6.2.5 Criterion Consideration G....6-16
6.2.6 Eligibility Recommendation....6-17
6.3 NRHP/CRHR Criterion B/2....6-17
6.4 NRHP/CRHR Criterion C/3: Market Street Redevelopment Plan Designed Landscape....6-18
6.4.1 Statement of Significance....6-18

6.4.2 Period of Significance 6-19
6.4.3 Character-Defining Features 6-19
6.4.4 Integrity Analysis 6-26
6.4.5 Criterion Consideration G 6-29
6.4.6 Eligibility Recommendations 6-29
6.5 NRHP/CRHR Criterion D/4 6-30
Chapter 7 **Personnel** **7-1**
Chapter 8 **References** **8-1**

Tables **Page**

Table 6-1. Feature Analysis Table: Market Street as a Main Circulatory Artery 6-3
Table 6-2. Feature Analysis Table: Market Street as a Venue for Civic Engagement 6-11
Table 6-3. Feature Analysis Table: Market Street Redevelopment Plan Landscape 6-19

Figures **Page**

Figure 1. Proposed Project Location 1-2
Figure 2. Cultural Resources CEQA Study Area 1-4
Figure 3. Cultural Landscape Evaluation 1-6

Appendix A DPR 523 Forms
Appendix B Market Street Transportation Development Timeline of Key Events

Acronyms and Abbreviations

AWSS	Auxiliary Water Supply System
BART	Bay Area Rapid Transit
CEQA	California Environmental Quality Act
CFR	Code of Federal Regulations
City	City of San Francisco
CLE	Cultural Landscape Evaluation
CRHR	California Register of Historical Resources
DPR	California Department of Parks and Recreation
JRP	JRP Historical Consulting
LGBTQ	lesbian, gay, bisexual, transgender, and queer
Muni	San Francisco Municipal Railway
NEPA	National Environmental Policy Act
NHPA	National Historic Preservation Act
NPS	National Park Service
NRHP	National Register of Historic Places
PPIE	Panama Pacific International Exposition
proposed project	Better Market Street Project
SF Planning	San Francisco Planning Department
SF Public Works	San Francisco Public Works
SFMTA	San Francisco Municipal Transportation Agency
SFRA	San Francisco Redevelopment Agency
UCSF	University of California, San Francisco
UN Plaza	United Nations Plaza

Chapter 1
Introduction

This Cultural Landscape Evaluation report (CLE) was prepared by ICF on behalf of San Francisco Public Works (SF Public Works) of the City and County of San Francisco to assess a portion of Market Street as a cultural landscape. This assessment was performed as part of the Better Market Street Project (proposed project) for the purpose of determining whether the 2.2 miles of Market Street proposed for redevelopment under the proposed project qualifies as an historical resource under the California Environmental Quality Act (CEQA) or as an historic property under the National Historic Preservation Act (NHPA).

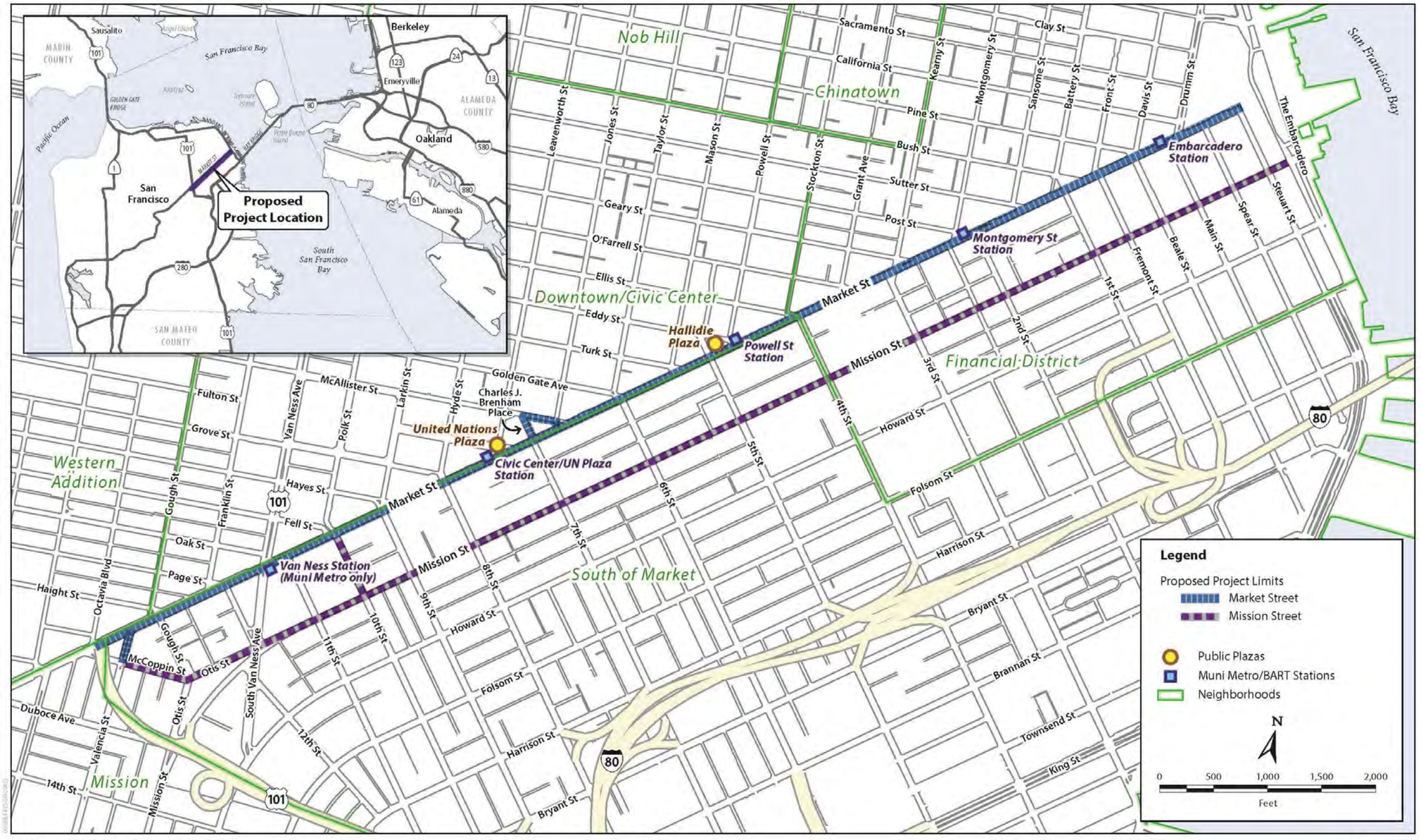
1.1 Better Market Street Project Overview

The project sponsor, SF Public Works, in coordination with the Citywide Planning Division of the San Francisco Planning Department (SF Planning) and the San Francisco Municipal Transportation Agency (SFMTA), proposes to redesign and provide various transportation and streetscape improvements along 2.2 miles of Market Street in San Francisco from the Embarcadero to Octavia Boulevard, and potentially to Mission Street (**Figure 1**). All proposed changes would be implemented on public land and the majority of the various proposed project elements would occur within the operational right-of-way and existing transportation corridor. The Project has three alternatives and two design options.

- ***Alternative 1:*** Market Street (Complete Street and Transit Priority Improvements)
- ***Alternative 2:*** Market Street – Moderate Alternative (Complete Street and Moderate Transit Priority Improvements)
- ***Alternative 3:*** Market Street and Mission Street (Complete Street and Transit Priority Improvements on Market, plus Bicycle Facility Improvements on Mission)

The proposed project would include the option to reconstruct United Nations Plaza (UN Plaza) and Hallidie Plaza. The conceptual plans for UN Plaza envision filling in the existing fountain and creating a new outdoor pavilion with seating, a new stage, and new trees and other streetscape elements. The conceptual plans for Hallidie Plaza envision reconstructing the entire area by decking over the sunken portion to create a street-level plaza, repaving the entire plaza and adding a new outdoor pavilion, tourist information center, outdoor seating, and other streetscape elements. The area beneath the decked Hallidie Plaza would continue to provide access to the Powell Street Station for the underground Muni and Bay Area Rapid Transit (BART) transit services.

No changes to plazas adjacent to Mission Street are proposed as part of this project. The proposed project would include extensive construction within the public right-of-way to accommodate the various transportation, streetscape, plaza, and utility improvements.



Better Market Street Project
Case No. 2014.0012E

Figure 1
Proposed Project Location

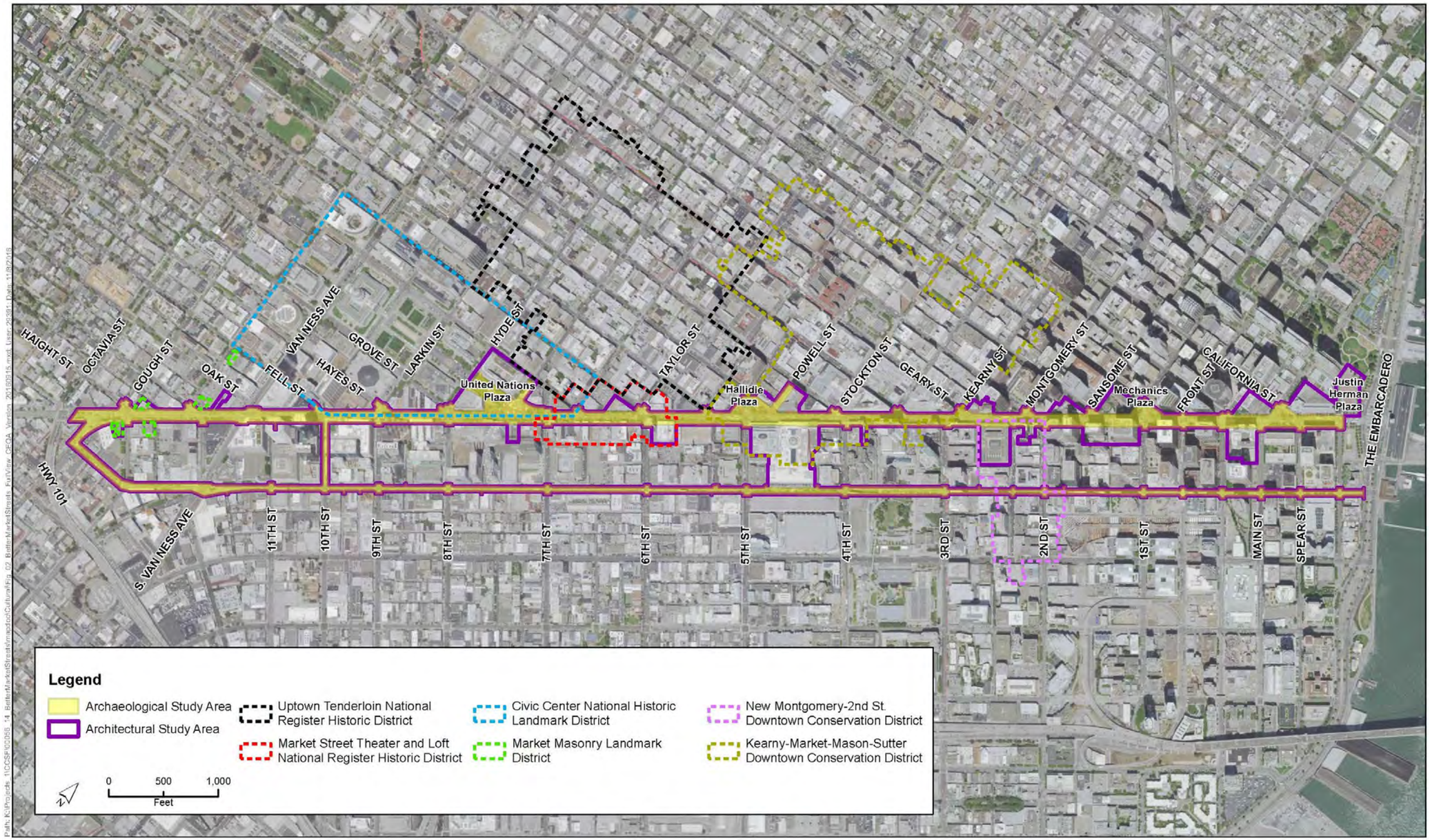
[this page left blank intentionally]

1.1.1 CEQA Study Area Description

The project corridor is along the boundary of, or within, several northeast and southeast neighborhoods of the City of San Francisco (City) and County of San Francisco, specifically, the Western Addition, Mission, Downtown/Civic Center, South of Market, and Financial District neighborhoods. **Figure 2** illustrates the CEQA Study Area for archaeological and historic architectural resources, along with historic, conservation, and landmark district boundaries. The CEQA Study Area consists of two segments.

- ***Market Street:*** The 2.2 miles of Market Street between Octavia Boulevard and The Embarcadero, as well as Valencia Street between Market and McCoppin Streets and other adjacent streets both north and south of Market Street.
- ***Mission Street:*** The 2.3 miles of McCoppin, Otis, and Mission Streets between Valencia Street and The Embarcadero, as well as some adjacent streets both north and south of Mission Street.

All of the various proposed project elements would be implemented on public land and a majority of the various proposed project elements within the public operational right-of-way throughout the project corridor, which are largely under the jurisdiction of SF Public Works and SFMTA. SF Public Works maintains authority over excavation in the right-of-way, street design, and the official grade of streets within San Francisco. Section 8A.102 of the San Francisco Charter grants SFMTA the exclusive authority to adopt regulations that control the flow and direction of motor vehicle, bicycle, and pedestrian traffic and to design, select, locate, install, operate, maintain, and remove all official traffic control devices, signs, roadway features and pavement markings that control the flow of traffic on streets and highways within City jurisdiction. Other proposed project elements would be implemented on public land under the jurisdiction of other public agencies (e.g., City and County of San Francisco Department of Real Estate – Hallidie Plaza; California Department of Transportation – Van Ness Avenue).



Better Market Street Project
Case No. 2014.0012E

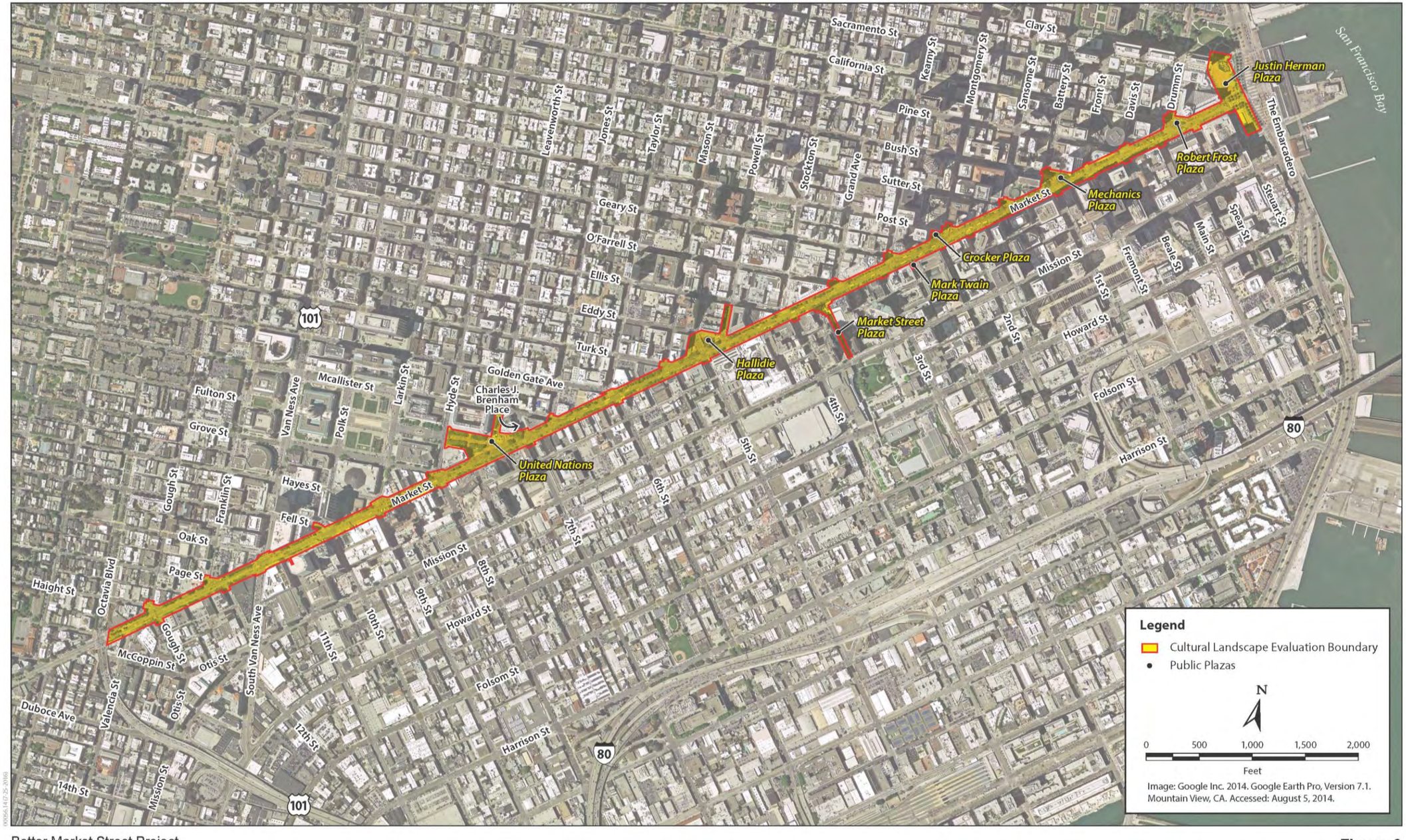
Source: Imagery, ESRI 2014; Archaeological APE, Parisi Transportation Consulting and San Francisco Department of Public Works 2014; Architectural APE, Parisi Transportation Consulting and San Francisco Department of Public Works 2014; Civic Center Landmark District, San Francisco Planning Department.

Figure 2
Cultural Resources
CEQA Study Area

[this page left blank intentionally]

1.2 Purpose of the Cultural Landscape Evaluation

The purpose of this CLE for Market Street is to document whether Market Street qualifies as an historical resource under CEQA or as an historic property under NHPA. The Cultural Landscape Evaluation boundary includes most of the area within the architectural CEQA study area along Market Street between the Embarcadero and Octavia Street, but differs in two significant ways. While the Architectural Study Area boundary component of the CEQA study area (**Figure 2**) includes buildings in various locations along Market Street, the CLE boundary includes only the sidewalks and roadway between the facades of the buildings that line Market Street. The CLE boundary also includes the plazas designed as part of the Market Street Redevelopment Plan that began in 1968 and ended in 1979. The CLE includes an evaluation of historic resources along Market Street that are within the public right-of-way (sidewalks on both sides of Market Street, the street itself and vertical space above) and within large (Justin Herman Plaza, Hallidie Plaza, and UN Plaza) and small plazas (Robert Frost Plaza, Mechanics Plaza, Mark Twain Plaza, Crocker Plaza, Market Street Plaza) (**Figure 3**). California Department of Parks and Recreation (DPR) 523 forms are included as Appendix A to this CLE for Justin Herman Plaza, Hallidie Plaza, and United Nations Plaza. California Department of Parks and Recreation (DPR) 523 forms for the Auxiliary Water Supply System (AWSS), Path of Gold, and 38 individual buildings and sites in the CEQA study area will also be compiled and provided to SF Planning under separate cover. SF Planning will refer to the CLE in preparing the City's official determination of whether CEQA historical resources are present in the proposed project area.



Better Market Street Project
Case No. 2014.0012E

Figure 3
Cultural Landscape Evaluation

[this page left blank intentionally]

1.3 Applying a Cultural Landscape Approach

The cultural landscape approach forms a foundation for analyzing the significance and integrity of Market Street against the criteria of the California Register of Historical Resources (CRHR) and the National Register of Historic Places (NRHP) because it recognizes the complexity and interconnectedness of the street, sidewalks, plazas, public art, plantings, buildings, and uses of a dynamic urban landscape. Cultural landscape methods of analysis elicit a record of associations with community events and individuals, a more nuanced understanding of the designers' intentions for a public landscape, and a recognition of the dynamic process of change that is inherent in landscapes.

The ICF team's preparation of this CLE report included five basic steps, listed below. Each step was performed in close collaboration with SF Planning.

1. Create a customized overview of the criteria and approach for evaluating cultural landscapes. This effort included conducting an overview of previous studies of Market Street, as well as studies of similar landscapes in the United States. A discussion of the evaluation criteria and methods is included in Section 2.1, *Evaluation Criteria and Methods*, and a summary of the evaluation approach is provided in Section 2.2, *Cultural Landscape Evaluation Approach for Market Street*.
2. Address research questions and information gaps. The ICF team addressed outstanding research questions and information gaps through archival research as well as review of other studies being conducted in the vicinity of the proposed project. A summary of research methods is available in Section 2.3, *Research Methods*.
3. Evaluate historical significance and character-defining features. The ICF team assessed the historical significance of Market Street according to NRHP and CRHR significance criteria and identified the character-defining features that represent areas of historical significance. Field surveys were conducted to inventory the extant character-defining features and identify intrusions that detract from the significant character of the landscape. Summaries of Market Street's Character-Defining Features are available in Section 6.1, *NRHP/CRHR Criterion A/1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development*; Section 6.2, *NRHP/CRHR Criterion A/1: Market Street as Venue for Civic Engagement in San Francisco*; and Section 6.4, *NRHP/CRHR Criterion C/3: Market Street Redevelopment Plan Designed Landscape*.
4. Assess Integrity. The ICF team conducted integrity evaluation according to the seven aspects of historic integrity defined by the National Park Service (NPS), focusing on those aspects most associated with significance (Page, Gilbert and Dolan 1998:72). Discussions of relevant aspects as they apply to Market Street are included in Section 6.1, *NRHP/CRHR Criterion A/1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development*; Section 6.2, *NRHP/CRHR Criterion A/1: Market Street as Venue for Civic Engagement in San Francisco*; and Section 6.4, *NRHP/CRHR Criterion C/3: Market Street Redevelopment Plan Designed Landscape*.
5. Apply NRHP Criterion Consideration G. For resources that meet the significance and integrity criteria as part of Steps 3 and 4, and are less than 50 years old (such as the Modernist design elements of Market Street), the ICF team determined whether the resources satisfy NRHP

Criteria Consideration G, which must be met for resources less than 50 years old in order to qualify for listing in the NRHP (Sherfy and Luce 1998:9). Discussions of this criterion as it applies to Market Street are included in Section 6.1, *NRHP/CRHR Criterion A/1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development*; Section 6.2, *NRHP/CRHR Criterion A/1: Market Street as Venue for Civic Engagement in San Francisco*; and Section 6.4, *NRHP/CRHR Criterion C/3: Market Street Redevelopment Plan Designed Landscape*.

Chapter 2
Criteria and Methods

Cultural landscape analysis remains a nascent area of study in the historic preservation industry. Among cultural landscape studies, determining the significance of Modernist landscape designs has few exemplary precedents. Thus, the ICF team has derived a CLE approach from the standard NPS criteria and methods for evaluating historic properties, NPS guidance for documenting and evaluating cultural and designed landscapes, and a review of previous landscape evaluations of comparable landscape resources. Section 2.1, *Evaluation Criteria and Methods*, describes each of these sources of evaluation criteria and methods. Section 2.2, *Cultural Landscape Evaluation Approach for Market Street*, describes how these criteria and methods have been customized for use in evaluating Market Street. Section 2.3, *Research Methods*, and Section 2.4, *Field Methods*, provide an overview of the research and fieldwork methods, respectively.

2.1 Evaluation Criteria and Methods

2.1.1 General Evaluation Criteria and Methods

This CLE provides an evaluation of the historic significance of Market Street based on NRHP and CRHR Criteria A/1, B/2, and C/3, which are defined in Chapter 3, *Regulatory Context*. Application of this criteria is guided by *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluations* (Andrus and Shrimpton 1995) and guidelines for historic landscape evaluations. The ICF team has prepared a separate integrity evaluation for each significance statement identified during the analysis of NRHP and CRHR Criteria A/1, B/2, and C/3. The method of analysis used in this CLE includes:

- Evaluating the chronological history of Market Street against comparative contexts that relate to important trends or events in San Francisco, California, or U.S. history to determine whether Market Street has significance under **NRHP/CRHR Criterion A/1**. This CLE assesses Market Street's significance in historical events or trends by determining how the street's history is associated with the themes of labor history; the modern civil rights movement; women's suffrage; public response to war and peace; the gay, lesbian, bisexual, transgender, and queer (LGBTQ) rights movement; and post-World War II urban renewal and redevelopment.
- Evaluating the significance of historical figures associated with Market Street's cultural landscape to determine whether Market Street has significance under **NRHP/CRHR Criterion B/2**.
- Evaluating whether Market Street has significance under **NRHP/CRHR Criterion C/3** as a work that represents an important stage in the evolution of a master designer's canon of work, or whether Market Street is a significant example of a period, type, style, or method of construction. This CLE assesses Market Street as a joint venture design of master landscape architect Lawrence Halprin and master architects Mario Ciampi and John Carl Warnecke.
- Because the Market Street Redevelopment Plan components of Market Street are less than 50 years old, this CLE evaluates significance, integrity, and considerations as guided by NRHP **Criterion Consideration G** (Andrus and Shrimpton 1995:25).

After significance is established, a crucial step in the process of evaluating the integrity of a property is identifying the period of significance for that property. *National Register Bulletin 16A: How to Complete the National Register Registration Form* provides guidance. The period of significance is "the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing" (McClelland 1991:42). For properties found to have significance under Criterion A, the period of significance is the span of time when the event occurred or when the property actively contributed to the historic trend. For properties found to have significance under Criterion B, the period of significance is the length of time the property was associated with the important person. For Criterion C, the period of significance is the date of construction or the dates of any significant alterations or additions. For archaeological sites found to be significant under Criterion D, period of significance is the estimated time when it was occupied or used for reasons related to its importance. A property's period of significance can be a single year, or may span many years (McClelland 1991:42).

The integrity evaluation portion of the CLE looks at NPS's seven aspects of integrity—location, design, materials, workmanship, setting, feeling, and association—and the degree to which landscape characteristics that define the property's historical significance are still present and able to convey significance. SF Planning directed the ICF team to review the preliminary assessment of significance and the methodology for identifying a hierarchy of character-defining features for each of the areas of significance.

Based on SF Planning input, a character-defining feature priority methodology (described in the introduction to Chapter 6, *Evaluation*) was refined and used as a basis for conducting a pedestrian survey of the study area (described in more detail in Section 2.3, *Field Methods*).

Historic and contemporary landscape base maps have been reproduced in this CLE to identify and support the evaluation of the integrity of Market Street's landscape characteristics and features. The CLE's analysis and evaluation of Market Street, in the context of the landscape as a whole, compares findings from site history and existing conditions in order to identify the significance of landscape features and associated features.

Market Street is evaluated within this CLE as a landscape/site property type rather than as a series of individual buildings, a district of buildings, or as an individual linear structure. This approach has been selected based on the nature of Market Street as a composite of physical and experiential qualities. As such, in addition to these general evaluation criteria and methods, the ICF team has referenced and applied cultural landscape evaluation guidelines in the development of the CLE (see Section 2.1.2 below).

2.1.2 Cultural Landscape Evaluation Resources and Guidelines

NPS publications provide a framework for the evaluation of historical significance and a nuanced approach to historic integrity of cultural landscapes. NPS guidance and standards for the survey and evaluation methodology of cultural landscapes have been referenced from the following publications.

- *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluations.* Provides general guidance on the how to apply the National Register of Historic Places Criteria, how to define categories of historic properties, how to evaluate a property within its historic

context, how to identify a property's significance type, how to apply criteria considerations, and how to evaluate the integrity of a property (Andrus and Shrimpton 1995).

- *National Register Bulletin 16a: How to Complete the National Register Registration Form.* Provides general guidance on how to submit a property for listing in the National Register of Historic Places, with general instruction for completing each of the major sections of the National Register Registration Form and specific guidance for developing nuanced elements such as property description, statement of significance, and period of significance, among others (McClelland 1991).
- *National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance within the Past Fifty Years*. Provides general guidance on evaluating properties that are less than 50 years old, with discussions regarding historic context, scholarly evaluations, fragile or short-lived resources, time, comparative evaluation, association with living persons, properties in historic districts, justifying the importance of properties that have achieved significance in the past 50 years, and examples that meet Criteria Consideration G (Sherfy and Luce 1998).
- *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes*. Provides technical guidance on comprehensive planning, survey of cultural resources, and registration in the National Register of Historic Places as applicable to designed historic landscapes, including components specifically relevant to Market Street such as plaza/square/green/mall or other public spaces, city planning or civic design, and bodies of water and fountains (Keller, Keller, and Land and Community Associates, Charlottesville, Virginia 1987).
- *The Secretary of Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Illustrates how treatment options described in the Secretary of the Interior's Standards for the Treatment of Historic Properties—preservation, rehabilitation, restoration, and reconstruction—can be applied to the unique qualities of cultural landscapes. In addition to providing guidance regarding treatment options, this CLE provides commentary about the nuances of evaluating cultural landscapes in terms of change and continuity, relative significance in history, integrity and existing physical condition, geographical context, use, archaeological resources, natural systems, management and maintenance, interpretation, accessibility considerations, health and safety considerations, environmental protection requirements, and energy efficiency (Birbaum n.d.)
- *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*. Establishes the model for Cultural Landscape Report development, which includes site history, existing conditions, analysis, evaluation, treatment, and record of treatment. This resource offers particularly relevant guidance on crafting methodology, identifying landscape characteristics, documenting existing conditions, establishing a statement of significance, and assessing historic integrity (Page, Robert R., Gilbert, Cathy A., Dolan, Susan A. 1998).
- *National Park Service Cultural Landscapes Inventory Professional Procedures Guide*. Offers instruction crafted for comprehensive inventory of cultural landscapes within the National Park Service system. Robust guidance on organization of survey data, writing statements of significance, evaluating integrity, and defining landscape characteristics. The information in this resource is transferable to cultural landscapes beyond NPS boundaries and applicable to Market Street (Page, Killion, and Hilyard 2009).

2.1.3 Review of Previous Investigations

Previous investigations have been reviewed for potential to be used as comparative properties, sources for Market Street-specific architectural and landscape design information, and guidance on thresholds established by the City on similar past studies. This review resulted in refinement of the CLE outline and cultural landscape approach developed with input and approval by SF Planning. Previous investigations referenced include the following.

- The *Civic Center Cultural Landscape Inventory* addresses a large civic space that is similar in use to the plazas along Market Street, though it dates to an earlier period of San Francisco history. The *Civic Center Cultural Landscape Inventory* also connects to this CLE through UN Plaza, which was discussed in the *Civic Center Cultural Landscape Inventory* but not fully evaluated (MIG 2015).
- The Administrative Draft Civic Center Historic District Modern Era Cultural Heritage Theme Survey Phase 1 Research Summery Report, November 20, 2015 is the first draft report in a two-phase study to identify and evaluate important events and people related to the Civic Center Historic District public gathering spaces in the post-World War II era (Architectural Resources Group 2015). A Phase 2 summary report has not yet been submitted to the City.
- Existing studies by one or more of the Market Street designers or studies of similar resources (Nicolet Boulevard in Minneapolis, Minnesota; Lovejoy Plaza in Portland, Oregon; and Heritage Park Plaza in Fort Worth, Texas) helps establish thresholds for historical significance, comparative context statements, and inventory and documentation techniques.
- Though the *Draft Historic Context Statement, Mid-Market Historical Survey, June 30, 2011*, (prepared for the San Francisco Redevelopment Agency by Tim Kelley Consulting, LLC) was not completed or adopted, it provides useful information on early 20th century commercial and labor contexts pertinent to Market Street.

2.2 Research Methods

The ICF team prepared this CLE following an outline developed collaboratively with SF Planning, crafted specifically to apply cultural landscape inventory methods and evaluation criteria to assess the full history of Market Street. As described below, the ICF team conducted various levels of research to establish a general historic context and to better understand the history of Market Street. Research efforts included: (1) background research of previously recorded resources and completed reports within and adjacent to the CLE study area at the Northwestern Information Center and at various City and County of San Francisco repositories, (2) outreach to organizations that might have relevant information, and (3) in-depth property-specific research at local repositories, at the Lawrence Halprin Collection at the Architectural Archives, University of Pennsylvania, and of available materials online.

2.2.1 Records Search and Background Research

To establish a chronological history, historic contexts, and significance for Market Street, the ICF team conducted background research at the following repositories.

Northwest Information Center: Bibliographic references, previous survey reports, historic maps, and archaeological site records pertinent to the study area were compiled through a records search of the California Historical Resources Information System to identify prior studies and known cultural resources within 1/8 mile of the CEQA study area.

This records search (File No.14-0541) was conducted at the Northwest Information Center, Sonoma State University, Rohnert Park, on October 24, 2014. The area of potential effects and an area within 1/8 mile of the area of potential effects composed the records search study area. The search involved a review of the following information.

- Site records for previously recorded sites
- All previous studies conducted within the study area
- The NRHP
- The California Register of Historic Resources
- The Office of Historic Preservation Historic Properties Directory

San Francisco Planning Department: SF Planning provided materials for the proposed project area to the ICF team on August 25, 2014. This information included materials pertaining to the Civic Center National Historic Landmark District, historic Market Street images, historic maps, and original plans and drawings for the Civic Center and UN Plaza. The ICF team made an additional request and received materials pertaining to the Mid-Market Survey, Market Street Masonry Landmark District and associated DPR 523 forms, and the Muni-Metro Study in September 2014. During August and September 2014 and March and April 2015, the ICF team collected available surveys and historic contexts for the study area including current and completed surveys, NRHP and CRHR historic district context statements, landmark designations, and DPR 523 forms for previously recorded or evaluated properties in the study area through the SF Planning website and through the San Francisco Property Information Map. SF Planning staff provided copies of the *Draft Civic Center Historic District Modern Era Cultural Heritage Theme Survey Phase 1 Research Summary Report* (*November 20, 2015*) and *Citywide Historic Context Statement for LGBTQ History in San Francisco* to the ICF team in February 2016. ICF also received the final adopted *Citywide Historic Context Statement for LGBTQ History in San Francisco* from the City in March 2016.

San Francisco Public Works: The ICF team submitted a records search request to the SF Public Works on October 14, 2014, requesting available as-built plans, and subsequent drawings pertaining to the Market Street Reconstruction Project of 1967–1982. The ICF team received materials from the SF Public Works on November 10, 2014, which included plans and drawings pertaining to the Market Street Reconstruction Project. Many of these drawings were duplications of poor quality and were unreadable, including those sheets representing as-built drawings depicting small-scale features and planting plans.

San Francisco Public Library: The ICF team collected relevant materials from the San Francisco Library online database in April 2015, including Special Collections, Newspaper Collection, Sanborn Fire Insurance Maps, the Historical Photograph Collection, and San Francisco Chronicle (1865–1922).

City and County of San Francisco Department of Building Inspections: Research by the ICF team included search of available permits filed for properties in the study area in April 2015.

Market Street Railway: The ICF team gathered Market Street transportation history research through questionnaire and follow-up interview with Market Street Railway President and CEO Rick Laubscher on July 11, 2016.

Additional resources consulted online:

- San Francisco City Directories
- Social Security Death Index
- Federal Census records through Ancestry.com
- Library of Congress Historic American Newspaper collection
- Online Archives of California
- Historic aerial photographs (historicaerials.com)
- Pacific Coast Architecture Database provided by the University of Washington
- California Historic Resource Inventory
- The Historic American Engineering Record through the Library of Congress
- NRHP websites were consulted to obtain the previous records for the NRHP-listed properties in the study area.

2.2.2 Consulting Parties

On April 23, 2015, the ICF team sent letters requesting information on potential cultural and built resources in the CEQA study area to the following parties: California Historical Society; California Preservation Foundation; California Heritage Council; Docomomo Noca; GLBT Historical Society; Northern California Chapter of the Historic American Landscape Survey; San Francisco Architectural Heritage; San Francisco History Association; San Francisco Museum and Historical Society; and the Victorian Alliance of San Francisco. To date, the ICF team has not received materials from any of these associations.

2.2.3 Property-Specific Research

Warnecke Family Archives, Healdsburg, California: In April 2015, the ICF team gathered materials related to John Carl Warnecke's involvement in the Market Street Redevelopment Plan.

University of California Berkeley College of Environmental Design Archives: In February 2016, the ICF team conducted research in the Ciampi Collection. Market Street Redevelopment Plan-related materials were limited, but included technical reports from Market Street Redevelopment Plan.

University of California Berkeley Bancroft Library: March 2016 research by the ICF team included review of Market Street-related images in the Fang Family San Francisco Examiner Photography Archive, negative files, circa 1930–2000.

Oakland Museum of California: March 2016 research by the ICF team included review of Dorothea Lange Photography Collection, including images of the Market Street streetscape.

University of Pennsylvania Architectural Archives, Lawrence Halprin Collection: In February 2016, the ICF team conducted research related to the Market Street Redevelopment Plan design at the University of Pennsylvania Architectural Archives, Halprin Collection. Materials included professional correspondence, financial records, design notebooks, newspaper and magazine clippings, and as-built photography (prints, contact sheets, and slides).

2.3 Field Methods

The purpose of the ICF team's field survey was to capture an inventory of the character-defining features of Market Street that are present, and by omission, those that have been lost to changes in the urban landscape over time. The inventory also included recordation of streetscape features that have been added to the landscape since the periods of significance. Prior to engaging in the field survey, the ICF team met with SF Planning to review a preliminary list of character-defining features.

Based on SF Planning input, the list of character-defining features was refined, and used as a basis for conducting a pedestrian survey of Market Street from Justin Herman Plaza to Octavia Boulevard. Two architectural historians from the ICF team conducted the pedestrian survey from March 25 to 30, 2016, using maps created for the project in 2015 as the base for recording locational data and notes. SF Public Works LIDAR scans of Market Street were not completed before CLE field survey work. Field conditions were recorded with digital photograph images and handwritten notes on the base maps.

Chapter 3
Regulatory Context

Chapter 3 outlines the federal, state, and local regulatory contexts applicable to the evaluation of Market Street, including: summary of National Register of Historic Places Criteria with discussion of National Park Service guidance related to landscape characteristics, integrity, and Criterion Consideration G; summary of California Register of Historic Places; summary of City and County of San Francisco Preservation Bulletin No. 16; and guidance for Evaluating Significance within Historical Context. SF Planning is the lead agency under CEQA, but the proposed project may later involve funding from the Federal Transit Administration and also require compliance with federal regulations, specifically Section 106 of the NHPA. Consequently, resources were evaluated using both the CRHR and the NRHP criteria.

3.1 National Register of Historic Places Criteria

The criteria for evaluating the eligibility of a historic property for listing in the NRHP are defined in Code of Federal Regulations, Title 36, Section 60.4. To be listed in the NRHP, a property should generally be at least 50 years old (or be of exceptional historic significance if less than 50 years old) and meet one or more NRHP criteria. To qualify for listing, a historic property must represent a significant theme or pattern in history, architecture, archaeology, engineering, or culture at the local, state, or national level. It must meet one or more of the four significance criteria listed below and have sufficient integrity to convey its historic significance.

- **Criterion A:** Association with events that have made a significant contribution to the broad patterns of our history.
- **Criterion B**: Association with the lives of persons significant to our past.
- **Criterion C**: Resources that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- **Criterion D**: Resources that have yielded, or may be likely to yield, information important to history or prehistory.

In addition to meeting the significance criteria, a significant historic property must possess sufficient historic integrity to convey the identified significance to be considered eligible for listing in the NRHP. Integrity is a quality that applies to historical resources in seven specific ways: location, design, setting, materials, workmanship, feeling, and association. To be considered a significant historic property, a resource must possess several, and usually retains most, of these aspects of integrity, depending on the context and the reasons the property is significant (Andrus and Shrimpton 1995: 44). The National Park Service's *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Andrus and Shrimpton 1995: 44-45), discusses the aspects of integrity as follows.

- **Location**: The place where the historic property was constructed or the place where the historic event took place.

- **Design**: The combination of elements that create the form, plan, space, structure, and style of a property.
- **Setting**: The physical environment of a historic property.
- **Materials**: The physical environments where combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- **Workmanship**: The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- **Feeling**: A property's expression of the aesthetic or historic sense of a particular period of time.
- **Association**: The direct link between an important historic event or person and a historic property.

3.1.1 Landscape Characteristics

The fundamental approach for evaluating cultural landscapes is to address key landscape characteristics and features. NPS guidance for evaluating the NRHP eligibility of cultural landscapes discusses this approach in terms of distinct tangible and intangible characteristics. The 9 landscape characteristics discussed below are selected from 13 landscape characteristics found in NPS guidance as the most applicable to the evaluation of Market Street as a cultural landscape; these characteristics are explored further in the CLE as they relate to the areas of significance that resulted from the evaluation of historical significance (Page, Killion, and Hilyard 2009). Select landscape characteristics, as appropriate for a given resource or landscape area, have been applied to organize and frame analyses of resources and landscape areas within the urban cultural landscape. The description of Market Street as a cultural landscape is organized under the following nine landscape characteristics (Page, Gilbert, and Dolman 1998).

- **Natural Systems and Features**. Natural aspects that often influence the development and resultant form of a landscape.
- **Spatial Organization**. Arrangement of elements creating the ground, vertical, and overhead planes that define and create spaces.
- **Cluster Arrangements**. Locations of buildings and structures in the landscape.
- **Circulation**. Spaces, features, and materials that constitute systems of movement.
- **Topography**. Three-dimensional configuration of the landscape surface characterized by features and orientation.
- **Vegetation**. Indigenous or introduced trees, shrubs, vines, ground covers, and herbaceous materials.
- **Buildings and Structures**. Three-dimensional constructs such as houses, barns, garages, stables, bridges, and memorials.
- **Views and Vistas**. Features that create or allow a range of vision, which can be natural or designed and controlled.
- **Constructed Water Features**. Built features and elements that utilize water for aesthetic or utilitarian functions.

- **Small-Scale Features**. Elements that provide detail and diversity combined with function and aesthetics.

3.1.2 Criteria Consideration G

Significant properties that retain integrity but are less than 50 years old, must also be evaluated against National Register of Historic Places Criteria Consideration G. When first establishing a national register of historic places in the 1960s, NPS recognized that certain property types—birthplaces, religious properties, reconstructed properties, moved properties, and properties built within the past 50 years—would not usually be considered for listing in this register. NPS recognizes that it is often difficult to have clear, historical perspective on properties built within the past 50 years, and established Criteria Consideration G to "guard against the listing of properties of passing contemporary interest" (Andrus and Shrimpton 1995:41). To ensure that such properties are deserving of recognition, NPS requires additional consideration of their relative importance within history. According to the Criterion Consideration G, properties that have achieved significance within the last 50 years may be eligible for listing if they are of "exceptional" importance (Sherfy and Luce 1998:25).

3.2 California Register of Historical Resources Criteria

The criteria used for determining CRHR eligibility are closely based on those developed by the National Park Services for the NRHP. To be eligible for listing in the CRHR, a property must demonstrate significance under one or more of the following criteria.

- **Criterion 1 (Events):** Resources that are 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.
- **Criterion 2 (Persons):** Resources that are associated with the lives of persons important to local, California, or national history.
- **Criterion 3 (Design/Construction):** Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master, or possess high artistic values.
- **Criterion 4 (Archaeological/Source of New Information):** Resources or sites that have yielded or have the potential to yield information important to the prehistory or history of the local area, California, or the nation.

In addition to meeting the significance criteria, a significant historic resource must possess integrity to be considered eligible for listing in the CRHR. Consideration of integrity for evaluation of CRHR eligibility follows the same definitions and criteria from the National Park Service's *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Andrus and Shrimpton 1995) presented in Section 3.1, *National Register of Historic Places Criteria*.

3.3 City and County of San Francisco Preservation Bulletin No. 16

San Francisco Preservation Bulletin No. 16 provides procedures for addressing historic resources in the City and County of San Francisco. The bulletin states:

> The California Environmental Quality Act [Public Resources Code Sections 21000-21178] and the Guidelines for Implementing CEQA (State CEQA Guidelines, Section 15064.5) give direction and guidance for evaluation of properties for purposes of CEQA as well as the preparation of Categorical Exemptions, Negative Declarations and Environmental Impact Reports. This section defines in general terms what types of property would be considered an "historical resource"; such a resource may include historic buildings, structures, districts, objects or sites. Continuing consultation by staff with the Planning Department's Preservation Coordinator and the Neighborhood Planning Team's Preservation Technical Specialists during the entire planning and environmental review process is vital (City and County of San Francisco 2008:1).

Chapter 4
Historic Chronology and Comparative Contexts

When evaluating the significance of a cultural landscape, a relevant chronological history of the resource is developed in order to identify the property's period of significance. The period of significance is the temporal point of reference from which a property's significant features are evaluated. This is the duration of time when the property was associated with important events, activities, and persons, or is the construction completion date.

The evaluation of significance also includes identification of historic contexts—organizing structures for interpreting history that group historic properties sharing a common theme, geographic location, and time period. Historic contexts allow for comparative analysis that evaluates the significance of one property relative to another within the same context (Page, Killion and Hilyard 2009:5-12).

In addition, the historical themes—trends or patterns in history or prehistory relating to a particular aspect of cultural development—are identified to compare against the property's chronological history (Page, Killion, and Hilyard 2009:1-2). When a resource has demonstrable association with significant themes, it is historically significant.

To evaluate the significance of Market Street and develop relevant statements of significance, the ICF team asked questions such as the following (Page, Killion, and Hilyard 2009:5-9).

- In what ways do events that occurred on Market Street reflect the broad patterns of American history and why are they significant?
- How do the functions and processes of Market Street relate to the broader development of the city, state, or nation? How do the remaining landscape characteristics, processes, and physical forms of Market Street reflect these functions and processes?
- How have significant individuals or events contributed to the development of the Market Street?
- Are any landscape architects, designers, builders, or planners important to the property's development?
- What are the physical features and characteristics that distinguish Market Street, including, topography, land use, spatial organization, circulation patterns, structures, and materials?
- Does Market Street convey a sense of cohesiveness through design, setting, materials, workmanship, feeling, and association?

The chronological history, comparative contexts, and historical themes relevant to Market Street presented in this chapter address these questions. The following historic chronology focuses on the development of Market Street, including the associated buildings, structures, objects and natural features that compose the cultural landscape. This chapter discusses the earliest development under the Mexican government, the urban development in the area after the discovery of gold in the Sierra Nevada, and the intensive urban development in the nineteenth century. The discussion of these periods is abbreviated since the physical character and role of Market Street is less complex during its early history. Market Street's current fabric represents a blend from development activities after

the great earthquake and fire of 1906, the City Beautiful Movement, and post-World War II decline and redevelopment of the area, and therefore more information is provided for these periods.

The comparative contexts included in this chapter explore social movements (labor rights, women's suffrage, civil rights, war protest and peace celebration), urban renewal trends, and the collaboration between the modern design masters that created the Market Street Redevelopment Plan. These contexts offer the perspective required to place the history of Market Street within broader patterns of local, state, and national history.

4.1 Chronological Historical Narrative

4.1.1 Spanish and Mexican Periods

In 1769, an expedition led by Spanish soldier Gaspar de Portolá, founder and first Governor of Alta California, traveled north from San Diego in an attempt to locate Monterey Bay, but arrived instead at Sweeny Ridge in today's San Mateo County, where members of the party became the first Europeans to observe the San Francisco Bay. In 1776, Juan de Bautista de Anza led a party that traveled from Monterey into what is now San Francisco to explore settlement locations. Anza chose the site of today's Fort Point for a new Spanish garrison, or presidio, and chose a creek location approximately 3 miles to the southeast, which he named Arroyo de los Delores, for a new mission. On June 29, Fray Francisco Palou held the first Mass at the site where the mission would be developed, a half-mile southwest of the proposed project area. The Presidio of San Francisco was dedicated in September, and Mission San Francisco de Asís (which would become known as Mission Delores) was dedicated in October (Kyle 2002:350-52; Woodbridge 2006:18-21).

The Spanish period ended in 1822, as the new government of Mexico seized control of California, and the pueblo of Yerba Buena was formally created in 1835. Fueled by anti-clerical sentiment, during the 1830s the Mexican government began secularizing the California missions. Throughout the Spanish era and much of the Mexican era, areas between Mission Delores and Mission Bay to the east, and Rincon Point and Yerba Buena Cove to the northeast, remained undeveloped. However, Spanish and Mexican residents were familiar with and made transient use of these undeveloped landscapes. By the mid-1820s, trails ran along the contours of Yerba Buena Cove, and a horse path approximating today's Mission Street extended from the cove southwest to the mission and pueblo (Bean and Rawls 2002:56, 58-70, 72; Sandos 2004:11-12, 108-09; JRP Historical Consulting [JRP] 2010:33-35; Tim Kelley Consulting 2011:5).

Increased maritime activity at Yerba Buena Cove, which was not San Francisco's official anchorage, eventually increased land use in the vicinity of the cove. In 1822, Captain William A. Richardson arrived in San Francisco as the last Spanish Governor, and made Yerba Buena Cove San Francisco's principal anchorage, managing shipments between San Francisco and the Embarcadero at Mission San José to the south (Kyle 2002:354; Lotchin 1974:7; JRP 2010:34-35). The village of Yerba Buena began to take shape in the latter 1830s as Richardson and his family, Jacob Leese, and other early residents constructed buildings west of the cove. In 1839, the local alcalde (mayor) hired Swiss immigrant Jean-Jacques Vioget to prepare a survey of Yerba Buena incorporating previous grants. Situated north of the proposed project area, Vioget's 12-block grid was bounded on the south by California Street (JRP 2010:35-36).

4.1.2 The Gold Rush and Early Urban Development, 1847–1860

Prior to Captain John B. Montgomery's arrival in 1846, Alcalde (mayor) Washington Allon Bartlett had commissioned Jasper O'Farrell, Surveyor General of Alta California, to conduct a new survey of San Francisco and modify Vioget's earlier plat. In 1847, O'Farrell planned Market Street as San Francisco's main artery, paralleling the old route between Mission Delores and Yerba Buena Cove, which became Mission Street (**Image 1**). North of Market Street, O'Farrell expanded Vioget's original 12-block, 50-vara grid to the south and west, with streets running in cardinal directions. South of Market Street, O'Farrell created a grid of larger 100-vara blocks with streets aligned northeast, northwest, southeast, and southwest rather than cardinally. O'Farrell then shifted the line of the streets parallel to the waterfront by 2.5 degrees in a northwest and southeast direction. This shift was called the O'Farrell swing because it shifted the line of the streets from a pivot at the corner of present-day Washington and Kearny Streets and altered the lot lines in the previous surveyed section. O'Farrell's plat also included 444 small beach and water lots in and along the cove. The new lots sold well. Nearly half were purchased during the summer of 1847. The remainder sold during the Gold Rush, and in 1849 William Eddy was hired to expand O'Farrell's 1847 survey (JRP 2010:36; Lotchin 1974:7164-65; Woodbridge 2006:33).

Many San Franciscans were unhappy with O'Farrell's plat. Real estate speculators complained that the 120-foot width of the Market Street thoroughfare wasted potentially valuable land. Historian Rand Richards alleges that after publication of the first map of O'Farrell's survey, a mob demanded that he be hanged, which prompted the surveyor to flee to Sausalito for a time. San Franciscans also complained that, save Market Street, O' Farrell's platted streets north of Market Street were too narrow, and that the grid was generally unsuited to the hilly topography. With respect to Vioget's cardinally oriented original grid, the diagonal alignment of Market Street created numerous triangular shaped blocks on the north side of the street, where half of the intersecting north-south aligned streets terminated due to the larger sizes of blocks south of Market Street. The result was numerous "T" intersections, which, as historian Roger Lotchin wrote in the 1970s, would eventually create "the traffic nightmare of contemporary Market Street" (Lotchin 1974:165; JRP 2010:36; Richards 1999:201; Soulé 1855:489-90).

San Francisco became a frontier boomtown during the Gold Rush. Although many lots south of Market Street sold in 1847, until the Gold Rush, development was restricted to the commercial district north of Market Street. With the onset of the Gold Rush in 1848, newcomers created tent cities near the cove south of Market Street at "Happy Valley" and "Pleasant Valley," situated north and south of Mission Street respectively. South of Market Street, dwellings with solid envelopes were limited to hastily built shanties. As late as summer 1849, no wharfs extended beyond the shallows to the cove's deeper waters, while mud covered the cove shorefront from Clark's Point south to Pine Street, and sand dominated the shoreline farther south (JRP 2010:38-39; Lotchin 1974; Soulé 1855:215-16). In 1849, San Francisco experienced a particularly wet winter, and terrible street conditions throughout the city included locations where mud was knee- and waist-deep. Brush and limbs from trees were cut down and thrown into the streets to mitigate conditions (Olmsted 1991:4). In response, in 1850, the City contracted the Mission Delores Plank Road Company to construct a wood "highway" from the commercial district to Mission Delores, and to maintain the road through toll charges on horse teams and carts. Planks were made from Oregon fir (Douglas fir), 3 to 4 inches thick. Plank roads were constructed on streets other than Market Street

during subsequent years because an 80-foot-high sand dune made Market Street impassable between 2nd and 3rd Streets (JRP 2010:39; Hittell 1878:152; Olmsted 1991:4, 6; Lotchin 1974:166).

Lower Market Street and the eastern waterfront as a whole gradually extended into Yerba Cove with the construction of wharfs and piling-supported piers, and with incorporation of wood ships into the fabric of the waterfront built environment as stationary instead of mobile structures. By the end of 1850, nine wharves reached eastward into the cove. The southernmost of these was the Market Street Wharf, which extended 600 feet from the shore by October 1850 (JRP 2010:42; Hittell 1878:464-65; Lotchin 1974:172-73; Soulé 1855:489-90).

San Francisco's wood buildings, plank streets, and wharves comprised abundant fuel for fires that proved increasingly destructive during the Gold Rush years and into the early 1850s. In 1851, after repeated fire devastation, San Franciscans mobilized to fill portions of the wharf zone. Entrepreneurs developed the "steam paddy," a steam-powered shovel named for its ability to replace shoveling Irish laborers, which "cut into the sand hills that lined the waterfront" and "from it, hopper cars running along temporary rail lines carried the sand to the water, where it was dumped." Approximately 22 million cubic yards of fill would eventually eliminate the original crescent-shaped contour of Yerba Buena Cove and extend urbanizing San Francisco to the east (Delgado 2009:79 quoted, 80-85; Lotchin 1974:174-76).

Ongoing fill activities dovetailed with grading efforts. To improve drainage, in 1853 the City of San Francisco adopted a new grading system in response to the filling of the cove, which had extended the shoreline nearly 1,000 feet to the east. Westerly streets had to be raised or lowered to provide for effective drainage flows toward the cove to the east. Named for the City Engineer who conducted the new grading survey, the Hoadley Grade set a baseline elevation of 6.7 feet above the high water mark at a wood piling located at Pacific and Davis Streets—a baseline elevation that the City continues to use today. Individual lots and buildings had to be modified in response to the new street grades. Some buildings, including brick masonry buildings, were raised through the construction of new basements. The Hoadley Grade exacted what was later characterized as an especially "heavy expense upon those who had already built of brick." A machine based on the principle of the hydraulic press was invented and used for raising about 900 brick houses in San Francisco, one of them covering an area of approximately 137 square feet (Hittell 1878:436, 438; JRP 2010:43).



Image 1. Jasper O'Farrell's 1847 plan, illustrating Market Street's diagonal alignment joining San Francisco's northern and southern grids. (San Francisco History Center, San Francisco Public Library)

4.1.3 Intensive Nineteenth-Century Urbanization, 1860–1906

From the year 1860, when the first railroad began service on Market Street, to the calamitous earthquake and fire of 1906, development transformed San Francisco from a frontier port city to a truly modern Victorian city. Private wealth invested in industry, commerce, and improved transportation helped fuel this growth. While few became truly wealthy from the gold rush, those who made fortunes after 1860 from railroad development, real estate, banking, and the Comstock Lode increasingly made San Francisco their homes, including William C. Ralston and Darius O. Mills of the Bank of California, and Leland Stanford, member of the "Big Four," who organized the Central Pacific Railroad (later the Southern Pacific Railroad) and completed the first transcontinental railroad in 1869. In an era when the influence of private interests dwarfed the influence of government, growing wealth and private enterprise fueled the expansion and development of San Francisco. The city's population stood at 56,835 in 1860. A decade later San Francisco had nearly 150,000 residents (Hittell 1878:366, 429; Scott 1985:50-51).

At the same time that San Francisco spread to the west and south, increasingly high density in its older districts made the city California's most heavily urbanized built environment (**Image 2**). Market Street became the grand avenue that O'Farrell had envisioned prior to the Gold Rush. While the financial district remained concentrated north of Market Street, by the last decades of the nineteenth century, Market Street had come to function as the main circulation artery for both the city's transit system and its commercial culture. San Francisco's streets were first paved with cobblestone (rounded river rocks) interspersed with rubble and flagstone walkways at intersections to delineate crosswalks in the 1850s (Olmsted 1991:6). By the 1870s, asphalt was used extensively for sidewalks, though the material was not considered heavy and strong enough for street paving (Olmsted 1991:10, 12). In 1873, Municipal Order #1127 adopted cobblestones and stone blocks for construction of the pavement for streets in San Francisco, but did not specify stone type (Olmsted 1991:14). By 1875, San Francisco began using basalt stone blocks for street paving (Olmsted 1991:12), and Municipal Order #2121 in 1889 required San Francisco's streets to be repaved with basalt block. (Olmsted 1991:14).

Material changes improved conditions along the roadway, but were not the most innovative alterations to Market Street during this period. In 1857, Colonel Thomas Hayes received approval from the State Legislature to build a steam railroad along Market Street west to a tract he hoped to subdivide, which would become Hayes Valley. The character of Market Street changed dramatically in 1860 when Hayes's Market Street Railroad Company completed construction of a steam-powered railway west of Montgomery Street (**Image 3**). The system consisted of paired tracks running down the center of Market Street (the route of today's Muni 21-Hayes line) (Vielbaum, Hoffman, Ute, Townley 2004:7; Laubscher 2016).

By 1863, horse-drawn streetcars supplanted the steam engine. Within several years, new lines developed by both the Market Street Railroad and other private companies crossed Mission Street at several locations. North of Market Street, Andrew Smith Hallidie and the Clay Street Hill Railroad Company put the first of San Francisco's famed cable cars into service in 1873. In 1882, the Central Pacific Railroad, owned by Leland Stanford, acquired the Market Street Railroad Company. In 1883, the existing system was converted from streetcars to a cable car system and renamed Market Street Cable Railway. The upgrade included construction of a main powerhouse complex on the south side of Market Street at the intersection with Valencia Street. Stanford's $1,750,000 investment in upgrading the system would pay handsomely and give Central Pacific interests near-monopoly

control of San Francisco's transit system. Improved travel on the main Market Street line, which extended from the Ferry Terminal on the bay southwest to 28th and Valencia Streets, would boost development in the outer Mission District, while westward branch lines would spur development to Van Ness Avenue and beyond, eventually reaching out around Golden Gate Park. Other lines soon operated south of Market Street, on Mission and Howard streets and several of the numbered streets (McGloin 1978:121-125; Page & Turnbull 2009a:37-38; Scott 1985:76; Laubscher 2016; Woodbridge 2006:74-75;).

Between 1883 and 1889, five cable lines were introduced on Market Street running west from the Ferry Terminal and branching out to McAllister, Hayes, Haight, Valencia and Castro Streets. 1892 saw the introduction of electric streetcars in San Francisco, though none were routed on Market Street at that time. In 1893, with the death of Leland Stanford, Market Street Cable Railway Company was renamed to Market Street Railway Company and San Francisco's major transit lines (formerly operated by multiple private companies) were consolidated into ownership by the Market Street Railway Company, making it an even more attractive investment (Laubscher 2016).

In 1902, Market Street Railway Company was acquired by the Baltimore Syndicate, which merged them with the Sutter Street Railway and the San Francisco & San Mateo Electric Railway. The consolidated company became known as United Railroads of San Francisco (Vielbaum, Hoffman, Ute, Townley 2004:7). By 1906, Market Street had two sets of cable car tracks running the length of the street from the Ferry Building (completed in 1903 at the terminus of Market Street at the San Francisco Bay) to Sutter Street (**Image 4**). These two cable car tracks in the center of the roadway were flanked by two horse-drawn streetcar tracks (Laubscher 2016).

Municipal development and management of public infrastructure and services was largely a product of Progressive Era reform, which did not gain real political traction and gradually transform San Francisco City government until after the turn of the century. During the nineteenth century, most of San Francisco's infrastructure and services were privately developed under City charters, franchises, and other limited forms of municipal oversight, including "night removal" services that emptied privy vaults and private companies that constructed sewer connections to buildings. Overtime, the City increased its oversight of vault cleaners and began to replace both redwood and brick sewer conduits with concrete or iron-stone sewer pipes (JRP 2010:61-64).

As with sewer construction, street improvements were often undertaken haphazardly during much of the nineteenth century. Looking back on those decades from the historical vantage point of 1884, San Francisco's superintendent of public streets, T. J. Lowney, explained that the absence of "statuary law authorizing municipal governments to order street work done and specify the manner in which it should be done, led to a loose and irregular mode of improvement. Paving, sewering, planking, and macadamizing was done in whatever manner the contractors and the property owners could agree on, with no regard being paid to permanency or future utility" (City and County of San Francisco 1883-84:108).

Over time, the City increased its oversight over street improvements, which were undertaken as property owners submitted petitions for paving and sidewalk construction work financed through assessments to their property. As directed by the superintendent of public streets, the City then adopted adequately improved streets and assumed responsibility for their maintenance. Early cobble, stow (wood block) and Nicolson (also wood block) pavement began to be replaced with stone block pavement, including basalt pavement, brick, and with butimen or bituminous rock

(asphalt) pavement toward the end of the century (City and County of San Francisco 1870-71 to 1898-99).

The Spring Valley Water Company, which secured monopoly control of the city's water supply service, did not begin to extend water lines to much of the South of Market Area until the 1860s. Water use in San Francisco increased dramatically with population growth during this period. In 1865, San Francisco's 110,000 residents used approximately 2.4 million gallons of water daily. In 1880, a population of 233,000 San Franciscans used approximately 17 million gallons daily. Streets superintendent S. H. Kent complained in 1875 that, as a consequence of the city's "rapid growth," gas and water companies "are constantly replacing their mains and pipes with larger ones, to do which it is often necessary to tear up paved streets." Sanborn Fire Insurance maps dating to the late 1880s show that by that time, the Spring Valley Water Company had created an extensive network of water lines comprised of pipelines varying widely in size, with numerous lines running underneath Market and Mission streets (City and County of San Francisco 1874-75:134 quoted; Page & Turnbull 2009a:29; Sanborn Fire Insurance Maps [Sanborn Map] 1886, 1887, 1889; Young 1912:584-86).

During the latter decades of the nineteenth century, the project to construct a new City Hall at the site of Yerba Buena Cemetery became a long saga that symbolized both a commitment to private development, and a municipal government that a growing number of San Franciscans considered inept, corrupt, and inefficient—sentiments that would give rise to Progressivist municipal reform after the turn of the century. Given that a majority of San Franciscans were opposed to the prospect of bond indebtedness for public acquisition of the Spring Valley Water Company monopoly, it is not surprising that little political will existed to fund construction of a new City Hall through bonded indebtedness. Instead, the City Hall facility would be developed in a slow, piecemeal fashion. The City awarded the first contracts for initial construction of the City Hall building in 1871. By the early 1890s, the building had yet to be completed, and citizens began referring to it with disgust as "the new City Hall ruin" (Issel and Cherny 1986:133; Young 1912:516-517).

Private investment, with limited municipal oversight, had nonetheless transformed Market Street into a densely developed thoroughfare by the late 1880s and the 1890s. Although older wood-frame buildings stood along the thoroughfare when the 1906 earthquake and fire devastated the city, over the course of the late nineteenth century, masonry construction had increasingly become the norm for larger or better-funded building construction along Market Street (Page & Turnbull 2009a:46). Still, few buildings would survive the disaster of 1906.

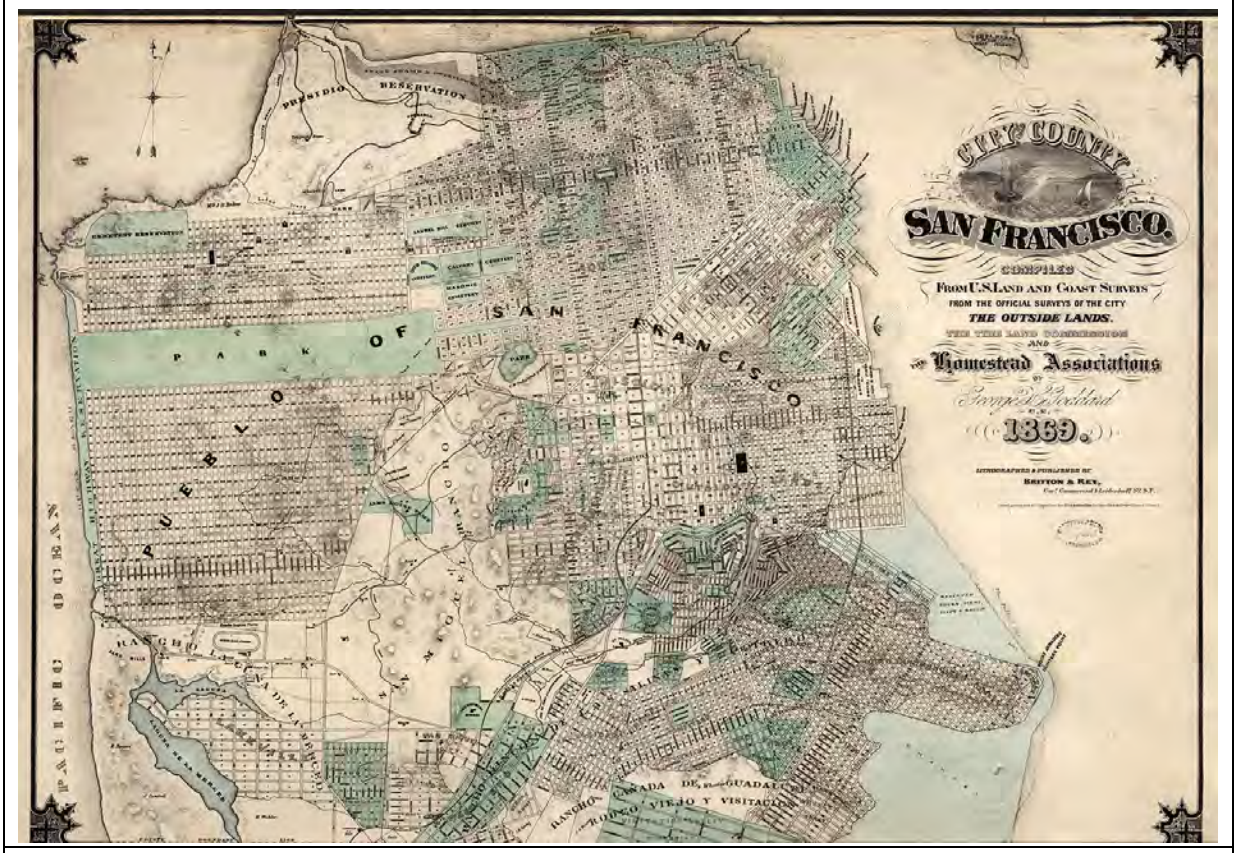


Image 2. U.S. Land and Coast Survey – City of San Francisco and Its Vicinity, Cost Survey Office, 1869, illustrating expansion of San Francisco with consistent Market Street alignment. (David Rumsey Map Collection)



Image 3. The character of Market Street changed dramatically in 1860 when Hayes's Market Street Railroad Company completed construction of a steam-powered railway west of Montgomery Street. This image shows Market Street, 1865, east view towards San Francisco Bay showing roadway before introduction of railway transit east of Montgomery Street. (San Francisco History Center, San Francisco Public Library)



Image 4. Market Street, 1905, west view from the Ferry showing cable car routes down Market Street. (San Francisco History Center, San Francisco Public Library)

4.1.4 Market Street at the Turn of the Twentieth Century

By the turn of the twentieth century, Market Street was well established as San Francisco's main circulation artery (**Image 5**). The thoroughfare linked the city's eastern waterfront and financial district—the latter of which was located on the north side of lower (northeast) Market—to the Mid-Market theater and hotel district, the Civic Center, and the predominantly residential districts west, north, and south of the proposed project area that had taken shape toward the end of the nineteenth century. These districts included the Lower Haight, Hayes Valley, Duboce Triangle, and the Mission District. In addition to serving as the city's main circulation artery, Market Street had become one of the city's principle spaces for public gatherings, processions, and parades by the turn of the century (Tim Kelley Consulting 2011:66-67).

Constructed between 1894 and 1903, and originally known as the Union Depot and Ferry House, the Ferry Building marked Market Street's northeastern terminus at the bay. Designed by architects A. C. Schweinfurth and A. Page Brown, the neo-classical Ferry Building's central block was modelled on Charles Atwood's Columbia Exposition railroad station in Chicago. The Ferry Building also featured a tower inspired by Classical Spanish and Italian Renaissance towers. The building functioned as one of the city's main gateways. Disembarking ferry passengers had ready access to

streetcars that switched direction at the loop in front of the Ferry Building and traveled both directions along Market Street rail lines to the southwest (**Image 6**) (Sanborn Maps 1887, Vol. 1; Woodbridge 1988:75).

Lower Market Street included a mix of commercial-, industrial-, and shipping-oriented uses that reflected its proximity to the waterfront. These included shipping agent offices, ship's chandlers, working-class lodging houses, and suppliers of coal, lumber, and other construction materials, as well as grocers, liquor stores, and light manufacturing operations (Sanborn Maps 1887, Vol. 1; Woodbridge 1988:75). Southwest of Market Street's intersections with Montgomery and 2nd Streets was the vital theater and hotel district that had taken shape in the 1880s, which was interspersed with offices and retail businesses. The Theater District would move southwest between 5th and 9th Streets following the 1906 earthquake and fire. This area of Market Street also included a number of large dry goods stores, including the Weinstock Lubin Company at Taylor Street, and the J. J. O'Brien Company at the corner of Jones Street. The Hale Brothers department store stood on the south side of Market Street between 5th and 6th Streets. Large furniture stores such as Chas. Plum and Company, Fincke & Schindler's, and Bare Brothers were developed in the vicinity of 9th Street. Other smaller furniture stores and second-hand stores, including Salvation Army outlets, also did business along Market Street. Constructed in 1892 at the intersection of Market, Jones, and McAlister Streets, the Hibernia Bank represented San Francisco's first example of the Beaux Arts-style architecture. Fraternal orders such as the Knights of Pythias and the Independent Order of Odd Fellows also had large masonry buildings in this area of Market Street and to the southwest (Corbett 1979:73, 90; Issel and Cherny 1986:26-27; Page & Turnbull 2009a:37-38; Sanborn Maps 1887, Vol. 1; Tim Kelley Consulting 2011:11-12; Woodbridge 1988:57).

In contrast to the higher-end hospitality businesses concentrated northeast of Jones and 7th Streets, turn-of-the-century Market Street to the southwest in the vicinity of the Civic Center, featured businesses that were geared to the daily needs of working- and middle-class residents of the South of Market Area. This portion of Market Street included the Central Park baseball grounds on the south side of the thoroughfare at 8th Street, which contained bleacher seating for crowds of up to 15,000, and two Panorama buildings that, by the turn of the century, had been converted to a boxing arena and a bicycle velodrome. Situated at the far northern end of the proposed project area, where Market Street intersected with Valencia, Gough, and Haight Streets, was "the Hub." The name derived from its location as the nexus of San Francisco's Market Street Cable Railway. In 1883, that company developed its main powerhouse complex on the south side of Market Street at its intersection with Valencia Street. Like so many masonry structures in the city, the complex's chimney, an area landmark, would collapse during the 1906 earthquake (The Green Arcade n.d.:2-3; Page & Turnbull 2007:51; Sanborn Maps 1887, Vol. 1; 1886, Vol. 2; 1889, Vol. 3; Tim Kelley Consulting 2011:43-44).

As San Francisco's main circulation artery, Market Street had also evolved into one of the city's most important public spaces by the turn of the century. During much of the nineteenth century, public processions had centered on the social space of Portsmouth Plaza north of Market street, and had crossed or made limited use of Market on route to or from the plaza. During the 1870s, working-class and largely Irish participants in the Workingmen's Party and the anti-Chinese movement often paraded down Market Street from the sandlots around city hall, where crowds gathered to hear speeches by movement leaders such as Dennis Kearny. By the turn of the century, Market Street had become the principle site of most public processions and parades. Labor Day parades typically traveled up Market Street to the Mechanics' Pavilion at 10th Street, but often

slowed around the Chronicle Building to protest against the staunchly anti-union *San Francisco Chronicle* and its publisher, M. H. De Young (Issel and Cherny 1986:125-128; Tim Kelly Consulting 2011:66-67).

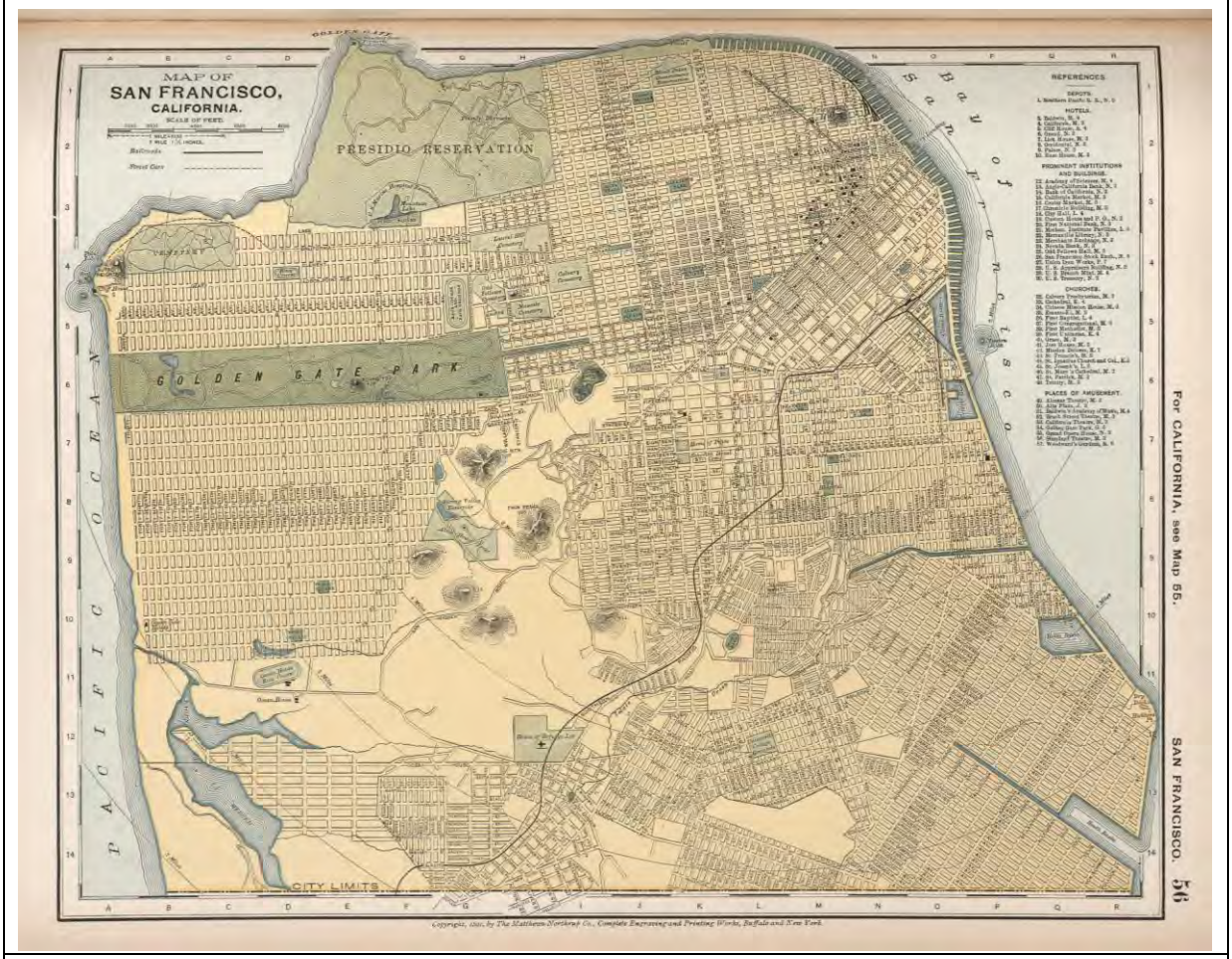


Image 5. Map of San Francisco, California, Matthews-Northrup Co., 1891, illustrating the city's expansion just before the turn of the century, as well as the consistent location and alignment of Market Street. (David Rumsey Map Collection)



Image 6. Market Street, with view of the Ferry Building in 1906, showing the condition of the streetscape prior to the earthquake. (San Francisco History Center, San Francisco Public Library)

4.1.5 The 1906 Disaster and Aftermath

On April 18, 1906, a major earthquake struck San Francisco and the Bay Area. The quake's impact was worsened by liquefaction in areas such as lower Market, where dense development had occurred on land created by extensive filling of bay tidelands. Many of Market Street's numerous masonry buildings were destroyed or damaged, along with older, generally smaller frame buildings. With water mains broken across the city, unseasonably warm weather and east winds fed fires and eventually firestorms for three days following the quake. The fires destroyed an estimated 28,000 buildings and devastated the city. Many buildings that might have survived the quake alone were destroyed by fires or so severely damaged them that they had to be demolished (**Image 7**) (JRP 2010:56; Page & Turnbull 2009a:46; Tim Kelley Consulting 2011:14).

Although a portion of the proposed project area in the Mid-Market area had been included in a fire district requiring fire-resistant exteriors, the 1883 law that created the district left existing frame buildings in place within the district. These and numerous frame buildings south of Market Street provided abundant fuel for the fires. Moreover, no building was actually fireproof. As historian

Philip L. Fradkin explained, "all materials failed," and "fire slithered like a snake through small openings, devoured vulnerable interiors, and left modern steel and brick buildings blackened shells." Market Street's few surviving buildings included the Hibernia Bank, the Chronicle Building, and the Grant Building. The facades of the Hale Brothers department store, the Emporium, and the Wilson Building also remained, and would subsequently be incorporated into new buildings. Although the Palace Hotel could have been salvaged, owners opted to construct a more modern steel-framed concrete and brick building. The disaster produced an enormous amount of debris. Workers laid railroad lines down Market and other streets to facilitate rubble removal, which took many months (Fradkin 2005:240; Page & Turnbull 2009a:47, 54; Tim Kelley Consulting 2011:14).

The 1906 earthquake and fire destroyed the cable car system along Market Street, including the main powerhouse and cable-winding machinery at Valencia and Market Streets. While the disaster did not result in alteration to the existing street alignment or width, it did result in other significant changes to the streetscape (Laubscher 2016). The earthquake damaged the city's basalt-paved streets, throwing the blocks out of alignment and requiring reconstruction (Olmsted 1991:15). Re-establishment of the public transit system was deemed an essential priority for recovery and, within 10 days of the fire being extinguished, electric wires were strung to allow replacement of cable service on Market Street with electric trolley to facilitate reconstruction efforts (Ute, Hoffman, Beach, Townley, Vielbaum 2011:11-12). The electric streetcars were originally routed over the cable car tracks, but reconstruction of the tracks soon followed to replace the cable car infrastructure with tracks engineered to handle heavier street cars (Laubscher 2016).

The South of Market Area would be rebuilt slower than Market Street and other parts of the city. Only the wholesale district around 2nd, New Montgomery, 3rd, 4th, and 5th Streets south to Howard Street had been included in the pre-1906 fire district. After the disaster, some industrialists and business owners wanted to extend the fire district to include the South of Market Area in order to prohibit the kinds of densely packed frame residences that had fed the fires. Some industries and businesses simply relocated to other areas of the city. At the same time, the prospect of rebuilding in masonry would prove too expensive for many longtime residents and some business owners. The Board of Supervisors eventually decided not to extend the fire district and instituted a policy of prohibiting flammable roofing materials. Amid the uncertainty, many owners of smaller lots opted to sell their property to businessmen who intended to develop industrial facilities (Page & Turnbull 2009a:48-50).

The South of Market Area changed substantially as it recovered from the earthquake and fires. Many longstanding industries were re-established, and community institutions such as churches were rebuilt or constructed anew at different locations. However, whereas 62,000 people resided south of Market Street in 1900, only 24,500 lived there in 1910. The trend away from residential use and toward greater industrial and commercial use in the district would continue for decades. Additionally, fewer families resided there after the disaster, and unmarried male workers came to dominate the district's population. Indeed, reconstruction efforts dramatically increased the number of construction workers in San Francisco, and World War I production brought another wave of industrial workers to San Francisco and the South of Market Area. Numerous residential hotels and apartment buildings were developed in the South of Market district to house unmarried working-class men (Averbach 1973:203- 206; Page & Turnbull 2009a:51-53).



Image 7. Market Street, 1906, showing post-earthquake view of ruined buildings and extensive devastation. (San Francisco History Center, San Francisco Public Library)

4.1.6 Market Street Reconstruction, 1906–1920

Once debris had been removed in the immediate aftermath of the disaster, a wide array of infrastructure—utilities, transportation, and buildings—had to be reconstructed across Market Street and the wider city. The 1906 earthquake reconstruction effort coincided with the height of the City Beautiful Movement, an approach to urban planning that emphasized the value of highly structured, formal, historicist aesthetics for their own sake, but more importantly saw this type of urban beauty as a way to morally uplift society. The movement had four components—Civic Art, Civic Design, Civic Reform, and Civic Improvement. Each of these 4 components responded to the 10 objectives of City Beautiful Planning: centralize services and related uses in such a way that a hierarchical land use structure was achieved; establish convenient and efficient commercial and civic center districts; establish hygienic urban conditions, especially for residential areas; express the individuality of towns through exploitation of scenic features; treat composition of building groups as a more important functional and aesthetic concern than architectural design; create focal points in the streetscape to visually unify the city; integrate regional circulation systems into a clear hierarchy; treat open spaces as critical urban needs, but emphasize active rather than passive

recreation; preserve some historic urban elements; and provide a unified system for incorporation of modern urban features such as industrial facilities and skyscrapers into existing cities (Pregill, Volkman 1998:584-585).

Utilities

While the City Beautiful Movement did not strictly dictate the post-disaster recovery effort in San Francisco, evidence of its influence abounds, particularly in terms of ideals around public infrastructure. Streets, sidewalks, and sewers had to be replaced or repaired. The City's Bureau of Streets reported, for example, that by 1908 it had repaired 3,287 sewers, cleaned 66 blocks of sewers, and emptied 1,000 cesspools. By 1908, utility providers had also dug nearly 16,000 "openings" in city streets to install new water, gas, and electricity lines. Circular cisterns were installed under intersections throughout the city to provide water supply in the event of water pipe failure in future seismic events (JRP 2010:64, 66).

1909 saw the launch of construction on the AWSS of the San Francisco Fire Department. Proposed but not implemented prior to the 1906 earthquake and fire, the system included nearly 1,600 high-pressure fire hydrants. The hydrants were dry-barrel, cast-iron assemblies, and were larger than their low-pressure counterparts. Because these hydrants were designed to be used with saltwater from San Francisco Bay, the valves were bronze to minimize damaging corrosion. Each AWSS hydrant was capable of pumping water at 300 pounds per square inch. Each hydrant had a painted cap that indicated the reservoir source; the hydrants on Market Street had blue caps, which indicated that the Jones Street water tank on Nob Hill provided the water supply. The hydrants were made at the Olympic Foundry in Seattle, Washington. In 1912, the AWSS was completed and featured more than 60 hydrants located along Market Street between the Embarcadero and Octavia Boulevard (No Author 1922).

Erected from 1906 to 1916 and located in an alignment along Market Street from the Ferry Building to Valencia Street, a new system of streetlights inspired by City Beautiful Movement and the Beaux Arts aesthetic was introduced. The new cast iron light standards consisted of a long pole and sculptural base became known as the "Path of Gold" in recognition of its gold glass light globes. The base was designed by sculptor Arthur Putnam and depicted the "winning of the West" with images of Native Americans, miners, pumas, bears, and a covered wagon train. Using Putnam's base design, Willis Polk designed the base-and-pole ensemble, which was originally colored green with gold accents. The poles supported four parallel overhead streetcar power wires and switching wires for United Railroads' new electrified trolley system. The heads and arms supporting the lights were designed by sculptor Leo Lentelli and engineer Walter D'Arcy Ryan to be mounted on the railway poles (Corbett 1979:241; Issel and Cherny 1986; 172-73; Laubscher 2016; San Francisco Planning Department 2010:2-3).

Transportation

While Market Street's alignment did not alter after the 1906 earthquake (**Image 8**), extensive replacement of cable car infrastructure by streetcar tracks from 1906 through 1912 resulted in changes to the Market Street streetscape**.** This effort included repaving (Laubscher 2016). "It became common practice to asphalt both sides of a street for automobile use while keeping the center paving blocks exposed to protect the tracks and simplify repairs" (Olmsted 1991:16).

This period of infrastructure investment included bonds approved in 1909 to construct a Municipal Railway (Muni), the first municipally owned streetcar line in the nation (Ute, Hoffman, Beach,

Townley, Vielbaum 2011:7). Spurred by a graft prosecution scandal that ensnared several United Railroads officials and corrupt San Francisco Mayor Abe Ruef, implementation of the Muni system initially included City acquisition of a private cable car line running from Market Street to the Richmond District via Geary Street. This line did not originally extend east to the Ferry Terminal via Market Street because of franchise rights held by United Railroad on Market Street, but Muni would soon begin constructing its own infrastructure (**Image 9**) (Laubscher 2016).

In 1913, Muni extended Geary Street service to the Ferry Terminal by taking over the rights to horsecar tracks that flanked the United Railroads streetcar tracks east of Sutter Street (Ute, Hoffman, Beach, Townley, Vielbaum 2011:24). In addition, horse car service on Market Street ended (Laubscher 2016). The first "traffic indicator," a precursor to traffic signals that was controlled manually by a traffic officer, was installed in 1915 at the city's busiest intersection, Kearny and Market Streets (Ute, Hoffman, Beach, Townley, Vielbaum 2011:52).

In 1918, Muni opened what was the world's largest streetcar tunnel under Twin Peaks to facilitate commuter transit from western developed areas (now known as Sunset and Parkside Districts) to downtown (Laubscher 2016). Expansion soon included construction of new Muni tracks beside United Railroad tracks along the entire length of Market Street to connect the J-Church streetcar tracks and the Twin Peaks tunnel portal at Castro Street to existing Muni tracks at Geary and Market Streets (Market Street Railway Museum 2016).

Buildings

Large buildings that survived the 1906 earthquake and fires provided models of the kinds of structures that would be most resilient for the new downtown San Francisco. One earthquake survivor built in 1889 at Market and Kearny Streets, the Chronicle Building, represented San Francisco's first Chicago-style skyscraper. The building was designed by Daniel Burnham and John Root, who subsequently led the design of Chicago's 1893 Columbia Exposition, which gave birth to the City Beautiful Movement that helped popularize Beaux Arts and other Classical Revival, as well as Romanesque, architectural styles around the turn of the century. The iron- and steel-frame construction supporting the Chronicle Building's exterior brick Romanesque Revival ornamentation helped it withstand the quake. The steel-frame Ferry Building also survived, though its tower incurred major damage. After 1906, larger steel-frame buildings with fireproof concrete or masonry skins multiplied dramatically along Market Street and across San Francisco. By 1909, San Francisco had 20,500 new buildings, a large number of which accounted for approximately half of the steel-frame and concrete buildings constructed within the United States by that year (Corbett 1979:27-28, 32, 34; Woodbridge 1988:75-77).

In addition to the Chronicle and Ferry Buildings, a number of other notable Market Street buildings survived the earthquake and fires. These buildings included the Beaux Arts Hibernia Bank (1892) at Jones street (restored after the disaster), the Call/Spreckels Building (1898) at 3rd Street (remodeled in the Moderne style in 1938), and Renaissance-Baroque examples such as the Grant Building (1905) at 7th Street, the Mutual Savings Bank Building (1902) at 3rd Street (restored), and the triangular Flood Building (1904) at Powell Street (repaired). The facades of other important pre-earthquake buildings also survived. Located on the south side of Market Street opposite the Flood Building to the north, the façade of the Emporium Building (1896) remained intact after the earthquake and fires; both buildings were designed by Albert Pissis. Neo-classical in arrangement, with Renaissance-Baroque ornamental detail, the sandstone Emporium façade was incorporated into a new steel-frame building with a large distinctive interior dome in 1908. Designed by the Reid

Brothers, the Italian Renaissance façade of the Hale Brothers department store (1902) was incorporated into a newly constructed building completed in 1907. In other cases, Market Street landmarks would be constructed anew. Although the Sharon Estate could have restored the heavily damaged Palace Hotel at New Montgomery, it opted to hire the firm of Trowbridge & Livingston to design a new building. The firm sent George Kelham to San Francisco to supervise the project, and the new Renaissance Revival-style Palace Hotel was completed in 1909 (Corbett 1979:77, 83, 85, 90-91, 98; Page & Turnbull 2009a:54; Tim Kelley Consulting 2011:14, 21, 24).

The architecture of new buildings constructed on the cleared lots of earthquake and fire-ravaged Market Street properties incorporated Neo-Classical and Renaissance Revival or Baroque influences for the most part, and, to a lesser extent, Gothic and other influences. Renaissance Revival examples included the Humboldt Bank Building (1906) at 4th Street, the Metropolis Trust and Savings Bank (1907) at New Montgomery Street, the Hearst Building (1909) at 3rd Street, the flatiron San Christina Building at Golden Gate Avenue and Taylor Street, and the Southern Pacific Building (1916) at the foot of Market Street near the Ferry Building. Departing from the Renaissance Revival style were the Santa Fe Building (1917), which featured English Adams/Georgian ornamentation, and the Flatiron Building at Sutter and Sansome Streets, which, apart from its cornice, featured restrained Gothic ornamental detail (Corbett 1979:77, 79, 82-83, 85, 88, 95).

Although slowed temporarily by World War I, the overall 1906 to 1920 reconstruction effort altered the cityscape in ways other than the architectural style of new buildings. New steel-framed buildings were generally constructed to greater heights than the average pre-1906 buildings. Most of the central business district north of Market Street had been reconstructed by 1910, and it expanded both vertically and horizontally. Amid the devastation of 1906, financial interests and better-funded surviving businesses were able to acquire new property from less fortunate owners. As the financial district expanded, it pushed the Embarcadero waterfront's warehouse district south of Market Street. The retail district around Grant Avenue shifted to the westward to the Union Square area, and to the area of Powell and Market Streets in the vicinity of the Emporium. Hotels were pushed out of the financial district, and theaters multiplied along Market Street southwest of 5th Street (Corbett 1979:35; Kelley and VerPlanck 2008:43).

Plans to improve San Francisco's Civic Center area predated the 1906 disaster. In 1899, with the encouragement of Mayor James Phelan, architect Bernard. J. S. Cahill developed a plan for the area that proposed to bifurcate Market Street to create a middle island on which a hotel would be built as well as the construction of a new U.S. Court House and Post Office in close proximity to Old City Hall (constructed 1872-1897 on the site of the present-day San Francisco Public Library). For unknown reasons, this plan was never carried out (MIG 2015: 10-12). In 1904, the Association for the Improvement and Adornment of San Francisco was established and named Phelan as its president. The Association brought in Burnham to create a City Beautiful plan for San Francisco. Burnham's 1905 plan would have created a series of monumental civic buildings organized around a radial street grid similar to Paris and proposed moving the Civic Center to Market Street and Van Ness Avenue. Cahill developed his own plan in response, which involved the creation of a collection of buildings around a public open space. Neither the Burnham or Cahill plans were executed before the 1906 disaster, which destroyed much of the City and left Old City Hall in ruins. (MIG 2015: 13). After the disaster, civic leaders asked Burnham to revise his plan along with his San Francisco colleague Willis Polk in 1909. Cahill continued to fight the Burnham plan, calling it too costly, and promoted his own plan again in response. Disagreements over the two plans, including controversy over where to locate City Hall, stalled adoption of the Burnham plan and official rebuilding efforts.

Meanwhile, private property owners began to reconstruction buildings along the pre-existing grid. (MIG 2015: 130).

In 1911, reformist Mayor James "Sunny Jim" Rolph revived plans for a new Civic Center to be developed in conjunction with the Panama Pacific International Exposition (PPIE) to celebrate San Francisco's recovery and the opening of the Panama Canal. Rolph created a design competition for a new City Hall and Exposition (Civic) Auditorium and appointed a Board of Consulting Architects in 1912 to plan the new civic center. The Board was led by John Galen Howard and included Frederick W. Meyer and John Reid, Jr. (MIG 2015: 14). The debate over the site of the proposed City Hall was resolved by the Consulting Architects in 1912 and Van Ness Avenue between Grove and McAllister Streets was selected. This decision was pivotal in the evolving role of Market Street in the context of the Civic Center, as it moved the center of focus for public buildings away from Market Street (the original location of Old City Hall) to Van Ness Avenue. It was not until the creation of United Nations Plaza in the 1970s that Market Street was once again physically and monumentally reconnected to Civic Center and City Hall.

The adopted master plan for the new Civic Center provided for creation of a central plaza bounded by McAllister, Larkin, Grove, and Polk Streets, a new City Hall at the plaza's west side, a new State Office Building and Courthouse on the north side of the plaza, a new public library at the east side, and a Civic Auditorium at the south side backing up to Market Street, now known as the Bill Graham Civic Auditorium. The architecture of the buildings would be unified by Beaux Arts design. After a design competition that attracted 73 entries, Arthur Brown, Jr. and John Bakewell, Jr. won the commission for the new Civic Center. As an element the overall plan to be used during the PPIE, the Civic Auditorium, designed by Architectural Advisory Committee members Galen, Meyer, and Howard, was completed first. The new City Hall was completed a month after the PPIE closed, at a price of $3.4 million. Work finished on the Public Library in 1917. The Civic Center's War Memorial Complex and State Building (renamed the Earl Warren Building in 1998 and home to Supreme Court of California) would be completed during the 1920s (MIG 2015:12-17; Page & Turnbull 2007:65-66; Scott 1985:154-57).

During this 1906 to 1920 period, Market Street continued to serve as one of the city's primary venues for public engagement. Events included the Preparedness Day Bombing, which took place on July 22, 1916, during a parade held in anticipation of the United States imminent entry into World War I; the first Armistice Day Parade on November 11, 1918, to celebrate the end of World War I; and suffrage activists participating in Labor Day parades to promote their cause.



Image 8. Map of San Francisco, California, 1915, showing consistent location and alignment of Market Street. While Market Street's alignment did not alter after the 1906 earthquake, extensive replacement of cable car infrastructure by streetcar tracks from 1906 through 1912 resulted in changes to the Market Street streetscape (U.S. Geological Survey Topographic Archive)



Image 9. Market Street, 1911, showing how multi-modal transportation in the form of electrified streetcars and automobiles integrates with pedestrian traffic. This image also shows Lotta's Fountain at the corner of Market Street (foreground) and Kearny Streets (background). (San Francisco History Center, San Francisco Public Library)

4.1.7 Market Street from Boom, to Bust, to World War II, 1920–1945

During the economic boom years of the 1920s, nationwide economic growth and business prosperity, along with rising middle-class standards of living, would reinforce changes in the character of Market Street that had begun to take shape during the earlier reconstruction period. Large portions of Market Street evolved into public spaces shaped primarily by consumer-oriented mass culture, which simultaneously reflected and influenced consumer desire and spending among both the increasingly prosperous middle class, and aspirants among the working classes seeking upward mobility. Although national economic growth stalled during the Great Depression of the 1930s, consumer culture endured across Market Street's built environment. Market Street continued to function as one of San Francisco's most important public spaces through World War II.

While much of the interwar-era construction along the lower and eastern Mid-Market areas consisted of office buildings developed as part of the expansion of the financial and business district, the booming consumer culture of the 1920s had a stronger influence on the character of other parts of Market Street. Increasing numbers of white-collar corporate workers occupied the newer and larger office buildings, some of them upwardly mobile members of the working-class population that resided in the South of Market Area. The growth of large retailers such as the Hale Brothers department store, which was taken over by JC Penny in the 1940s, created new white-collar jobs. (Faragher et al. 2001:427-35; Tim Kelley Consulting 2011:19, 27-31, 35). The number and size of theaters increased along Market Street, particularly in the Mid-Market area. Earlier, modest-sized venues originally built for vaudeville performances such as the American Theater (1907) located opposite UN Plaza on the south side of Market—which subsequently did business as the Rialto, the Rivoli, the Embassy, and the Strand—would survive beyond the rise of full-length "talky" motion pictures, but newer, larger movie palaces eliminated the older market for short-film working-class nickelodeon venues. Designed by B. Marcus Priteca, Market Street's Orpheum Theater (originally the Pantages, built in 1926) at Grove and Hyde Streets exemplified the new theaters of the 1920s in its size, its upper floor offices fronting the thoroughfare, and its elaborate Spanish Baroque exterior ornament. Other major 1920s theaters along Market Street included the Granada (1921), the Golden Gate (1922), the Warfield (1922), and the Fox (1929). Although the number of theaters operating on Market Street decreased during the economically lean years of the Great Depression, like other elements of mass consumer-oriented culture that came of age during the 1920s, including radio and modern department stores, the movie palace would survive beyond the 1930s (Corbett 1979:99; Faragher et al. 2001:430-431, 429-30, 456; Tim Kelley Consulting 2011:55, 58-60).

The 1930s and early 1940s are remembered as a period of extensive federally funded public works projects associated with President Franklin Delano Roosevelt, the Brain Trust, the New Deal, and World War II mobilization. However, the built environment of Market Street was not dramatically altered by public works projects during this period. The most important public work implemented along Market Street during the 1930s was the Federal Building at Fulton and Leavenworth Streets. Funded by allocations in the pre-Depression year of 1927, and designed by architect Arthur Brown, Jr., the Federal Building embodied the Beaux Arts classicism and City Beautiful aesthetic of the earlier constructed Civic Center elements around it. Several important public works beyond Market Street would have important long-term influences on the character of the thoroughfare. Two of the most important New Deal-funded projects of the 1930s in this regard, the construction of the San Francisco–Oakland Bay Bridge (1936) and Golden Gate Bridge (1937), dramatically increase automobile traffic in the city (**Image 10**), including traffic along Market Street, and provide the impetus for construction of downtown parking structures above and below street level (Faragher et al. 2001:448-54; MIG 2015:20; Scott 1985:234-29, 238; No Author 1978:8-24).

With 24 transit lines operating along Market Street, transit infrastructure remained relatively unchanged from 1920 through 1947 (**Images 12-14**). However, heavily in debt and plagued by corruption, United Railroads went bankrupt in 1921 and Market Street Railway re-emerged as the railway operator (Vielbaum, Hoffman, Ute, Townley 2004:7). In 1925, Standard Gas & Power Company acquired Market Street Railway and hired the Byllesby Corporation to operate and modernize the railway with Samuel Kahn as executive vice president (Vielbaum, Hoffman, Ute, Townley 2004:7). In that same year, a bond issue to reduce streetcar traffic on Market Street by developing an underground subway was defeated. Automobile traffic on Market Street increased as personal vehicle ownership expanded (Laubscher 2016).

In 1930, an initiative was passed to give Market Street Railway a 25-year operating permit extension (Ute, Hoffman, Beach, Townley, Vielbaum 2011:61), but, in 1944, Muni purchased its private competitor, Market Street Railway Company for $7.2 million (Vielbaum, Hoffman, Ute, Townley 2004:7).

Market Street continued to function as one of San Francisco's most important spaces for collective public expression during the interwar period and World War II. When the International Longshoremen's Association strike at San Francisco's Embarcadero turned violent on July 5, 1934, memorial services for men killed included a funeral procession down Market Street (**Image 11**). In response to the "Bloody Thursday" tragedy, the San Francisco General Strike from July 16–19, 1934, included marches on Market Street. With passage of the Wagner Act in 1935, Roosevelt's New Deal legitimized the notion that organized labor had a right to bargain collectively. As a result, retail workers on strike in 1937 and 1938 picketed across Market Street, demanding improved working conditions, benefits, union recognition, preferential hiring, seniority arrangements, and shorter work weeks, continuing a tradition of public labor protest along the thoroughfare that began in the 1870s. A darker instance of collective public expression occurred during the ostensibly joyous celebration and Victory Parade after Japan surrendered to the United States in 1945. The celebration degenerated into rioting concentrated in the Mid-Market area, which resulted in the deaths of 12 people and injuries to hundreds (Tim Kelley Consulting 2011:39-40, 67-69; Faragher et al. 2001:452).



Image 10. Market Street, 1928, showing electric streetcar tracks flanked by asphalt-paved automobile lanes and pedestrian sidewalks. (San Francisco History Center, San Francisco Public Library)



Image 11. Market Street, 1934, showing the funeral procession for the men slain during the violent Longshoremen's Association strike on July 5, 1934. (1934 International Longshoremen's Association and General Strike Collection, UC Berkeley, Bancroft Library via Calisphere, July 27, 2016)



Image 12. Market Street, 1934, showing J Line with catenary lines—overhead system of wires used to supply electric power to streetcar—and boarding island. (San Francisco History Center, San Francisco Public Library)



Image 13. Market Street at Battery Street, 1934, showing four lines of electrified streetcars in the roadway. (San Francisco History Center, San Francisco Public Library)



Image 14. Market Street, 1945, showing construction crews laying new track. (San Francisco History Center, San Francisco Public Library)



Image 15. Valencia Street at Market Street, 1945, showing where elevation of Market Street begins to increase as it heads west toward Twin Peaks. (San Francisco History Center, San Francisco Public Library)

4.1.8 Decline and Redevelopment, 1945–1985

4.1.8.1 Post-WWII Decline of San Francisco

At the end of World War II, Market Street and much of downtown strongly resembled the built environment that existed along and around the major thoroughfare at the end of the 1920s boom decade (**Image 16**). Although some newer, larger Moderne buildings had heightened the skyline, the streetscape along Market Street had not been dramatically altered over the course of the 1930s and early 1940s. The large towers constructed during the second half of the 1920s fit harmoniously into existing spatial organization at the street level, and into the overall architectural character of the city (Godfrey 1997:316). However, by the end of the World War II, major economic and social changes had begun to alter the character of Market Street in some areas, and would lead to major changes to the built environment in areas of Market Street and across downtown San Francisco over the next several decades.

As with other urban centers in the post-war years, downtown San Francisco and Market Street commerce went into decline as increasing numbers of middle-class residents relocated from the city to new suburban housing developments. A great number of people began to experience the city on a daily basis as commuters rather than as residents. Independent Market Street department stores such as Weinstein's were permanently closed in the 1960s. With the rise of television, movie attendance began to decline across the nation. At the same time, moviegoers were increasingly apt to attend theaters near their residences. Although the Golden Gate, Orpheum, and Warfield theaters

would survive and be converted to live entertainment, the Fox Theater was demolished in 1963. Numerous smaller theaters along Market Street began to be converted to adult theaters. The Mid-Market theater district declined further with the construction of BART in the 1970s, and the advent of home video in the 1980s (Tim Kelley Consulting 2015:61-63; 69-70; Scott 1985:273, 280, 283-84).



Image 16. Map of San Francisco, California, 1947 (cropped), showing Market Street's 20th century alignment consistent with prior decades. (U.S. Geological Survey Topographic Archive)

4.1.8.2 Modern and Postmodern Redevelopment

Early Transportation Redevelopment

Transportation development also altered Market Street and downtown San Francisco. Population growth during World War II had put new stress on the city's Market Street Railway and Muni (**Image 17**). Following Muni's purchase of Market Street Railway (1944), a bond issue in 1947 replaced two dozen streetcar lines with modern electric trolley buses. Electric was selected instead of diesel for superior performance traversing hill elevations. The new trolley buses did not require tracks, but did continue to use an overhead power supply system and a second wire was added to

serve as ground. With the 1947 transition, the outer pair of tracks on Market Street unused by the electric trolley buses were removed (Laubscher 2016).

Increasing automobile traffic also put new pressure on the existing transportation system. By 1949, Market Street was a six-lane thoroughfare, with three lanes in each direction, consisting of streetcars in the center, electric trolley and motor coaches (buses) in the curb lane, and automobile traffic in between the center lane and the curb lane (**Images 17, 18**) (Ute, Hoffman, Beach, Townley, Vielbaum 2011:94). A 1948 San Francisco Planning Department Comprehensive Trafficways Plan for a system of San Francisco freeways was partially implemented. The James Lick Freeway, which carried Bay Bridge traffic into downtown and south to the Bayshore Highway, was completed in 1950. Soon after, construction began on the Embarcadero Freeway, which, as originally planned, would have connected to the Golden Gate Bridge. Growing anti-freeway sentiment in the city eventually undermined plans to extend the Embarcadero Freeway, construct a Panhandle Freeway through Golden Gate Park, and extend the partially completed Central Freeway north to Lombard Street along an alignment roughly parallel to Van Ness Avenue. However, by 1959, the elevated Embarcadero Freeway crossed Market Street, thereby disrupting views of the waterfront and the iconic Ferry Building from the thoroughfare (**Images 19, 21**) (Godfrey 1997:315; Page & Turnbull 2007:80-81; Woodbridge 1990:119-122).

Downtown Office and Residential Redevelopment

Also altering the downtown built environment was the advent of the information economy and deindustrialization, which led to the development of new office buildings and complexes. Beginning in the 1960s, blue-collar jobs in San Francisco's manufacturing and wholesale trade sectors began to decrease. At the same time, white-collar jobs in the finance, real estate, insurance, and office sectors increased. Not until the 1950s did occupancy rates for office space in existing buildings begin to create a market for new downtown office building construction. During the period between 1966 and 1982, downtown San Francisco office space more than doubled to 60.9 million square feet as a result of new construction. Meanwhile, downtown retail, hotel, cultural, industrial, parking, and residential space increased by 30 million square feet during this period (Godfrey 1997:317-318; Kelley & VerPlanck 2008:44-45).

New office buildings were initially designed in the style that came to be known as Corporate Modernism. The style evolved from the International Style, which emerged in Europe during the first part of the twentieth century. Practitioners of the style rejected historicism and traditional ornament in favor of buildings with clean horizontal lines and cubic forms that expressed their structure and function through use of materials such as concrete, steel frames, stucco, ribbon windows, and pilotis (cylindrical pillars) that supported structures off the ground. Corporate Modernism came to be associated with Mies van der Rohe's sleek glass curtain-wall skyscrapers. The earliest major International Style/Corporate Modernist office complex in San Francisco was constructed 1959 on Market Street at Bush Street. Designed by Edward Bassett, the main office building of the Crown-Zellerbach complex rose to a height of 20 stories and was clad in aluminum-framed tinted-glass curtain walls, a south-facing service block tower sheathed in glass mosaic tile, and squared pilotis. The complex marked a departure from existing downtown spatial organization in that it included both a secondary building—a circular one-story pavilion—and a Japanese-influenced landscaped plaza that continued underneath the piloti-raised main office tower. The landscape features a fountain sculpture by Japanese-American artist Ruth Asawa. In addition to the property's architecture, its Modernist organization of space and plaza design would strongly

influence office complex design over the next several decades (Brown 2010b:167, 135; Kelley and Verplanck:45).

The Crown-Zellerbach complex's Modernism became the preferred mode of design associated with major San Francisco redevelopment projects pursued on behalf of urban renewal during the 1960s and 1970s, which often proved as controversial, just as the freeway development plan had been. With establishment of the San Francisco Redevelopment Agency (SFRA) in 1948, San Francisco became one of the first American cities to plan for major redevelopment, and to make use of federal funding to clear areas and neighborhoods classified as slums for redevelopment, often redevelopment shaped by Modernist design ideals. Controversy erupted in 1953 when the SFRA announced plans to condemn 12 blocks south of Market Street for convention center, stadium, and corporate office development, a plan perceived by its opponents as an attempt to expand the central financial and business district further south. Although stalled and marred by controversy for decades, this redevelopment plan would lead to construction of the Yerba Buena Center and the Moscone Convention Center in the 1980s. Negative reaction to redevelopment gave birth to organized opposition, and the Tenant and Owners Opposition to Redevelopment was created in 1969 in response to South of Market redevelopment plans. Opposition to redevelopment, along with corporate high-rise development, was also expressed in the emerging historic preservation movement. Still, between 1948 and 1970, the SFRA completed eight major redevelopment projects. In addition to the Yerba Buena Center and Moscone Center, these redevelopment projects included Western Addition A-1 and A-2, Diamond Heights, and Golden Gateway (Brown 2010b:41; Kelley & VerPlanck 2008:46-47, 49-51; Page & Turnbull 2009a:67-70).

The Golden Gateway redevelopment project would transform the north side of lower Market Street near the Ferry Building and the Embarcadero Freeway, and create 2.8 million square feet of new office space downtown. The project required elimination of a wholesale produce market dating to the nineteenth century. The winning design team of Wurster, Bernardi, and Emmons, and Demars and Reay, created a plan that situated office towers and high-rise apartments with lower parking and commercial spaces amid parks and plazas that separated traffic from pedestrian circulation through elevated plazas and footbridges. The first phases of the project were constructed between 1962 and 1967, and the plan included the Corporate Modernist Alcoa Building designed by Skidmore, Owings & Merrill, featuring an external structural skeleton (Brown 2010b:46-47).

The Embarcadero Center formed the southern portion of the Golden Gateway project (**Image 22**). The five-block commercial project would be the largest office development in San Francisco. Built in stages from 1971-1973, the project would create four office towers of up 45 stories in height, a shopping mall, and connecting footbridges. The complex was designed by John C. Portman, Jr., of John Portman and Associates, who also designed the adjacent Hyatt Hotel Building (built in 1973) at 5 Embarcadero/22 Drumm Street. These Modernist buildings departed from the International Style and Corporate Modernism and represented downtown San Francisco's premier example of Brutalism, a style that evolved from Le Corbusier's mid-century experiments with rough concrete and named for the French phrase "beton brut," or "raw concrete," by English architects Alison and Peter Smithson in 1953. The Embarcadero Towers and the Hyatt Building exemplified Brutalism in their repetitive geometry, their open expression of structural reinforced-concrete with raw board-form exterior surfaces, and their Modernist rejection of historical ornamental references (Brown 2010b:47, 190, 245; Kelley and VerPlanck 2008:45-46).

Market Street Redevelopment

Approval of the 1962 San Francisco Bay Area Rapid Transit District spurred inspiration for the redevelopment of Market Street in conjunction with construction of the BART subway system (San Francisco Public Library 1967:3). On June 6, 1962, a meeting of Market Street businessmen, property owners, and officers of San Francisco Planning and Urban Renewal Association, resulted in agreement on three objectives, "to transform Market Street into one of the world's most attractive boulevards; to rid Market Street of its shabby atmosphere; and to put new life into Market Street as a center of Bay Area business, shopping, and entertainment" (San Francisco Public Library 1962:5).

Recognizing the complexity of the problems of Market Street, the committee retained a team of consultants—urban planners, designers and real estate experts—to tackle the challenge of surveying and analyzing Market Street in the interest of defining its problems and suggesting an approach to revitalization. In December 1962, *What To Do About Market Street* was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Waston, Architects, and Larry Smith and Co., Real Estate Consultants. The document proposed a program of redevelopment that featuring improvements to the environment including "better designed, more effective signs, both public and private," "more attractively designed street furniture, such as benches, newsstands, and litter cans," "beautiful landscaping, tree planting, fountains, and sculpture," and "squares, plazas, and arcades where people can gather and enjoy themselves" (San Francisco Public Library 1962:7).

What To Do About Market Street formally articulates Lawrence Halprin's first thoughts on the physical environment of Market Street, which he recorded in his "Monday meander on Market Street" notes from July 3, 1962 (Lawrence Halprin Collection, The Architectural Archives, University of *Pennsylvania* 1962). In his notes, Halprin comments on the need for a fountain adjacent to the Ferry building such that "the objectionable qualities of the Embarcadero Freeway would be minimized" and remarks to "look into the question of depressing a plaza." He expresses a desire for heavy tree planting throughout the streetscape and believes "sign design and control would be important." Halprin also notes when existing features might be retained, stating, "street lights should be kept, refurbished and painted bright colors…gold, etc., and any other lights that are used should be small, pinpoint lights at special places," and the "Clock outside Samuel's nice." Halprin's commentary also includes a sensitivity for viewsheds. He notes, "there is an elegant view of the Civic Center" (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1962).

The Market Street Joint Venture Architects—Mario J. Ciampi with Mario J. Ciampi & Associates, John Carl Warnecke with John Carl Warnecke & Associates, and Lawrence Halprin with Lawrence Halprin & Associates—were hired to collaborate on development on the Market Street Redevelopment Plan (1968-1979). The Market Street Redevelopment Plan refers to the designed landscape that the Market Street Joint Venture Architects created for the section of Market Street between the Embarcadero and Octavia Boulevard. The Market Street Redevelopment Plan included design of the streetscape, design of two large plazas (UN Plaza and Hallidie Plaza), and design of four small plazas (Robert Frost Plaza, Mechanics Plaza, Mark Twain Plaza, and Market Street Plaza). The Market Street Redevelopment Plan incorporated Embarcadero Plaza/Justin Herman Plaza (which was funded as part of the Embarcadero Center through a separate redevelopment project, the Golden Gateway Redevelopment Project (Brown 2010b:148, 150, 153), into its design concept footprint as an anchoring element of the Market Street corridor. The Market Street Redevelopment Plan also incorporated Crocker Plaza, funded through a private project, into its design concept. The Market Street Redevelopment Plan differs from the Market Street Reconstruction Project, which refers more

specifically to the San Francisco Redevelopment Agency's 1967–1982 project associated with construction of BART and subsurface Muni light rail subway systems. The Market Street Reconstruction Project did not include Embarcadero/Justin Herman Plaza.

As the 1967 Market Street Design Plan Summary Report produced by the City and County of San Francisco in consultation with the Market Street Joint Venture Architects explained:

> Market Street has the potentiality of dynamic economic growth and, importantly, the possibilities of self-renewal. However, the construction of the new subways and new buildings will not in themselves produce a greater Street than there has been in the past. These natural assets can only be developed to their future civic possibilities through the reconstruction of the Street in the manner of a great thoroughfare. Attractive landscaping, paving, street furniture, and inviting public open spaces must be provided (San Francisco Public Library 1967:3).

Construction on the Market Street BART and Muni subway along Market Street began in July 1967 (Bay Area Rapid Transit 2015). In 1968, a $24.5 million general obligation bond issue was approved to fund the Market Street Beautification project. The project proposed replacement of streetcars with Muni's new subsurface light rail subway vehicles and removal of streetcar and electric trolley buses (including catenary wires—the system of overhead lines that supply power to the vehicles) on Market Street (originally advocated in the *What To Do About Market Street* publication) (San Francisco Public Library 1976a:247).

Also in 1968, the Schematic Street Design Plan developed by the Market Street Joint Venture Architects was adopted by the San Francisco Board of Supervisors (Res. 116-68) (Knight 1985:2). The Market Street Redevelopment Plan design sought to reconcile Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance. The Market Street Redevelopment Plan design sought to reconcile Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance. While the 1968 Schematic Street Design Plan (illustrated in **Images 23-26)** initially envisioned a more expansive version of this concept with a network of pedestrian routes and public spaces extending to the north, above Market Street, and to the south, below Market Street, this version of the design was not fully realized. However, the version of the Market Street Redevelopment Plan design concept that was built retained the fundamental objective to prioritize the pedestrian experience through plaza development, including efforts to "unify the north and south sides of the street into one overall pedestrian network—a great linear plaza" (San Francisco Public Library 1967:8). The plan also sought to enhance the pedestrian experience through introduction of coordinated street furnishing amenities, removal of the street-level Muni transit vehicles (i.e., streetcars and trolley buses, not motor coaches) that relied on overhead catenary wires for electrification, and blending of new street-level BART facilities into the overall streetscape.



Image 17. Market Street, 1952, showing interim parking in the middle of the street and on Muni boarding islands as a result of additional traffic created by the temporary loss of public transit during the Muni Railway strike. (San Francisco History Center, San Francisco Public Library)



Image 18. Multi-modal traffic jam, 1952, involving electric trolley buses, motor coach buses, and automobiles. Image also illustrates pedestrian traffic on sidewalk (left) and boarding island (right). (San Francisco History Center, San Francisco Public Library)



Image 19. Market Street, 1955, west view across the Embarcadero from the Ferry Building showing the area that became Justin Herman plaza, before the plaza's construction and before construction of the Embarcadero Freeway. (San Francisco History Center, San Francisco Public Library)



Image 20. Market Street, 1956, showing busy thoroughfare, including active sidewalks lined with Path of Gold Light Standards. (San Francisco History Center, San Francisco Public Library)



Image 21. Market Street, 1958, east view toward the Ferry Building showing placement of Embarcadero Freeway. (San Francisco History Center, San Francisco Public Library)



Image 22. Market Street, 1964, west view as observed from the Ferry Building showing Twin Peaks in the distance. This image also shows buildings in the area in the foreground that were later demolished for development of Embarcadero Center (Golden Gateway project) and Justin Herman Plaza. (San Francisco History Center, San Francisco Public Library)

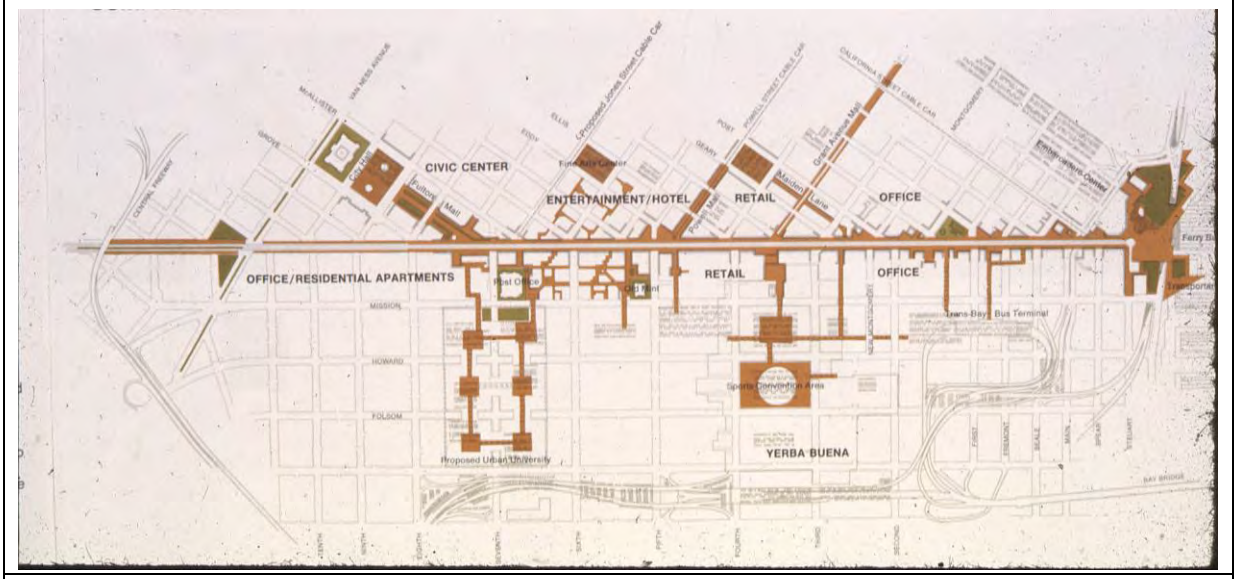


Image 23. While the full extent of the pedestrian network envisioned in the Comprehensive Sketch Plan diagram (above) was not realized, as presented in the 1967 Market Street Design Plan, many of the plazas immediately adjacent to Market Street were retained as part of the implemented design. (Reproduced, copyright *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

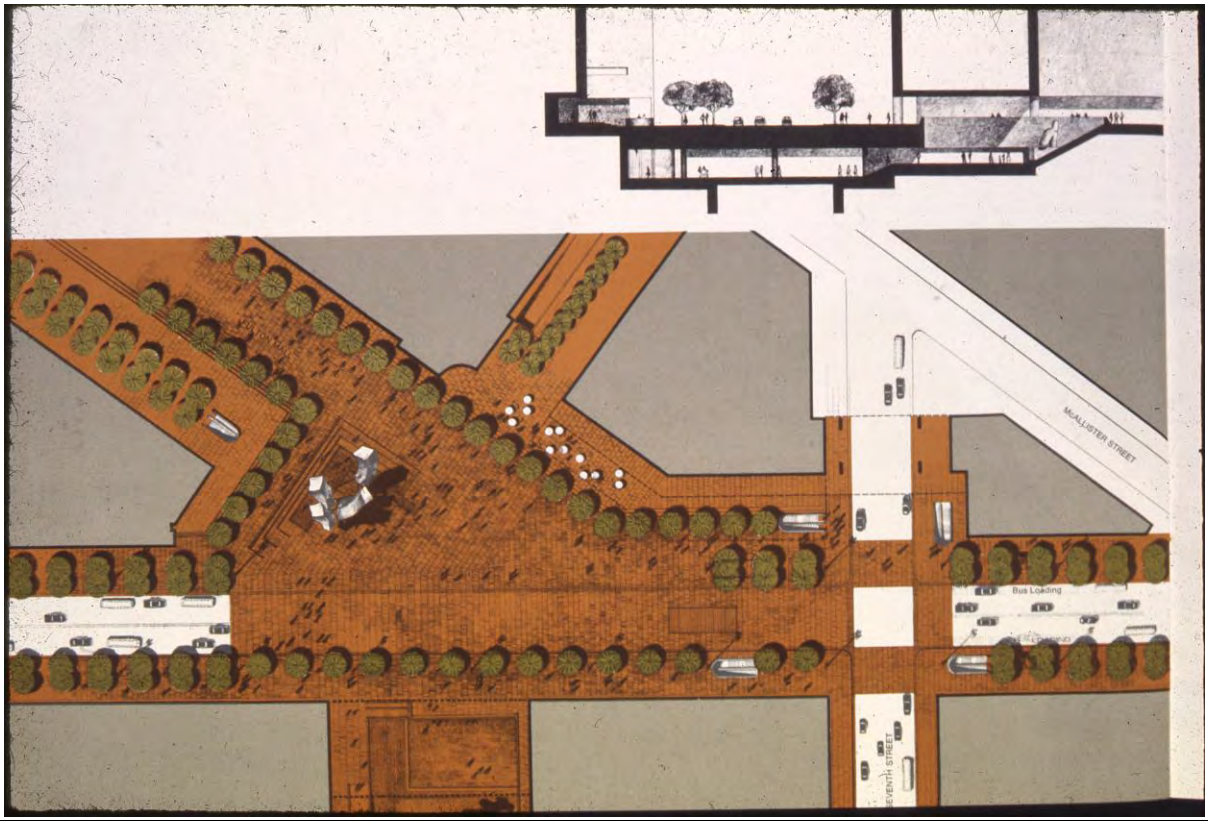


Image 24. UN Plaza, as it was originally conceived, differs significantly from the executed design, but renderings presented in the 1967 Market Street Design Plan show brick paving as the early

materials of choice for unifying the streetscape's sidewalks, crosswalks, and plaza pedestrian areas. (Reproduced, copyright *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

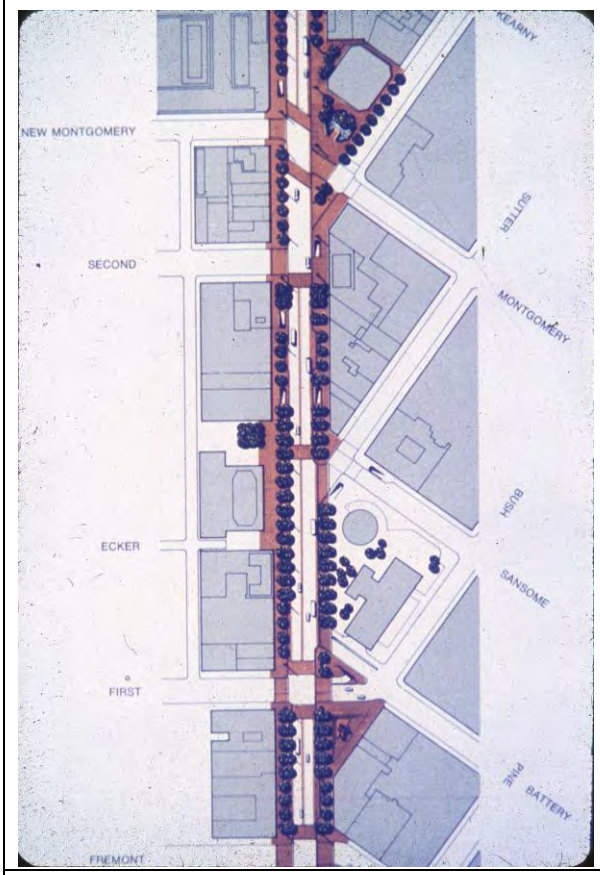


Image 25. Concept for double and single tree rows lining Market Street is presented in the 1967 Market Street Design Plan renderings and implemented in final construction. (Reproduced, copyright *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

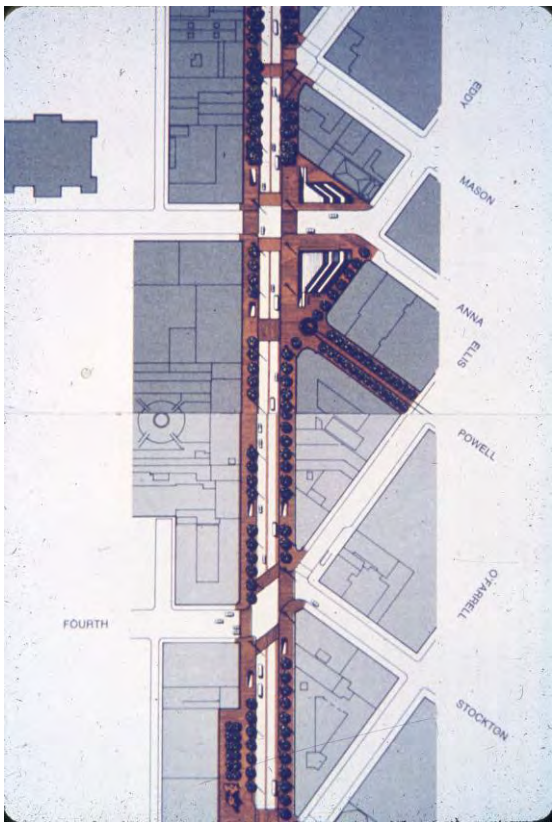


Image 26. Basic configuration of Hallidie Plaza and the Powell Street cable car turnaround is one element presented in the 1967 Market Street Design Plan that was retained through design development and construction phases. (Reproduced, copyright *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Market Street Streetscape

The Market Street Redevelopment Plan design reflects the varying circulation roles of the street by including expanded 35-foot-wide sidewalks (reducing street width by approximately one lane overall) to prioritize pedestrian space, with restriction to sidewalk width of 26 feet in some locations to allow greater street width that accommodates right-turn lanes or services bays (San Francisco Public Library 1967:8). While the plan did not alter the alignment of Market Street, it envisioned Market Street as a long linear promenade or grand boulevard that integrated malls and plazas as part of a comprehensive design interconnected by the hierarchically dominant spine (**Image 27**). "Thus, areas for movement (the malls and the widened sidewalks) and for pause (the plazas) were carefully choreographed in a rhythmic sequence along the length of the street" (Hirsch

2014:79). Rather than enhance the street's variety, the Market Street Redevelopment Plan design created uniformity intended to "knit together all the various uses" of the diverse street. (Hirsch 2014:79). Halprin's landscape architecture approach informed expansion of the sidewalk width and development of plazas as open spaces for pedestrian movement and gathering, along with the placement of the street furniture, plazas, underground transit entrances, fountains, and trees along Market Street to vary the tempo and experience of pedestrian movement on the route. As a design principle, rhythm refers to the tempo that is created by the repetition or alteration of features or clusters of features that offer opportunity for pause, such as gathering spaces to mingle, fountains to observe, or benches to sit, in contrast to spaces that facilitate faster movement, such as sidewalks with no street furnishings.

The 1968 Schematic Street Design Plan emphasized, the Market Street pedestrian environment would be "defined by a rich pattern of warmly colored unit paving blocks, such as brick" (San Francisco Public Library 1967:18). Halprin looked at the Market Street corridor from the perspective of a pedestrian or pedestrians in movement, and this method informed key components of the plan, such as selection of brick paving to differentiate pedestrian surfaces. Warnecke also believed the red brick paving used on all of the sidewalk areas and for crosswalks was important. Warnecke believed it would create a strong sense that the street was organized around a pedestrian's priorities (Goldberger 1979: C15). Like Warnecke and Halprin, Ciampi also saw pedestrian movement as a key factor in the development of the plan. He noted sidewalks would have to be widened to at least 35 feet to meet increased pedestrian traffic demands expected to arise from introduction of the BART transit system in downtown San Francisco (San Francisco Chronicle 1965:2).

The Market Street Redevelopment Plan design included introduction of red brick paving laid in a herringbone pattern for pedestrian areas including sidewalks and some crosswalks. While research did not conclusively determine why some portions of the brick paving were constructed as designed in the 1967 Market Street Design Plan and others were not, the following information provides some insight into the concerns expressed regarding the selection of brick paving for sidewalks and some crosswalks. Correspondence exchanged between the Market Street Joint Venture Architects' project manager, William R. Hull, AIA; the joint venture's attorneys, Crimmins, Kent, Bradley & Burns; City of San Francisco Transit Task Force Project, Manager Jack Barron; and Ciampi, Warnecke and Halprin, chronicles a disagreement over the Market Street Reconstruction Brick Specifications. In a letter dated July 24, 1969, Hull responded to what can be inferred is Barron's concern about the risk of pedestrians slipping on brick paving:

> There are presently neither acceptable test nor standard appropriate to the specification of allowable 'slipperiness' for brick paving. It is further understood that similar test and standard also do not exist for concrete or asphalt… If the City wishes to undertake such a research and testing program with the intent of establishing acceptable standards, the Joint Venture would be willing to cooperate, but such a program is not within the scope of work of our present agreement… The Joint Venture is obligated to recommend to the City such materials and methods that in its judgement and in the accepted standards of the industry are satisfactory for use in the subject project. In the absence of any recommendations involving new or exotic materials it would not be appropriate to expect the Joint Venture to undertake either the work or the responsibility of establishing new industry standards… Brick masonry used as a paving materials is neither new nor exotic, having been used in this capacity for in excess of three thousand years… There are no paving materials that can be guaranteed to be slip-proof under all conditions and combinations of weather, maintenance, sanitation, age, shoe, or tire materials, etc. Materials must be selected and value judgements made, based on performance and/or past usage. As stated above, we are recommending a common paving material which has been

> previously approved as to general type and which we would expect the City to continue to accept based on present construction industry standards for specification and use." (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1969a)

This letter was followed by a memo from Hull to the Market Street Joint Venture Architects principals—Ciampi, Warnecke, and Halprin—among others on December 23, 1969, that forwards a letter from the joint venture's lawyers. The attorneys advised the Market Street Joint Venture Architects not to comply with the City's request for a letter indicating that brick is specified predicated on the fact that it is "non-skid" *(*Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1969b). However, the joint venture responded with a letter signed by Ciampi, Warnecke and Halprin (dated January 6, 1970) to the City that stated:

> In response to your verbal request at our meeting on December 9, 1969, this will serve to put in writing our understanding relative to the "non-skid" characteristics of the brick sidewalk paving proposed for Market Street. A "brick-like" material was approved by the Board of Supervisors when it approved the Schematic Design Phase of the Market Street Reconstruction project. During the Design Development Phase, or Section I of our present agreement, extensive presentations relative to brick paving were made to the City including a thorough report and representative examples of the proposed material… In evaluating and making recommendations pertaining to architectural materials consideration can be given to reusability, availability, blendability with adjacent areas when repaired, "non-skid" properties, etc. But no material can satisfy any one or any combination of these criteria 100%... The criteria listed were considered in our selection and recommendation of the sidewalk paving material… With specific reference to the term "non-skid"; as noted above this is a subjective term… There are no paving materials that can be guaranteed to be slip-proof… In closing we note that brick paving is not new to San Francisco and is used extensively throughout the United States, as well as elsewhere, for city sidewalks, plazas, college campuses, etc. We would anticipate, therefore, that it could serve at least as well on Market Street and perhaps considerably better than in areas of the country where ice and snow occur" (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1970a).

It is unclear exactly why the Market Street Joint Venture Architects selected brick as the "warmly colored unit paving" material of choice for construction. The fact that they defended the retention of brick as the paving surface for portions of Market Street would seem to indicate the material choice was meaningful. However, based on the 1968 Schematic Street Design Plan's emphasis on the need for a unit paving material to define the pedestrian environment, it seems establishing pedestrian circulation space through selection of a material of contrasting color, pattern, and texture was the underlying priority of the paving selection.

In addition to the brick sidewalks and crosswalks, paving features included granite curbs, square granite gutter paving, granite edging for brick crosswalks, a granite centerline for the eastern portion of Market Street, and a circular decorative paving feature where Market and Steuart Streets meet in front of the Justin Herman Plaza promenade (**Images 28-33**).



Image 27. Market Street, 1979, showing that the street's alignment remained unchanged from that of previous decades. The verticality of buildings along the streets alignment continued to form the space. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R16-6*, by Joshua Friedwald, dated 1979 [*014.VI.5I.702-720*], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 28. Market Street, 1979, showing brick crosswalk with granite edging and granite centerline. *(Photograph of Contact Sheet*



Image 29. Brick sidewalk in herringbone pattern with brick edging, granite curb, and gutters of square granite pavers. *(Photograph of*

[cropped] taken by author. Sheet 1479R60-3*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	*Contact Sheet [cropped] taken by author. Sheet* 1479R49-4*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 30. Market Street, 1979, showing curb cutout in granite, blending with granite curbs, gutters and granite edging of brick sidewalks. *(Photograph of Slide Sheet [cropped] taken by author.* Slide E322 by *Joshua Friedwald, dated 1979 [014.IV.A.9]), Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	**Image 31.** Market Street at Steuart Street, 1979, showing decorative paving at in foreground, with Justin Herman Plaza promenade in middle-ground and Embarcadero Freeway and Ferry Building in background. Promenade features square bollards and square light poles. *(Photograph of Contact Sheet [cropped] taken by author. Sheet* 1479R23-8*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

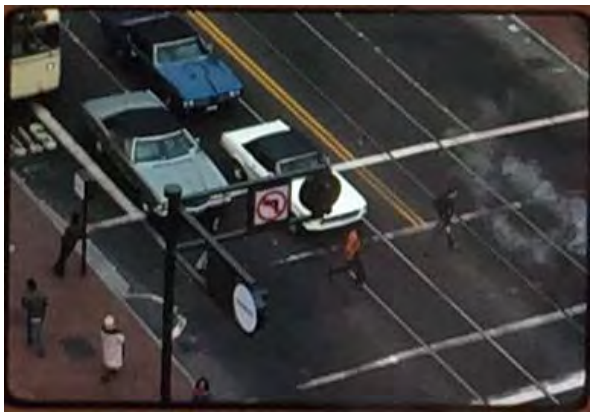


Image 32. Market Street, 1979, showing traffic lights and signage featured a style reminiscent of railway semaphores. This image also shows that some Market Street crosswalks were not brick-paved. *(Photograph of Slide Sheet [cropped] taken by author.* Slide E319*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 33. Sidewalk and pedestrian crossing, 1979, showing broad brick-paved crosswalks that prioritize pedestrian traffic. *(Photograph of Contact Sheet [cropped] taken by author.* Slide E320, by *Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

The Market Street Redevelopment Plan also included new coordinated street furnishing designs to reduce clutter and unify the streetscape. New street furnishings included: Benches with backs featuring bronze-clad supports for 10-foot-long wood slats; square stone benches without backs; 12-foot-high bronze "umbrella" shelters; telephone booths with bronze-cladded paired booths with glass dome roofs; granite bollards joined by bronze chain links; bronze cylindrical trash receptacles; bronze radial tree grates; traffic signs and lights designed in a style reminiscent of railroad semaphores; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; street clocks featuring bronze spheres with four-sided clocks; light standards featuring 10-foot-high poles and caps of solid bronze with translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures; 12-foot-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6-foot-square cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit (**Images 34-46** show examples of these features. While the majority of these images are dated 1979 and are derived from as-built photography commissioned by Lawrence Halprin & Associates, Inc., **Image 45** and **Image 46** are dated 2008 and 2009, respectively. Because no images in the 1979 set showed examples of the drinking fountains or elevators, later images of those features have been included) (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania n.d). Bronze was chosen as the chief material for the new street furniture along with glass and granite because bronze not only is an "elegant, traditional, and natural material, but also because it 'heals itself'—scratches, scuffs, and scars become obscured through bronze's natural patina'" (San Francisco Public Library 1976b:67).



Image 34. Pedestrian area, 1979, showing cylindrical bronze kiosk in the foreground and bronze phone booth and bus shelter in the background. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R55-4*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 35. Market Street, 1979, showing bronze bus shelter. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R14-12*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 36. Market Street, 1979, showing that bollards, positioned to prevent vehicle incursion onto sidewalks and guide pedestrians to crosswalks, were located on some Market Street



Image 37. Pedestrian area, 1979, showing street furnishing clusters that include square backless granite benches adjacent to phone booths. *(Photograph of Contact Sheet [cropped] by*

corners and were joined by chain links. *(Photograph of Contact Sheet [cropped] by author. Sheet Sheet* 1479R14-4*, Joshua Friedwald, dated 1979, [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	*author. Sheet* 1479R1-11*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 38. Market Street, 1979, showing wood-slat benches and street lights with square translucent glass that were included in the some Market Street plazas. This image also shows the northeast corner of Robert Frost Plaza looking east towards the Ferry Building. (*Photograph of Contact Sheet [cropped] by author. Sheet* 1479R48-2*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	



Image 39. Market Street streetscape, 1979, showing bronze tree grates with decorative radial design. *(Photograph Contact Sheet* 1497R49-8*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 40. Market Street, 1979, showing traffic light and signage in semaphore style and square street signage joined with retained Path of Gold Light Standards. *(Photograph Contact Sheet* 1479R46-10*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 41. Pedestrian area, 1979, showing bronze street furnishings that include circular trash receptacles. *(Photograph of Slide Sheet [cropped] by author. Slide* Slide E230*, by Joshua Friedwald, dated 1979 [*014.VI.5I.702-720*], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

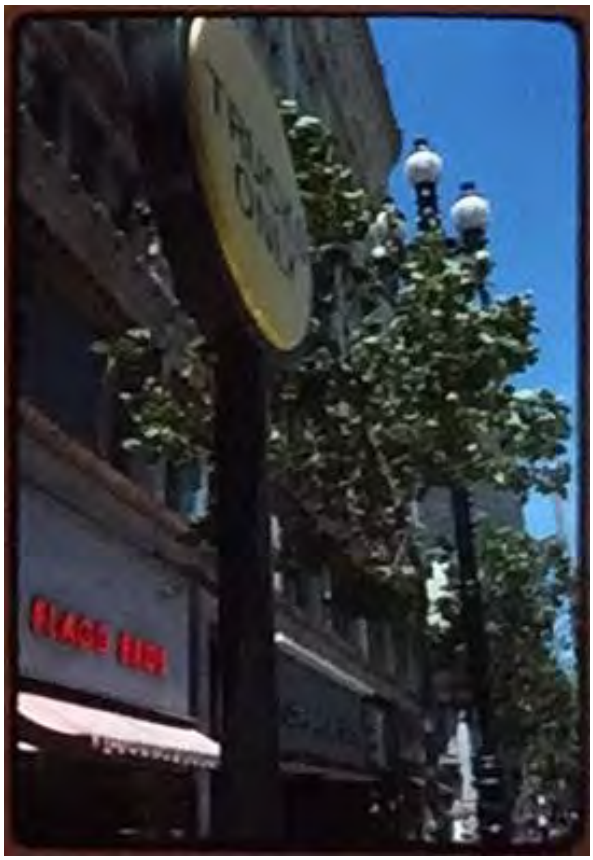


Image 42. Market Street streetscape, 1979, showing that in addition to square street signs, circular signage was also added to the Market Street streetscape by the Market Street Redevelopment Plan project. *(Photograph of Slide Sheet [cropped] by author.* Slide E423*, by Joshua Friedwald, dated 1979 [*014.VI.5I.702-720*], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 43. Market Street corridor, 1979, showing street furnishings clustered in the corridor, placed in the sidewalk space between the roadway and buildings. Furnishings included items such as phone booths (foreground) with trash receptacles and bus shelters (background). *(Photograph of Slide Sheet [cropped] by author. Sheet* Slide E223*, by Joshua Friedwald, dated 1979 [*014.VI.5I.702-720*], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 44. Pedestrian area, 1979, showing Market Street Redevelopment Plan-era street clocks that feature granite pillars topped with four-sided bronze clock faces. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R34-2*, by Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 45. Public transit entrance, 2008, showing street-level BART elevator structures designed to match style and material of other Market Street Redevelopment Plan street furnishings, featuring bronze minimalism. (San



Image 46. Pedestrian area, adjacent to Mechanics Monument Plaza, 2009, showing Market Street Redevelopment Plan-era drinking fountains that feature granite bases. (San Francisco Chronicle, May 10, 2009.

Francisco Chronicle, December 1, 2008. http://www.sfgate.com/bayarea/article/S-F-BART-to-upgrade-Market-St-elevators-3182638.php)	http://www.sfgate.com/bayarea/article/S-F-fountain-is-a-mess-3162012.php)

While additional street furnishings, such as 12-foot-diameter bronze-clad flower stands, 9-foot-high and 14-inch-wide bronze modular magazine and newsstands, small modular bronze news kiosk units, 6-foot-high bronze newspaper vending machines on bronze-clad columns, 4-foot by 8-inch bronze sidewalk retailer display cases, 8-foot-high bronze-clad sidewalk theater cases for marquee and ads, and bronze transit map cases were modeled as part of the original Market Street Redevelopment Plan design, these do not appear in as-built photography and appear to have not been be executed.

While the Market Street Redevelopment Plan emphasized the role of new street furnishings as unifying elements on the streetscape, some historic streetscape elements that pre-dated the redevelopment were incorporated into the new design. According to the 1967 Market Street Design Plan:

> *The environmental focus of each Street section is found in the plaza areas wherein the old and the new combine to give Market Street its unique appearance. Here Lotta's Fountain, the Mechanics' Monument, the Pioneers Memorial and the Path of Gold lamp standards provide the historical tie to the Street's robust past (*San Francisco Public Library 1967:14).

Although the Path of Gold lights and poles along Market Street were replaced with replicas during the 1970s as part of Market Street Redevelopment Plan construction process (Corbett 1979:241; Issel and Cherny 1986:172-73), the replicas retained the original design and locations on the streetscape. Lotta's Fountain and Mechanics' Monument both were moved short distances from their original locations as part of the Market Street Redevelopment Plan (San Francisco Public Library 1976d:684). In addition to Lotta's Fountain, the Mechanics' Monument, and Pioneers Memorial, the AWSS fire hydrants, California Statehood Monument, and Samuel's Clock were also retained as part of the Market Street Redevelopment Plan as historic features that "created the stage and props intended to support everyday rituals and stimulate public interaction" (**Images 47-48**) (Hirsch 2014:83). This approach was consistent with the 1967 Market Street Design Plan Summary Report's proposed sensitivity to retention of historic resources. The document highlighted, "Upon approval of the Schematic Design Plan, further studies should be initiated leading to public actions in the following areas . . . 3. Historic Buildings: Preservation of buildings of historic or architectural merit; the recently adopted Historic Preservation Ordinance offers a valuable tool to implement this goal" (San Francisco Public Library 1967:24).



Image 47. The California Statehood Monument was retained as part of the Market Street Redevelopment Plan design. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R14-11*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 48. Lotta's Fountain at Kearny and Market was moved a short distance to accommodate Market Street Redevelopment Plan design. *(Photograph of Contact Sheet [cropped)] by author. Sheet* 1479R32-3*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

The Market Street Redevelopment Plan streetscape design was also characterized by approximately 600 London planetrees (*Plantanus acerifolia*, a variety of Sycamore), arranged in double and single rows within the sidewalk space between the street and building facades (**Images 49-51**). These trees were selected for scale and canopy size (40 feet tall with a spread of 30 feet) relative to the planned sidewalk width and Path of Gold Light Standard heights and quick rate of growth to maturity. The deciduous species was perceived as preferable because the canopy would shade pedestrians from the sun in summer and allow sunlight through the bare branches when the tree would be leafless in the winter. In addition, the lowest tree branches grow about 12 feet from the base of the trunk and would not obscure view of storefronts from the street. Despite these merits, there was public controversy over the species selection. Critics expressed concerned about the tree's tendency to drop large leaves from August through January (which would result in costly maintenance) and suffer from susceptibility to blight (Canter n.d.).



Image 49. The Market Street Redevelopment Plan design featured double-tree allées in some areas of the streetscape*. (Photograph of Contact Sheet [cropped] by author. Slide E238, by Joshua Friedwald, dated 1979 [014.VI.5I.702-720], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 50. Some segments of the Market Street alignment included single-row tree placement. *(Photograph of Contact Sheet [cropped] by author. Slide E232, by Joshua Friedwald, dated 1979 [014.VI.5I.702-720], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 51. London planetrees were selected amid controversy as street trees for the Market Street Redevelopment Plan design. *(Photograph of Slide Sheet [cropped] by author. Slide E418, by Joshua Friedwald, dated 1979 [014.VI.5I.702-720], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

The Market Street Redevelopment Plan also included design for street-level entrances for combined BART and Muni stations at mid-block between 1st and 2nd Streets (one entrance to Montgomery Station), Embarcadero, Montgomery, Powell, and Civic Center, as well as an entrance for the Muni-only Van Ness Station. These entrances were located within the sidewalk width on both the north and south sides of Market Street. South side entrance locations (from east to west) are positioned at Spear Street (one entrance to Embarcadero Station, west corner), Main Street (one entrance to Embarcadero Station, west corner), mid-block between Beale and Fremont Streets (one entrance to Embarcadero Station), 2nd Street (one entrance to Montgomery Station, east corner), New Montgomery Street (one entrance to Montgomery Station, west corner), 4th Street (one entrance to Powell Station, east corner), mid-block between 4th and 5th Streets (two entrances to Powell Station), 5th Street (one entrance to Powell Station, west corner), 7th Street (one entrance to Civic Center Station, west corner), mid-block between 7th and 8th Streets (one entrance to Civic Center Station), 8th Street (one entrance to Civic Center Station, east and west corner), Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners). Entrance locations (from east to west) on the north side of Market Street are positioned at Drumm Street (one entrance to Embarcadero Station, east corner), Davis Street (one entrance to Embarcadero Station, east corner), Front Street (one entrance to Embarcadero Station, east corner), Sutter Street (one entrance to Montgomery Station, west corner), corner of Sutter and Sansome Streets (one entrance to Montgomery Station), Montgomery Street (one entrance to Montgomery Station, east corners), Crocker Plaza at One Post Street (one entrance to Montgomery Station, west corner), mid-block between Grant and Stockton Streets (one entrance to Powell Station), corner of Stockton and Ellis Street (one entrance to Powell Station), Ellis Street (one entrances to Powell Station, west corner), Hallidie Plaza (one entrance to Powell Station), Leavenworth Street (one entrance to Civic Center Station, west corner), UN Plaza (one entrance to Civic Center Station), Hyde Street (one entrance to Civic Center Station, east and west corner), and Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners).

While design details vary slightly among the station entrances, most are low profile, U-shaped portals of minimalist design, which reduce the visual impact of transit presence on the street-level pedestrian experience. The Market Street streetscape featured two major parapet exterior styles—bronze railing and stone—with two material styles for the interior walls of the stone parapets—white octagonal tile and brown rectangular glazed brick (**Images 52-54**). The exceptions to these generalities are the station entrances in Hallidie Plaza and UN Plaza, which are more elaborate (see plaza descriptions below). Even in the plaza examples, the station entrances are designed to make transit secondary to the plaza's role as pedestrian open space.



Image 52. Street-level BART entrances featured minimalist design, but varied in terms of detail. This image shows an example of the bronze railing design. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R22-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 53. BART entrances on Market Street featured some examples with brick interior finish. *(Photograph Contact Sheet [cropped] by author. Sheet 1479R5-10, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 54. White tile was featured as one of the two interior wall finishes for BART stone parapet entrances. *(Photograph of Slide Sheet [cropped] by author. Slide E316, by Joshua Friedwald, dated 1979 [014.VI.5I.702-720], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Embarcadero Plaza/Justin Herman Plaza (1972)

One of the most prominent elements of this redevelopment initiative was the creation of Embarcadero Plaza (also referred to as Ferry Building Park), which was completed in 1972 and renamed Justin Herman Plaza in 1974 to honor director of the SFRA (San Francisco Chronicle 1974:4). Designed by Lawrence Halprin, the Plaza was bounded in the east by the Embarcadero and the elevated Embarcadero Freeway, in the south by Don Chee Way, and in the north by the Embarcadero Freeway off-ramps to Clay and Washington Streets. The plaza's western boundary included the Embarcadero Center and Hyatt Regency buildings, as well as the eastern end of Market Street.

Prior to the construction of the Golden Gateway project, the site of Justin Herman Plaza was densely built with low-scale commercial and industrial buildings ranging from one to four stories in height. Buildings facing the Embarcadero on the block between Sacramento and Commercial Streets featured a series of small storefronts and restaurants, whereas buildings further west along Sacramento and Commercial included more industrial uses, including a ship storage and service yard, several single-story stores, storage structures, and a hotel. The block between Commercial Street and Clay Street included a one-story gas station at the corner of this block along the Embarcadero, and restaurants, stores, and residential hotels further to the west. All of the properties on the site prior to construction of the plaza appear to have supported the workers and shipping/trade uses along the Embarcadero (**Images 55-58**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 and 12).

While the Embarcadero Plaza was not part of the Market Street Reconstruction Project, it served as the anchor to the Market Street Redevelopment Plan sequence, connecting the street to the Ferry Building and the waterfront despite the freeway obstruction (Hirsch 2014:17). The four-acre plaza was characterized by an irregular pentagon-shaped plan reminiscent of an Italian piazza. The primary plaza paving material is brick laid in herringbone pattern to compliment the streetscape paving along the Market Street corridor (**Images 59, 60**). The plaza design included terracing, with the upper terrace of concrete on the western boundary descending to the lower plaza via three concrete steps (**Image 65**). Halprin conceived of the plaza as an environment for public participation and hired Canadian-Québécois artist Armand Vaillancourt to design a Modernist fountain for the lower terrace. The plaza and its focal point, the fountain, were both deliberately situated off-axis to avoid the Renaissance quality of objects in visually static relationships (Hirsch 2014:79-80). Halprin situated the sculpture in the bend of the freeway ramp, so the ramp and fountain would create a sense of enclose for the rest of the plaza, a large open space.

Dedicated in 1971, the fountain was designed to be approximately 40 feet high and constructed of precast concrete square tubes arranged in irregular angles. The concrete finish was highly textured. The fountain was designed to pump one million gallons of water an hour through the tubes, which spill into a pool below. There were two walkways with stairs that allow the public to stand between the tubes and offer views overlooking the plaza. The fountain featured concrete square platforms within the pool, which allowed the public to venture between the fountain's back wall and tube projections. Although the plaza did not incorporate the canals and lagoons envisioned in earlier plans, the sculptural fountain provided for visitors interaction with water, which was a common characteristic of Halprin's work and, in this case, helped re-establish the site's historic relationship to the Ferry Building and the waterfront across the Embarcadero Freeway. The sound of water falling with volume and from height created sound intended to help overcome the noise from the double-deck freeway behind it (Cultural Landscape Foundation 2015; Woodbridge 1990:121-24).

The plaza's fountain caused much lively public and media debate regarding its visual appeal and artistic merit upon its completion (Hirsch 2014:79-80).

Pedestrian circulation through the plaza was structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building, and the north-south axis through the Plaza. The sunken plaza consisted primarily of red brick laid in a running bond pattern, broken by double red brick courses radiating in a sunburst pattern from the fountain. The lower plaza was edged in concrete and stairs from the upper plaza on the western boundary that descended down to the lower plaza were also concrete (**Image 65**). Paving of the upper terrace on the western boundary was granite. The southeastern boundary of the main plaza included a terraced concrete platform. The main plaza also featured a circular terraced concrete platform near its southern boundary (**Image 59)**. Justin Herman Plaza featured modern light standards with semi-translucent square luminaires mounted on square, light-colored granite columns (**Images 63-64**). The pedestrian promenade that connected Market Street with the Ferry Building featured light standards symmetrically arranged along the allée. Original concrete bollards were square granite reflecting the style of the original light standards spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends (**Image 62**). Vegetation within the plaza also included circular, 5-foot-diameter stone flower tubs (**Images 64, 65**). A purchase list from The Marina Florist, dated May 29, 1970, records a variety of plants tagged for purchase for the Embarcadero Plaza: Lombardy Poplar (*Populus Nigra Italica)* – four 30" boxes and ten 24" boxes, twenty-seven 15 gallon buckets; Japanese black pine (*Pinus Thunbergii*) – one 24" box, one 15 gallon bucket; Austrian Pine (*Pinus Nigra)* – three 24" boxes; Scots pine (*Pinus Sylvestris)* – three 24" box; Monterey Pine (*Pinus Radiata*) – ten 24" boxes, thirty 15 gallon buckets; London planetree (*Platanus Acerifolia*) – fourty-one 15 gallon buckets, eighteen 20" boxes; and 42,000 square feet of sod (50% Windsor and 50% Newport) (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1970b). While additional research would be required to discover the plazas specific planting plan, in general, pines and poplars were planted along the property's eastern boundary (along the Embarcadero) and sycamores (London planetrees) were planted along the western boundary of the plaza and along Steuart Street (**Image 62**). A cluster of sycamores was also placed on either side of the pedestrian promenade's western entrance. In addition, the western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, features wood benches (**Image 66**). Statues of Bautista de Anza and Carlos III of Spain were also present in Justin Herman Plaza (**Image 67**). Correspondence between Lawrence Halprin and Justin Herman discussed the location of Juan Bautista de Anza statue at the southern end of the plaza adjacent to the lawn, but did not explicitly discuss where the Carlos III of Spain statue was placed (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1968). Both statues were relocated from Justin Herman Plaza to Lake Merced in 2004 (San Francisco Visual Arts Committee 2004).

Appendix A includes DPR 523 Form for Justin Herman Plaza, which provides individual eligibility analysis.

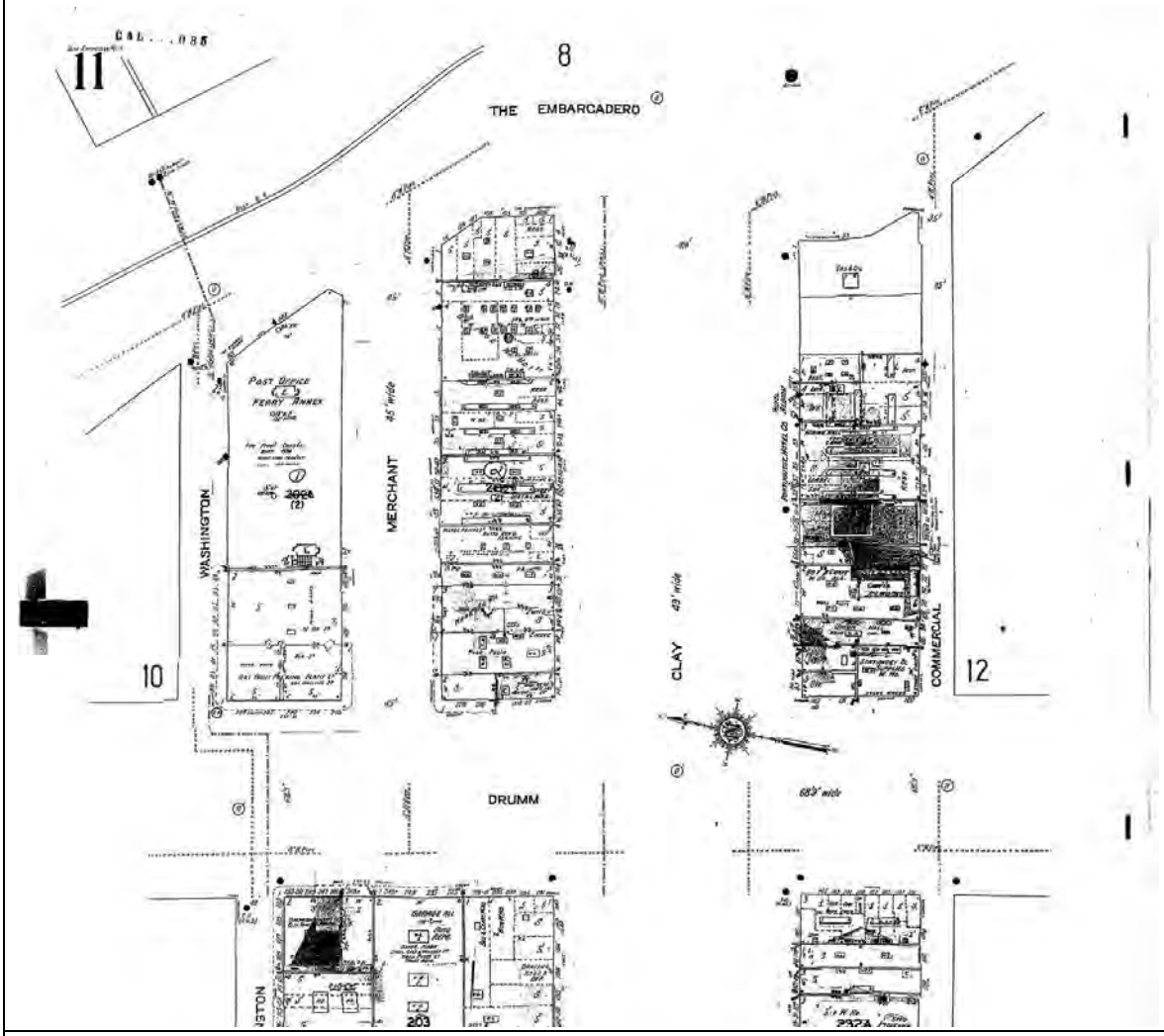


Image 55. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 shows area where Washington, Merchant, Clay, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)



Image 56. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 12 shows area where Market, Sacramento, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)

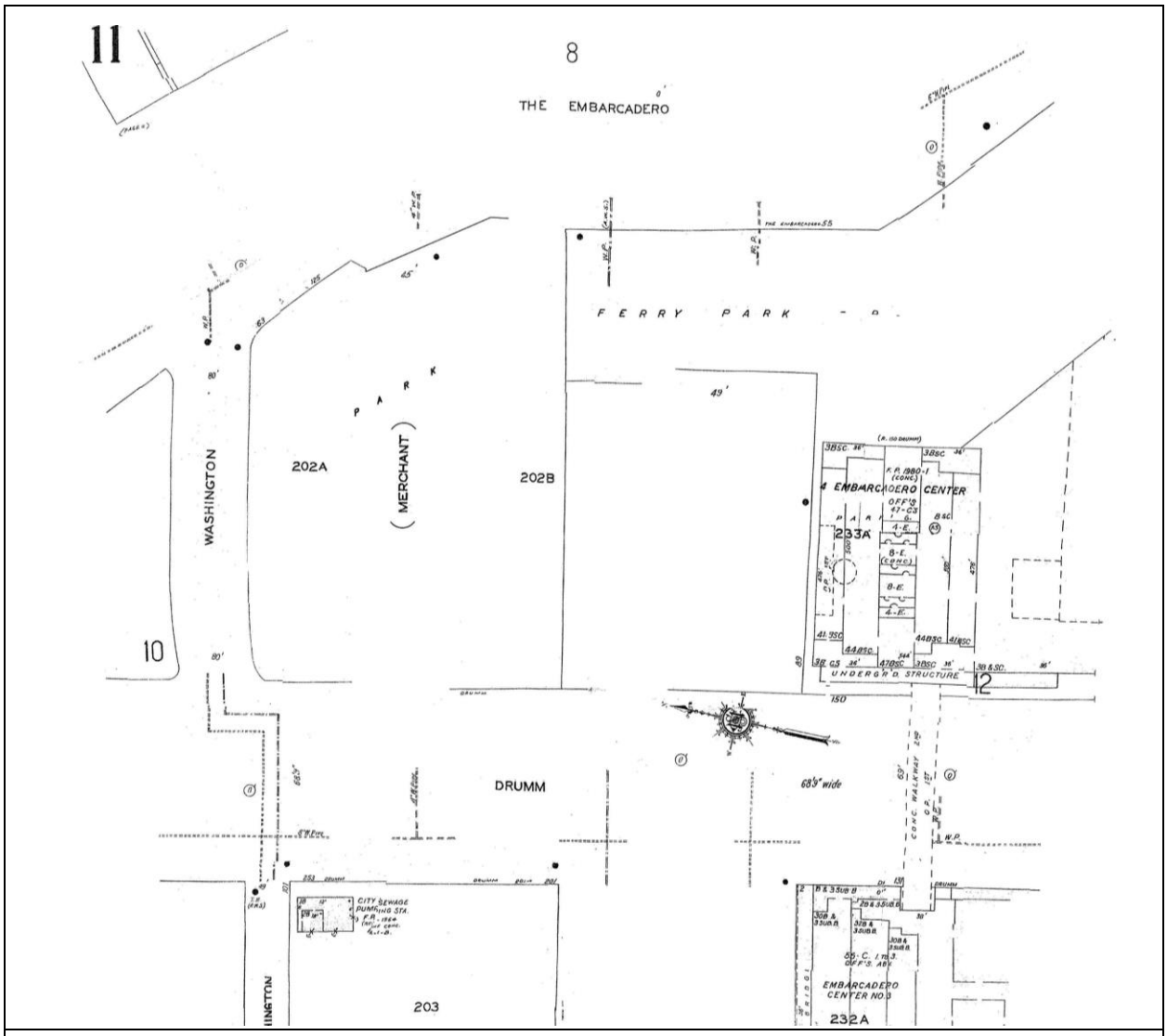


Image 57. 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 11 shows the northern section of Justin Herman Plaza (indicated as Ferry Park), flanked on its western boundary by Embarcadero Center redevelopment and on its east by The Embarcadero. (*San Francisco History Center, San Francisco Public Library*)

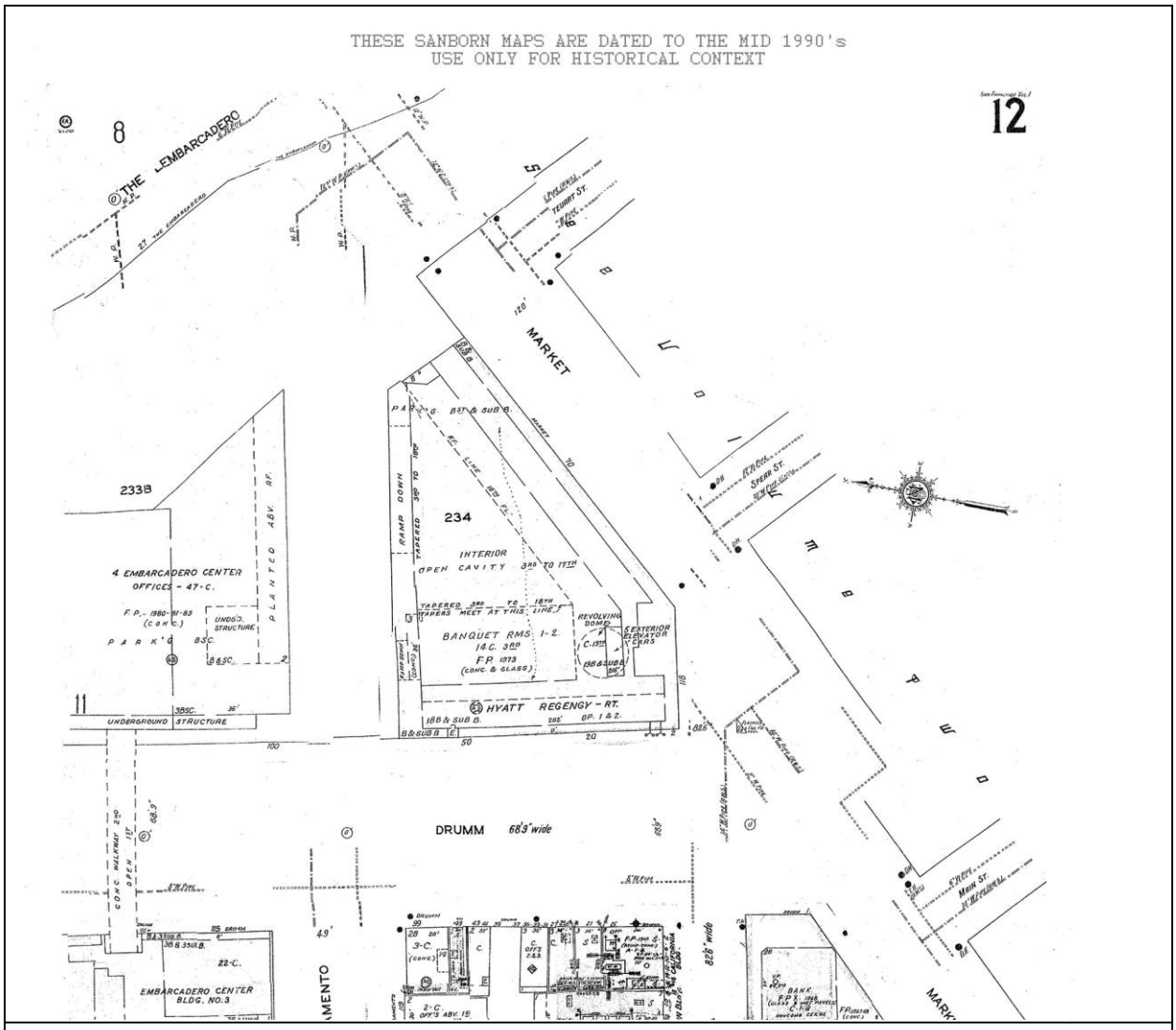


Image 58. 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 12 shows the center section of Justin Herman Plaza (unlabeled) where its western boundary is flanked by the Embarcadero Center redevelopment, Hyatt Regency, and eastern terminus of Market Street. (*San Francisco History Center, San Francisco Public Library*)



Image 59. Justin Herman Plaza, 1979, showing south end of the lower terrace, east of the eastern terminus of Market Street. Lower terrace was paved in brick and featured a concrete platform along its southeastern boundary and a concrete island in the center of its southern section (right). Upper terrace and pedestrian promenade was paved with granite (left). *(Photograph of Contact Sheet [cropped] by author. Slide 22E105, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 60. Justin Herman Plaza, 1979, showing north end of the lower terrace paved with brick, featuring Vaillancourt fountain position in the northeast corner with the Embarcadero Freeway ramp wrapping around the plaza's northern boundary. *(Photograph of Slide Sheet [cropped] by author. Slide 22E104, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 61. The promenade of Justin Herman Plaza connected the eastern terminus of Market Street to the Embarcadero as a pedestrian space with the main terraced plaza to the north (left) and lawn in the south (right). *(Photograph of*



Image 62. The southern section of the plaza featured a lawn open space backed by poplar trees on the eastern boundary and London planetrees on the western boundary. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R16-9, Joshua*

Contact Sheet [cropped] by author. Sheet 1479R16-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)	*Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 63. Justin Herman Plaza's upper terrace and promenade originally featured granite paving and square light poles with translucent glass. In addition, the Embarcadero Freeway off-ramps to Clay and Washington Street wrapped around the plaza's northern boundary, and pine and poplar trees lined the eastern boundary adjacent to the freeway. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R47, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	**Image 64.** Small-scale features in Justin Herman plaza included stone planting tubs and square light poles with square translucent glass. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R22-3, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 65. Justin Herman Plaza, 1979, western boundary adjacent to Embarcadero Center development with concrete steps joining upper and lower terraces, featuring circular planters. *Photograph of Slide Sheet [cropped] by author. Slide 2C725, by Joshua Friedwald, dated 1979 [014.VI.2C.101-740], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*



Image 66. The western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, featured granite paving and included wood benches. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R29-7, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*



Image 67. The statue of Juan Bautista de Anza was placed at the southern end of Justin Herman Plaza, adjacent to the lawn. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R6-10, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*

Hallidie Plaza (1973)

Hallidie Plaza, a three-level terraced plaza was designed as part of the Market Street Redevelopment Plan at the intersection of Market and 5th Streets, adjacent to the Powell Street cable-car turnaround.

Prior to the construction of Hallidie Plaza, the triangular-shaped block bounded by Market, Mason, Eddy, and Powell Streets was densely built out with commercial buildings that varied in height from three stories at the corner of Market and Powell Streets to eight stories along Mason Street. Buildings that were demolished to create Hallidie Plaza included large-footprint commercial buildings featuring several stores and restaurants at the ground floor, as well as a few two-story commercial buildings including stores, restaurants, and a billiard hall/movie theater. All of the buildings on the west side of the block along Mason Street were retained and are present today. These buildings, from the corner of Mason and Market Streets north along Mason Street to Eddy Street, include: the eight-story Graystone building; the seven-story Garfield Building, which wraps around the back of the Graystone Building and includes a façade along Market Street that was heavily modified in 2007); and two four-story mixed use commercial/hotel buildings. These buildings all date to 1907 and 1908 and featured various commercial uses including restaurants, stores, offices, and a movie theater (**Images 68-69**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63; and 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63).

Constructed in 1973, this plaza intended to serve as a major multi-modal transportation hub, providing pedestrian access to the underground Muni and BART Powell Station (**Image 70**), as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, busses, and the end of the Powell Street cable car line. The plaza also was designed to act as the gateway to the retail section of Market Street. The design featured an entrance to the BART station from a sizeable underground concourse that opens into the plaza, which is sunken below street level and accessible from the street by stairs and escalators. The 1967 Market Street Design Plan Summary Report called for the sunken plaza with "amphitheater-style steps" to serve as a venue that could accommodate seasonal events such as fashion shows, concerts, and fundraising affairs (San Francisco Public Library 1967:18). In addition, the vertical movement via stairs and escalators from street level to Hallidie Plaza's terrace levels was desirable to Halprin as a means of varying the potential monotony of walking along the flat ground-lane of Market Street (Hirsch 2014:81).

The Market Street Redevelopment Plan called for careful attention to the pedestrian connections and "leftover" triangular spaces where the diagonal Market Street intersected with streets of the northern grid. To rationalize traffic flow, the plan called for the closure of some of these streets. These closures resulted in the Powell Street mall, which forms Hallidie Plaza and comprises the block of Powell Street between Ellis and Market Street (Hirsch 2014:78).

The plaza is divided at street-level by Cyril Magnin Street (**Image 71**). Below this overpass is a passage way that joins the east and west sides of the plaza's lowest level and includes space for a visitor center. Escalators are parallel to Market Street on both the eastern and western sides of the plaza (**Image 72**). In addition to the stairs adjacent to the escalators, the plaza also features stairways independent of escalators, which parallel Cyril Magnin Street on both sides. The design also includes: stepped concrete-walled terraces serving as areas for landscaped vegetation; red brick paving laid in a herringbone pattern (which unified the plaza with the Market Street Redevelopment Plan design as a whole); mezzanines on both sides of the plaza, which creates space for pedestrian traffic to circulate between stairs and offers vantage to view the plaza floor below; the below-street level passage that joins the east and west sides of the plaza and includes space for the visitors center; circular flower tubs like those also found in Justin Herman Plaza; tree plantings along the plaza's northeastern boundary and in the sunken plaza with circular metal grates similar to those found throughout the Market Street Redevelopment Plan; and custom-designed wood-slat benches overlooking and within the plaza (**Images 73-77**). Research did not reveal a Market Street Redevelopment Plan planting plan that identified precise locations of circular flower tubs and tree plantings, but, according to an edition of the Market Street Development Project newsletter, 18 additional trees were added to upgrade the image of Hallidie Plaza sometime between its dedication in 1973 and 1976 (San Francisco Public Library 19776e:241). Further research is required to determine if these trees correspond directly with the trees placed at the northern boundary.

Appendix A includes DPR 523 Form for Hallidie Plaza, which provides individual eligibility analysis.

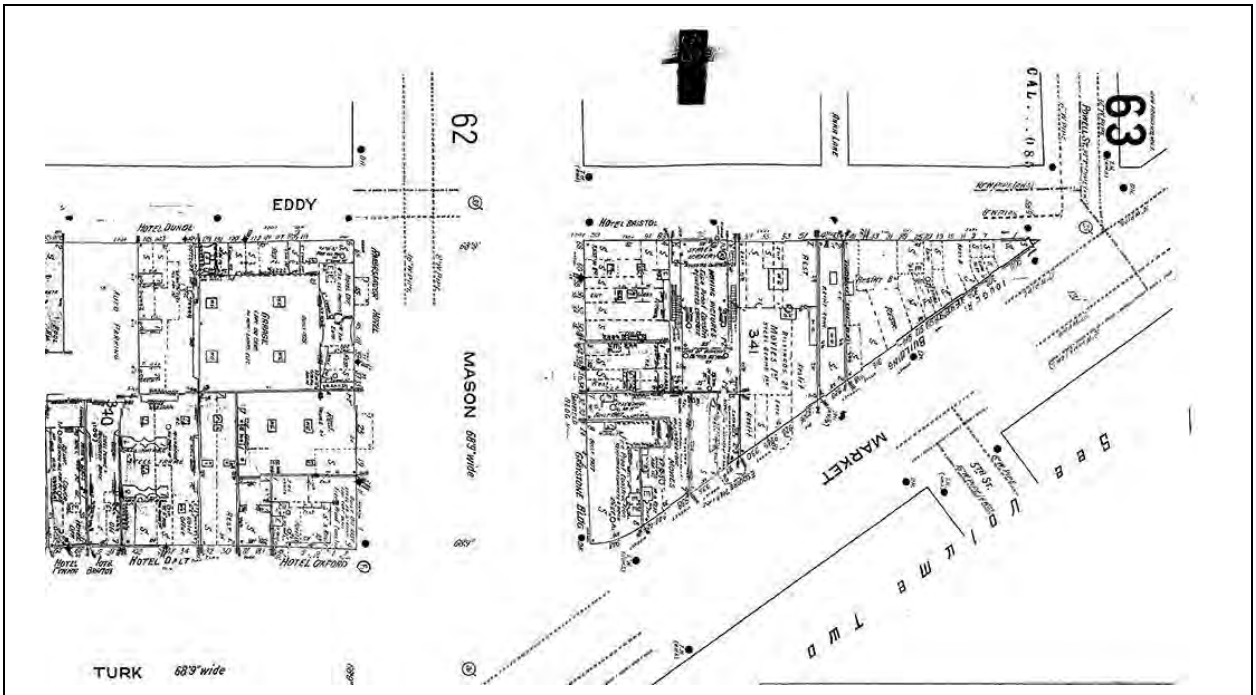


Image 68. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63 shows block on the north side of Market Street between Powell Street and Mason Street, illustrating existing properties demolished as part of the Hallidie Plaza construction. (*San Francisco History Center, San Francisco Public Library*)

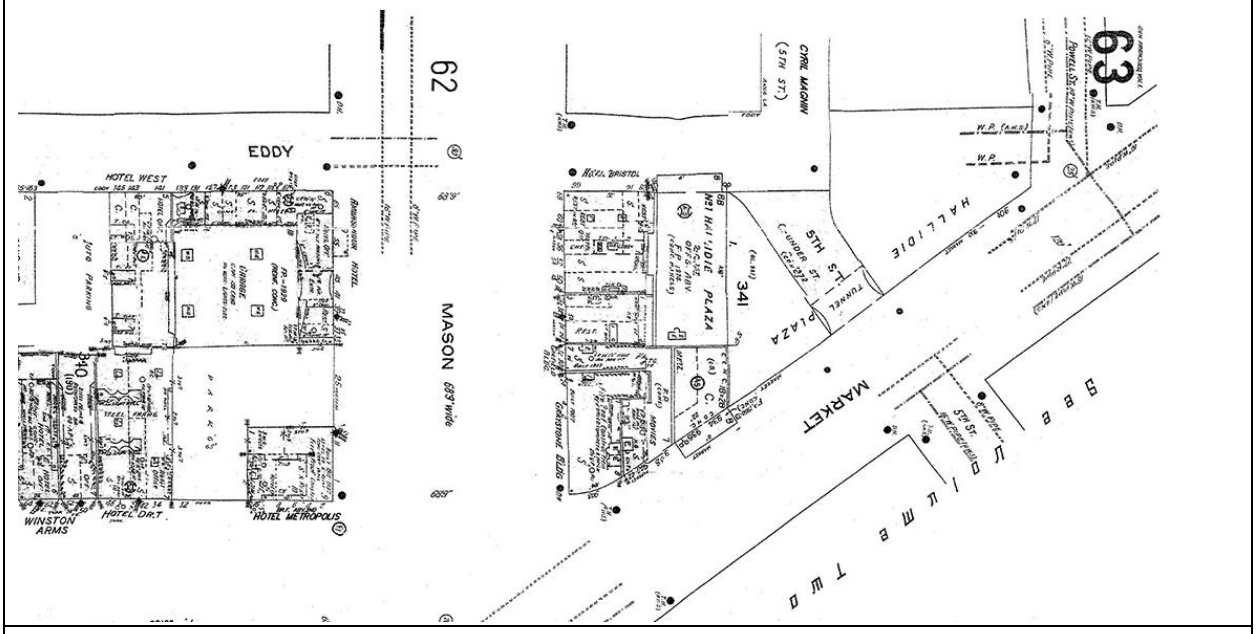


Image 69. 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63 shows location of Hallidie Plaza, bisected by Cyril Magnin Street and adjacent to Powell Street cable car turnaround. (*San Francisco History Center, San Francisco Public Library*)



Image 70. Hallidie Plaza, 1979, view from within the BART station looking up to the northeastern corner of the plaza (toward the Powell Street cable car turnaround) showing broad width of BART entrance stairway. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R3-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 71. Hallidie Plaza, 1979, showing east side of the plaza with lower terrace entrance to BART Station (left) and Cyril Magin overpass forming space for Visitor Center below (center). *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R2-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*





Image 72. West side of Hallidie Plaza, 1979, showing landscaped terraces and stairs joining lower level of the plaza with middle and street level. This image also shows alignment of trees on northern street-level boundary of the plaza. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R2-2, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania)*	**Image 73**. Hallidie Plaza, 1979, southwest view showing tree placement and planting tub arrangement, along with vertical features—escalator and stairs. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R1-1, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 74. Hallidie Plaza, 1979, east side of plaza showing wood-slat benches lining the wall on the lowest level and trees clustered with planting tubs at the foot of the eastern stairs. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-8, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	**Image 75**. Hallidie Plaza, 1979, showing west side stair access to upper terrace levels on the northern boundary. This image also shows distinctive light poles with square shaped lamps at street level and wood-slat benches in the lower level. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 76. Hallidie Plaza, 1979, view of mid-level terrace on east side showing wood-slat benches, terrace plantings, and plaza's granite walls. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-1, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 77. Hallidie Plaza, 1979, showing street-level northern boundary that includes an alignment of street trees, wood-slat benches, and brick paving in a herringbone pattern to match Market Street streetscape. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R11-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

United Nations Plaza (1976)

Dedicated in 1976, UN Plaza was established to commemorate the 1945 founding of the United Nations at the San Francisco Civic Center (San Francisco Public Library 1976c:441-440). The 2.6-acre plaza served as a tree-lined approach to the Civic Center, as well as an open space for the Mid-Market Street area. Located between 7th and 8th Streets, extending westward from Market Street to Hyde and Fulton Streets, UN Plaza was the pivot of the Market Street and offered a processional way where parades could march on the urban boulevard turning at UN Plaza to continue up the Mall to the Polk Street steps of City Hall, located adjacent to the Federal Building at 50 United National Plaza (Hirsch 2014:82-83).

United Nations Plaza was created on three existing city blocks and the site of the terminus of Fulton Street, which was abandoned at Hyde Street to create the plaza. Several historic buildings around the perimeter of the plaza site were retained and are still present today. These buildings are described in further detail below. The majority of the buildings on the existing triangular-shaped block bounded by Market, Hyde, Fulton and Leavenworth Streets were demolished to make way for UN Plaza. Demolished buildings included several commercial building varying in height from one to four stories. Examples of these buildings included a drugstore at the corner of Hyde and Market Streets, the Marshall Building featuring eight storefronts and a restaurant along Market Street, and several one-story stores decreasing in size moving towards the gore corner at Leavenworth and Market Streets. Buildings that were retained on this block were limited to the four-story Orpheum

Theater at 1182-1192 Market Street (1925), and the adjacent one-story Art Deco-style commercial building at 1 United National Plaza (1932) (MIG 2015: 27, 82-83). The Federal Building at 50 United Nations Plaza (1936) filled the entire block bounded Hyde, McAllister, Leavenworth, and Fulton Streets and was retained. This four-story, Beaux Arts-style civic building was constructed in 1936 by Arthur Brown, Jr. and established the northern edge of the plaza. The block formerly bounded by Leavenworth, McAllister, Jones and Market Streets was bisected at 7th Street to create Charles J. Brenham Place, which established the east edge of the plaza. The majority of the buildings to the west of Charles J. Brenham Place were demolished and included commercial buildings (stores and restaurants), offices and lodging houses ranging in height from one to five stories. The only building that was retained on this portion of the block was the five-story Methodist Book Concern building (a former printing/publishing house) at 83 McAllister Street (1907). The seven-story hotel at 1100-1112 Market Street takes up the remained of the triangular-shaped block to the east of Charles J. Brenham Place. This building, now known as the Renoir Hotel, was retained and was located outside of the boundaries of the plaza site (**Images 78-79**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95; and 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95).

The Market Street Redevelopment Plan design for UN Plaza created a pedestrian approach from Market Street that offered a framed vista of the City Hall dome (**Image 80**), a viewshed that serves as an important element of UN Plaza. In addition to being the main gateway to the Civic Center, the plaza serves as major multi-modal transportation hub, providing vertical circulation via street access to the underground Muni and BART Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, and busses.

As with creation of the Powell Street mall that forms Hallidie Plaza, the street closure establishes pedestrian connections and leverages "leftover" triangular spaces where Market Street meets the northern street grid, and establishes the Fulton-Leavenworth mall, which forms UN Plaza (**Image 81**) (Hirsch 2014:78).

The plaza paving consists primarily of red brick laid in a herringbone pattern similar to the material and design of the sidewalk paving along Market Street. Breaking the pattern at 40-foot intervals is a band of solid red brick courses on the Fulton Street central promenade. Additional granite paving with brass inlay was incorporated into the original design near the southwest end of the fountain to indicate the city's latitude and longitude (**Image 82**). The central promenade aligned with Fulton Street between Hyde Street and what was formerly Leavenworth Street was originally designed with 16 granite light standards symmetrically arranged with 8 fixtures per side placed at regular 40-foot intervals. The modernist light standards consisted of semi-translucent, hooded luminaires mounted on square, light-colored granite columns (**Image 83**). The 1973 plans indicate that there were 24 wooden-slat benches symmetrically placed along the central promenade with 12 benches per side arranged in a paired configuration. The custom-designed benches featured wooden slats and bronze-clad metal supports. Twenty-five concrete bollards linked with chain were placed along Hyde and McAllister Streets. Thirty-six decorative, circular-shaped bronze tree grates with a radial design were installed on Market Street as part of the larger Market Street Redevelopment Plan project. The grass-covered planting beds along the Fulton Street central promenade were established in 1936 and incorporated into the design of the plaza. The planting area near the BART entrance was competed in 1975. At least 36 London planetrees were planted in the plaza in 1975. London planetrees are a traditional choice for formally designed landscapes, and are a major feature of the public open spaces in the Civic Center district dating back to the Beaux Arts period. There is

evidence of London planetrees planted as street trees in the district by 1916 (and some examples from that period remain). London planetrees were included by Thomas Church in his design for the War Memorial Courtyard in 1936, and by Douglas Baylis for Civic Center Plaza in 1960. Halprin's use of London planetrees at UN Plaza is consistent with the historic plant palette in the area, marking his attention to the historic context of the site (MIG 2015:17, 29, 34, 45).

Lombardy poplar trees (*Populus nigra*) were also planted near Market Street. The stairwell and escalator to the BART subway station were built between 1973 and 1975. Two flagpoles with a radial pattern metal base and an advertisement kiosk were installed in 1975. Pedestrian circulation is structured along two axes—a primary axis along Fulton Street, which Halprin saw as a processional parade route and pivot from Market Street to City Hall, a secondary axis along Leavenworth Street. The UN Plaza Fountain, designed by Lawrence Halprin, was completed in 1975 (**Image 84**). The fountain features more than 100 blocks of granite clustered into five major masses that symbolize the major continents of the world, with the lower block in the center representing the mythical lost continent of Atlantis. The pools of water surrounding the granite masses signify the Earth's major oceans. The tidal movement of the Earth's oceans was originally represented by a surge of water into the fountain basin, followed by a short pause at flood stage, then a rapid draining period. The original design called for the tidal cycle to be completed every 2 minutes, with a jet of water shooting up into the air to alert people that the surge was about to begin. Jets of water arching into the air were included in the original design to make the fountain more visible from Market Street and the surrounding plaza. The fountain area also includes tall gold-colored spot lights. Pre-existing features within the street level of the UN Plaza that were left in place and incorporated into the overall plan for the plaza include: a red metal fire box dating to 1899 on Hyde Street; two fire hydrants on Hyde Street dating to 1909; sections of granite curbing on Market, Leavenworth, and Hyde Streets, dating to 1925; and 10 pre-1928 Path of Gold Light Standards on Market Street within the plaza boundaries (MIG 2015:82-84).

Appendix A includes DPR 523 Form for United Nations Plaza, which provides individual eligibility analysis.

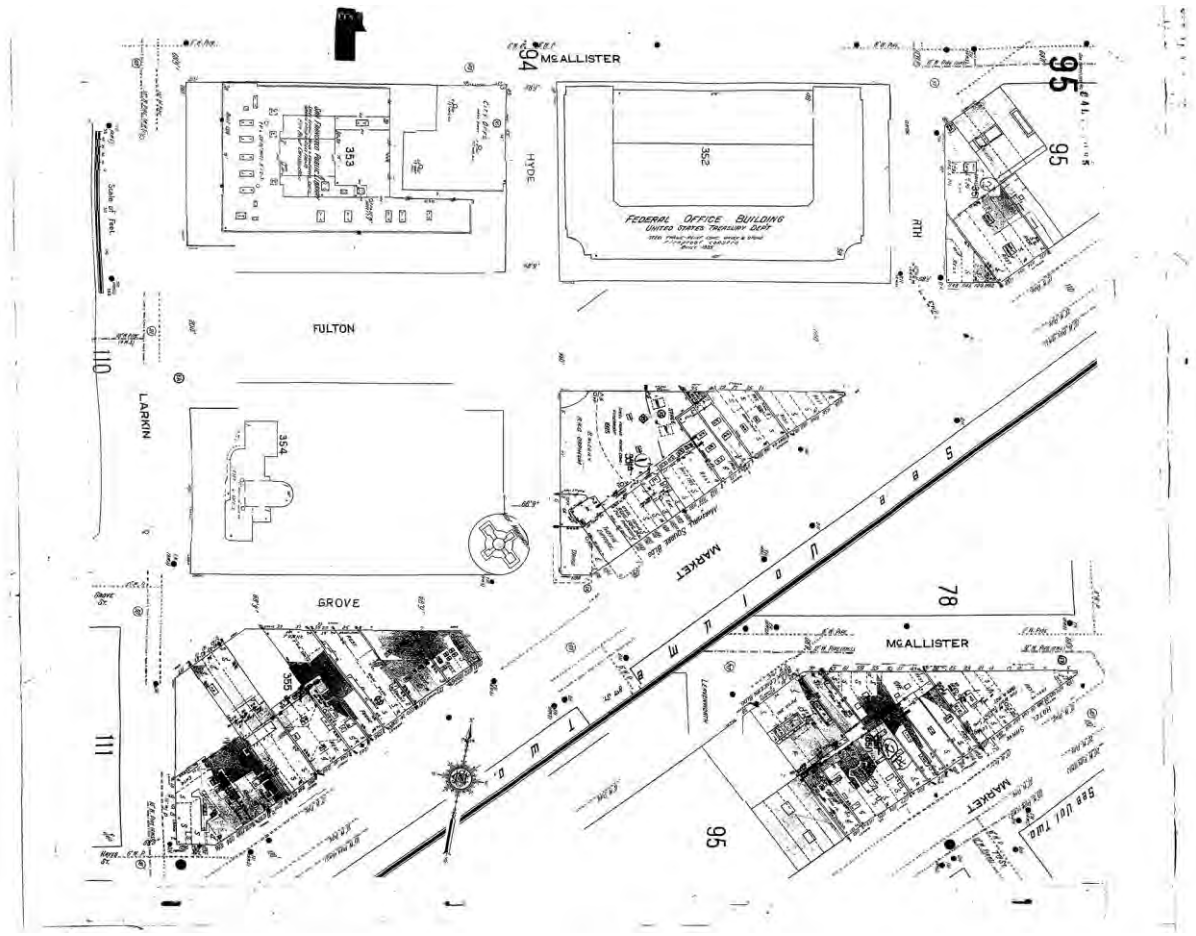


Image 78. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95 shows site conditions prior to construction of UN Plaza, including structures demolished as part of the Market Street Redevelopment Plan. (San Francisco History Center, San Francisco Public Library)

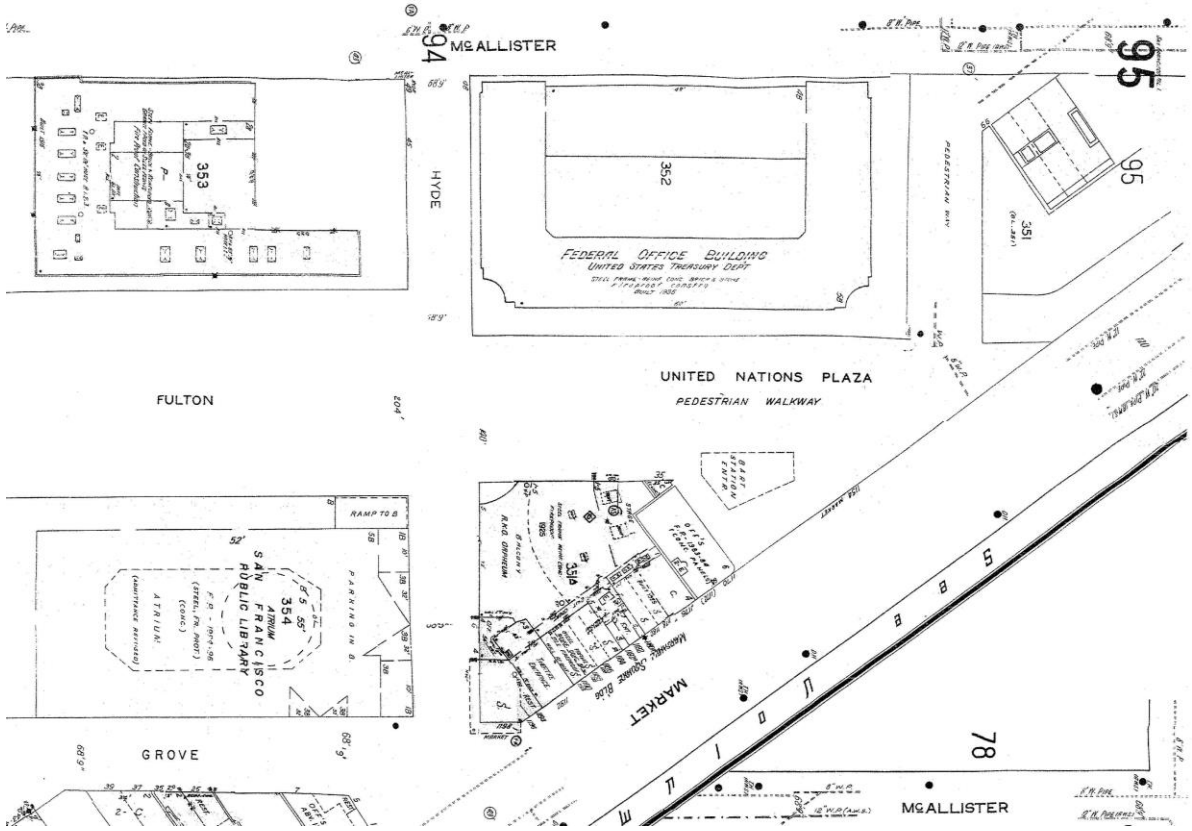


Image 79. 1960-1991 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95 shows site conditions after construction of United Nations Plaza, with Leavenworth and Fulton Streets repurposed as pedestrian malls. (San Francisco History Center, San Francisco Public Library)

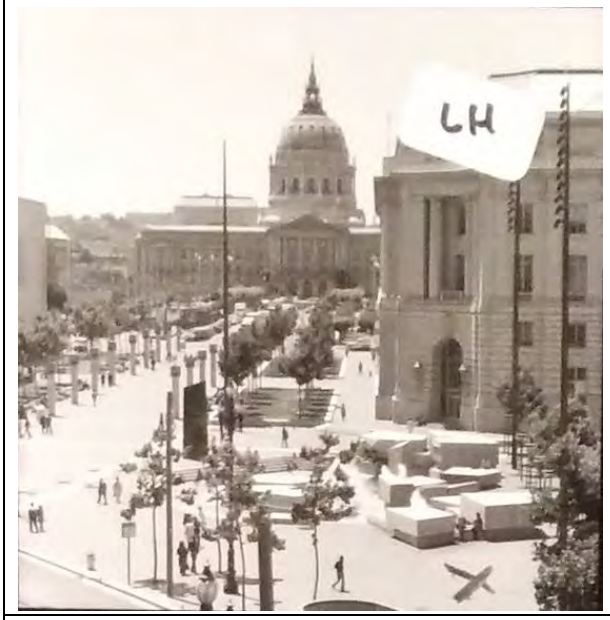


Image 80. UN Plaza, 1979, showing orientation of fountain, monument, and Fulton Promenade (with lighting and tree rows) in relation to the view of City Hall. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R40-2*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 81. Fulton Promenade, 1979, southeast view showing brick-paved areas for pedestrian traffic heading toward the fountain and BART station entrances, as well as trees aligned within grass-filled planting beds. *(Photograph of Contact Sheet [cropped] by author. Slide 56608, by Joshua Friedwald, dated 1979 [014.VI.5G.601-622], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 82. UN Plaza, 1979, showing herringbone brick pattern accompanied with granite and in-laid bronze. This image also



Image 83. Fulton Promenade, 1979, with lighting that features granite pillars with square, translucent glass lamps. *(Photograph of Contact*

shows a northeast view toward the plaza fountain, lighting, and monument. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R6-12, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	*Sheet [cropped] by author. Slide 56607, by Joshua Friedwald, dated 1979 [014.VI.5G.601-622], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 84. UN Plaza featured a Halprin-designed fountain, pictured here, with light poles featuring square translucent glass lamps lining its north side. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R7-11*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	

Small Plazas of Market Street

The following descriptions of Market Street's minor plazas—Robert Frost Plaza, Mechanics Monument Plaza, Crocker Plaza, Market Twain Plaza, and Market Street Plaza—are organized based on geographic positioning east to west along the street.

Robert Frost Plaza (1978)

Named in honor of the poet, Robert Frost Plaza was dedicated on March 23, 1978. The open space was on a triangular site just south of the Hyatt Hotel at the terminus of the California cable car line at the intersection of California, Drumm, and Market Streets on the north side of Market Street (**Image 85**). Designed by the Market Street Joint Venture Architects, Robert Frost Plaza features

include a plaque mounted on a stone pedestal honoring Frost, who was born a few doors away from the cable car turntable at Powell and Market Street, and a street clock characterized by a bronze sphere with four-sided clock face mounted atop a granite pillar on the eastern side adjacent to Drumm Street (**Image 86**). The plaza also featured a wood-slat bench and light pole with a square translucent glass light on the east side. The plaza paving is red brick laid in a herringbone pattern to blend with Market Street sidewalks (San Francisco Public Library 1976c:239).



Image 85. Robert Frost Plaza, 1979, view from east to west showing wood-slat bench and light pole with square translucent glass lamp in the lower right corner, California Street cable car track angled from middle right to lower center, U-shaped street-level entrance to BART subway in the center, and Robert Frost monument beside four-faced clock in the upper right. This image also shows an example of a loading bay on the south side of Market Street. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R16-3, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 86. Street-level view of four-faced clock (left) and Robert Frost Monument (center), 1979, as viewed looking northeast. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R15-6, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Mechanics Monument Plaza (1973)

Dedicated on June 12, 1973, Mechanics Monument Plaza, designed by the Market Street Joint Venture Architects, is at the corner of Market and Bush Streets on the north side of Market Street (San Francisco Public Library 1976d:665). The Mechanics Monument, originally unveiled in May 1901 in memory of iron works industrialist Peter Donahue, was located at this intersection prior to the Market Street Redevelopment Plan and was moved a short distance as part of the Market Street

Redevelopment Plan (San Francisco Public Library 1976d:683). Triangular in plan, Mechanics Plaza is bordered on all three sides by red brick laid in a herringbone pattern. The Mechanics Monument was placed in the southwest corner (**Image 87**). The plaza includes granite steps on the south and west sides that terrace to the granite paved plaza. The northeast side (longest side of the triangle) is lined by London planetrees similar to those present on the Market Street streetscape. The stepped south and west sides also feature large squared pyramid bollards. The plaza also featured wood slat benches in the granite-paved space (**Image 88**).



Image 87. Mechanics Monument Plaza, 1979, as viewed from northwest corner of the plaza. Features include squared pyramid bollard, wood-slat bench, statue, and view of granite steps into plaza. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R25-12, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

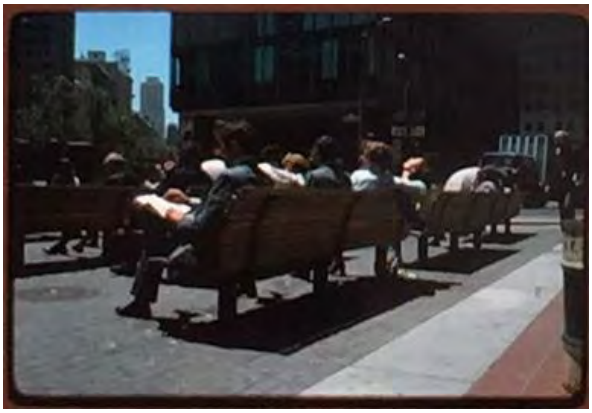


Image 88. Close-up view of Mechanics Monument Plaza, 1979, showing wood-slat benches and stone paving, with granite edging to adjacent brick sidewalk. *(Photograph of Contact Sheet [cropped] by author. Slide E303, by Joshua Friedwald, dated 1979 [014.VI.5I.702-720], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Crocker Plaza (1969)

Located on the north side of Market Street at One Post Street at the intersection of Post, Montgomery, and Market Streets, Crocker Plaza was named for its association with the railroad pioneer, Charles Crocker. The site was the first acquisition made by the Crocker estate and the location of the Crocker building, which was completed in 1892 and extant until demolished for construction of the Aetna Life & Casualty Building and Crocker Plaza in 1967 (San Francisco Public Library 1976d:257). Although the plaza was incorporated in the conceptual footprint of the Market Street Redevelopment Plan design, it was designed by Sasaki Walker Associates in association with the private development of the adjacent Aetna Life & Casualty building. Despite its separate development history, Crocker Plaza was designed to be compatible with the larger Market Street Redevelopment Plan streetscape redevelopment project. Completed in 1969, the multi-level design includes a primary plaza, a street-level, and a secondary sunken plaza (**Images 89-94**). The 8,000-square-foot sunken plaza features square brick paving, though its pattern does not reflect that of the

Market Street Redevelopment Plan herringbone design (San Francisco Public Library 1976e:647). The sunken plaza includes retail space and provides an entrance to the Montgomery Street BART/Muni station. While the site is roughly triangular, the upper plaza is composed of a two-tiered, octagon-shaped platform (**Image 92**). The granite steps, which create the platform, are used for seating and are backed by an iron fence (**Images 89-91**). Paving around the granite platform—brick laid in a herringbone pattern—was designed to blend with the adjacent Market Street Redevelopment Plan-designed sidewalks. An April 1970 *Market Street Development Project Newsletter* encouraged readers to visit Crocker Plaza: "You may be interested to see the type of brick work sidewalks there, because this is how the future Market Street sidewalks will be finished" (San Francisco Public Library 1976d:129). The Aetna Life & Casualty building was later occupied by the McKesson Corporation and Crocker Plaza was renamed McKesson Plaza.



Image 89. Crocker Plaza, 1979, as viewed from east looking west, featuring southern platform steps, iron bar fence, and square backless stone benches. *(Photograph Contact Sheet 1479R14-2, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 90. Crocker Plaza, 1979, as viewed looking southwest to Market Street showing the eastern platform steps. *(Photograph Contact Sheet* 1479R14-8*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 91. Crocker Plaza, view from the southeast showing planting tub, granite entrance to plaza's lower level, and signage. (Photograph by SWA via http://tclf.org/sites/default/files/styles/scale_600x600/public/thumbnails/image/4049535661_5477e7b37e_o.jpg?itok=v8hQUOF3)



Image 92. Crocker Plaza, view from above showing octagonal platform, tree placement in lower level of plaza, and orientation of lower plaza entrance. (Photograph by SWA via http://tclf.org/sites/default/files/styles/scale_600x600/public/thumbnails/image/4049535759_7e05b0f2aa_o.jpg?itok=n6IoDMap)

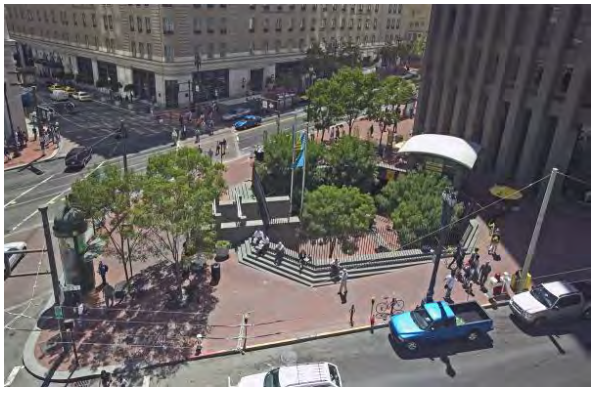


Image 93. Crocker Plaza, view from northeast toward southwest showing street-level structure



Image 94. Crocker Plaza, view of lower level showing center platform with planting tubs at

(right side of image) on opposite side of the plaza platform from entrance to plaza's lower level. (Photograph by SWA via http://tclf.org/sites/default/files/styles/scale_600x600/public/thumbnails/image/4049535841_a123675f01_o.jpg?itok=CNWNJoxb)	corners with additional planting tub and trash receptacle in foreground. (Photograph by SWA via http://tclf.org/sites/default/files/styles/scale_600x600/public/thumbnails/image/4050281336_cb6017b206_o.jpg?itok=Pka-PgjN)

Mark Twain Plaza (1978)

Dedicated on June 8, 1978, Mark Twain Plaza is located on the south side of Market Street between New Montgomery and 3rd Street on the former site of Annie Street (San Francisco Public Library 1976f:83, 113). The renaming honored Twain, who worked in the area of 3rd and Market Streets (formerly known as "Newspaper Row") in the 1860s and began his career as a writer and lecturer. The plaza was designed by the Market Street Joint Venture Architects to complement the Market Street Redevelopment Plan streetscape and includes typical red brick paving in a herringbone pattern, a bronze advertising kiosk, and light poles with translucent glass. The space also includes concrete benches (**Image 95**) (San Francisco Public Library 1976f:107).



Image 95. Mark Twain Plaza, 1979, view from sidewalk adjacent to Market Street, looking south, showing a bronze circular advertising kiosk, concrete planting bed, concrete bench, and light poles with square translucent glass lamps. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R32-8, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Market Street Plaza

Located on the south side of Market Street across from the intersection of Grant Avenue and Market, the Market Street Plaza was envisioned as space to connect Market Street with the planned Yerba Buena Center redevelopment. Development of the Market Street Plaza included demolition of Grant Market, but did not include destruction of the St. Patrick's Church (San Francisco Public Library 1976a:291). While demolition occurred during the Market Street Redevelopment Plan-era redevelopment, further research is required to determine if the plaza's completion was consistent with the 1967 Market Street Design Plan or if it is more appropriately associated with the Yerba Buena Center development project. Because the Joshua Friedwald images commissioned by Halprin do not show the as-built condition of Market Street Plaza in 1979, it appears to have not been completed as part of the Market Street Redevelopment Plan project.

Redevelopment of the Market Street "Transit Thoroughfare"

As early as 1975, the City began to reconsider the merit of removing historic streetcar and electric trolley car service from Market Street. Study of the effect of trolley car wire removal on service operating costs and capital expenditures determined retention of the surface trolley service with overhead catenary wires to be preferable to the wire removal strategy incorporated into the Market Street Redevelopment Plan (San Francisco Public Library 1976a:247).

By 1978, the San Francisco Board of Supervisions amended the 1968 Schematic Street Design Plan to require retention of electric trolley overhead catenary wires (Res. 213-78) and, in 1979, the Board of Supervisors empowered itself to control track and boarding island removals from the street (Res. 846-79). In 1981, the Board of Supervisors authorized a *Market Street Design Planning Study* (Res. 240-81) to review transit operations and street design, including retention of historic streetcars. The findings of that study spurred the Board of Supervisors to formally acknowledge the need to maintain and improve Muni transit operations on Market Street in 1983. They amended the 1968 plan and adopted a new concept, referred to as the "Transit Thoroughfare" (Knight 1985:1-2).

In June 1983, the first of five summer San Francisco Historic Trolley Festivals was held, operating historic streetcars from the Transbay Terminal at 1st and Mission Streets to Market Street, and up Market Street to Duboce Avenue. The following year, the Market Street Planning Project was created, administered by San Francisco Public Utility Commission Planning and Development (Knight 1985:1-2).

The *Market Street Planning Project Final Report*, published in 1985, formally called for a Transit Thoroughfare on Market Street. Recommendations included permanent reintroduction of historic streetcars, including upgrading streetcar tracks on Market Street East of Van Ness Avenue. In August of the same year, Muni and SF Public Works began a 9-month trial operation of four-lane service on Market Street between Financial District and Civic Center, including Muni electric trolley service and buses in two lanes traveling in both directions, along with streetcar service. The SF Public Works also relocated boarding islands and curb stops to serve the four lanes of Muni vehicles (Knight 1985:1).

4.1.8.3 Public Engagement on Market Street from Post-War to Postmodern

During this period of urban decline and redevelopment (1950–1985), Market Street remained a backdrop for public interaction, particularly in terms of protesting for peace and civil rights advocacy. While the majority of these events focused on the Civic Center area, marches associated with protest rallies at City Hall often included Market Street routes. Examples include: April 19, 1961, when Cuba Intervention Protests marched from Union Square to the Federal Building, crossing Market Street (Architectural Resources Group 2015:20-21); the July 12, 1964, Human Rights March along Market Street to City Hall (Architectural Resources Group 2015:8); the March 14, 1965, Torchlight Procession for Selma march along Market Street to Civic Center (San Francisco News-Call Bulletin 1965); August 6, 1968, when the Vietnam War Protest March traveled west along Market Street to Civic Center (Architectural Resources Group 2015:23); the October 12, 1968, GI Protest march against Vietnam with rally in Civic Center Plaza (Architectural Resources Group 2015:9); and the April 5, 1977, UN Plaza disability advocacy sit-in (504 Celebration & Commemoration Committee 1997).

Civic engagement on Market Street during this period also featured the launch of the San Francisco LGBTQ Pride Celebration and Parade. While the first gay rights parade took place in June 1970 on an alternative route—from Aquatic Park to City Hall via Polk Street—beginning in 1977, the Gay Freedom Day Parades traveled west across Market Street from downtown to City Hall. Inspired by antigay backlash, the parades of 1977 and 1978 drew record numbers—200,000 and 350,000 respectively—making it biggest annual parade in San Francisco. The 1978 parade has been called "the signal event of the gay emergence in San Francisco during the late 1970s" (Graves and Watson 2016:222). The San Francisco Chronicle reported that it "may have been the largest single political gathering in San Francisco, and possibly the country, in the 1970s" (Graves and Watson 2016:222). For that same parade, a group of artists created a rainbow flag based on a design by artist Gilbert Baker. In subsequent years, the rainbow flag gradually came to be recognized and used internationally as a symbol for LGBTQ pride (Graves and Watson 2016:222). Market Street also served as the venue for a series of tragic, but no less unifying, LGBTQ events. On November 27, 1978, Daniel James White assassinated San Francisco Mayor George Moscone and Supervisor Harvey Milk, a LGBTQ rights leader, at City Hall. On May 21, 1979, 6 months after the assassinations, White was convicted on two counts of manslaughter, rather than first-degree murder. That night, thousands of grief-stricken and violent protesters marched down Market Street from the Castro District to Civic Center, overwhelming the San Francisco Police, shattering windows at City Hall, and setting police cars on fire (Graves and Watson 2016:234). Several civilians and police officers were injured in the protest and this event became known as the White Night Riot. On October 27, 1985, the LGBTQ community chose the Federal Building adjacent to the Market Street Redevelopment Plan-designed UN Plaza as the site of a peaceful protest in response to the government's inaction associated with the AIDS epidemic. The AIDS/ARC Vigil lasted for 10 years and is among the longest running acts of civil disobedience in San Francisco.

4.1.9 Alterations to the Market Street Redevelopment Plan Landscape, 1986-Present

4.1.9.1 Market Street Streetscape

Alterations to the Market Street streetscape since the completion of the Market Street Redevelopment Plan have included both the removal of features as well as the addition of new features over time. Market Street Redevelopment Plan small-scale features removed from the streetscape include: benches with backs featuring bronze-clad supports for 10-foot-long wood slats; square stone benches without backs; 12-foot-high bronze "umbrella" shelters; telephone booths with bronze-cladded paired booths with glass dome roofs; bronze cylindrical trash receptacles; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; light standards featuring 10-foot-high poles and caps of solid bronze with square translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures; 12-foot-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6-foot-square cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit.

Features introduced after completion of the Market Street Redevelopment Plan included: Muni high-low loading platforms, SFMTA bus shelters installed in 2010 (Roth 2010); bike stands of a variety of styles; bike lanes in some portions of the roadway; bollards in a variety of styles; flower retail structures, newspaper and magazine vending machines; waste receptacles in a variety of

styles; stainless steel elevator enclosures with matching v-shaped advertising structures; Liberty Bell Slot Machine monument placed in 1984; and 17-foot-tall advertising kiosks installed in 1995 (King 2010). In addition, palm trees were planted in the median of Market Street west of Valencia Street in 1993 (Yee 2010).

4.1.9.2 Large Plazas

Embarcadero Plaza

In 1989, the Loma Prieta earthquake damaged and led to the 1991 demolition of the Embarcadero Freeway and off-ramps to Clay and Washington Streets. This redefined the Embarcadero Plaza's northern boundaries as the terminus of Clay Street and the 5.3-acre open space that would be renovated and named Sue Bierman Park in 2011 (San Francisco Parks and Recreation 2016).

Original pine and poplar trees along the property's eastern boundary (along the Embarcadero) were replaced with Canary Island date palms in 1992. While the species was changed, the linear arrangement of the post-Market Street Redevelopment Plan palms was similar to that of the original pines (Ho 2013). The eastern boundary of the plaza—the green space buffering the plaza from Embarcadero where the highway had been—was remodeled in 2003. This hardscaping replaced the concrete platform on the southeastern boundary of the plaza and the concrete island that was also in the southern section of the main plaza. The post-Market Street Redevelopment Plan hardscaping featured concrete stairs, ADA-accessibility ramps, and a much narrower grassy area. The two additional London planetrees located in the southeastern corner of the lower terrace of the main plaza may have been added during this renovation.

During this renovation, an allée of double palm tree rows (four trees in each row) were added on either side of the pedestrian promenade that joins the eastern terminus of Market Street to the Ferry buildings. Light fixtures were mounted to the tree trunks.

Additional alterations to the promenade included removal of the original lighting—modern standards with semi-translucent square luminaires mounted on square, light-colored granite pillars arranged along either side of the pedestrian promenade's east-west axis. Replica Path of Gold Light Standards were placed in the plaza's promenade. Original concrete bollards (square granite reflecting the style of the original light standards) spanning the north-south width of the pedestrian promenade at both the east and west ends were replaced with circular concrete bollards with similar alignment. In 1995, a green metal toilet was installed near the eastern end of the pedestrian promenade.

When the concrete island platform originally positioned in the southeast corner of the main plaza's lower terrace was removed, the location was paved with brick to match the rest of the lower plaza. Original granite paving of the upper terrace was replaced by concrete. Paving in the pedestrian promenade connecting Market Street with the Ferry Building was replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extend the Market Street sidewalks through the plaza.

The Juan Bautista de Anza and Carlos III of Spain statues were moved in 2003 to accommodate construction and permanently relocated from Justin Herman Plaza to Lake Merced in 2004 (San Francisco Visual Arts Committee 2004).

Public art pieces were added to Justin Herman Plaza after its completion, including large statues on the upper terrace adjacent to the Embarcadero Center development and the American Lincoln Brigade Memorial positioned on the east side of the plaza behind the fountain was dedicated in 2008. The southern lawn adjacent to Don Chee Way was remodeled as bocce courts in 2010.

Market Street Redevelopment Plan-era flower tubs were removed from the plaza. Potted palms clustered around the base of light poles on the upper terrace of the main plaza were added (current pots are not repurposed Market Street Redevelopment Plan-era flower tubs). Square trash receptacles with conical recycling tops, which are not original, were placed in the plaza. The date that these alterations were made is unknown.

Hallidie Plaza

In 1997, a large three-stop elevator was installed in the eastern side of Hallidie Plaza on its southern boundary to provide access to the subgrade plaza, the San Francisco Visitor Center, and the Powell Street BART/Muni stations. The Post-Modern-style elevator was designed by MWA Architects of Oakland and features a sculpted form sheathed with perforated stainless steel screen walls.

The custom-designed wood-slat benches originally included to overlook and provide seating in the plaza's lower terrace were removed in 1998. At the same time, trees were removed from the plaza's northeastern boundary and post-Market Street Redevelopment Plan lighting (gold poles and luminaries) were added to discourage illicit night-time activities in the area (King 2006).

UN Plaza

A bronze equestrian monument of Simon Bolivar was installed in 1984 at the west end of the plaza fronting Hyde Street. The statue was a gift from Venezuela to the City of San Francisco to commemorate the 200th anniversary of Bolivar's birth, but was not part of the original Market Street Redevelopment Plan design (MIG 2015:34).

UN Plaza was renovated in 1995 with input from Lawrence Halprin. The original semi-translucent, hooded luminaires mounted on square, light-colored granite columns were replaced with the frosted spherical globes. In addition to the original granite paving with brass inlay that indicated the city's latitude and longitude near the southwest end of the fountain, the plaza's paving was modified to include additional bands of granite and brass inlay quoting the Preamble to the United Nations charter placed in the Fulton Street promenade. A circular granite feature engraved with the United Nations symbol was placed into the paving at the intersection of the plaza's primary axis (Fulton Street promenade) and secondary axis (Leavenworth Street). A stone monument with the U.N. emblem and text was also installed in the plaza during the 1995 renovation to commemorate the 50th anniversary of the founding of the United Nations. This monument was erected in addition to the black monument pillar placed adjacent to the fountain as part of the original design (MIG 2015:82-84).

The planting beds along the Fulton Street central promenade were established in 1936 and incorporated into the Market Street Redevelopment-era design of the plaza. While they are extant, they have been altered to contain decomposed granite and grass. The advertising kiosk installed in 1975 with the UN Plaza flagpoles is no longer intact, though the exact date of removal is unknown.

The pumps and other associated mechanical equipment required to produce the tidal effect in the UN Plaza fountain have not been in operation since the early 1980s. The tidal movement of the

Earth's oceans was originally represented by a surge of water into the fountain basin, followed by a short pause at flood stage, then a rapid draining period. The original design called for the tidal cycle to be completed every 2 minutes, with a jet of water shooting up into the air to alert people that the surge was about to begin. Jets of water arching into the air remain present, but currently the tidal pool is not operational. In addition, gold-colored light poles were added on the north side of the Fulton promenade in 2005 (Fagan 2005).

4.1.9.3 Small Plazas

Robert Frost Plaza

The light pole with square translucent light and wood-slat bench adjacent to the Hyatt building were removed from Robert Frost Plaza. The precise date of removal is unknown.

Mechanics Monument Plaza

This plaza was redesigned in 2014. Alterations include removal of the original wood-slat benches, introduction of square tables and square granite stools, addition of mobile electronic device charging station, plaza paving in a checkerboard pattern, and alteration to plantings (San Francisco Public Works 2014).

Crocker Plaza

Alterations to Crocker Plaza include removal of the octagonal trash receptacles in sunken plaza and removal of the square backless granite benches on the south side where the plaza joins the Market Street Redevelopment Plan streetscape. Signage has been altered over the stairway at street level and for retail shops in the sunken plaza. The precise dates of these alterations are unknown.

Mark Twain Plaza

The advertising kiosk that was once present where the plaza joined the Market Street streetscape close to the west side of the plaza has been removed. The precise date of removal is unknown.

Market Street Plaza

While the character of the original Market Street Redevelopment Plan is unknown, research associated with the plaza's current condition indicates the space was redesigned in 2005 by landscape architect, Walter Hood. The post-Market Street Redevelopment Plan design includes a bosque an allée, benches, a ramp, stairs, a canopy, an oculus fountain, a kiosk, bamboo plantings, and metal screens (Walter J. Hood Design 2015).

4.2 Comparative Contexts

To determine the historical significance of Market Street, a clearer understanding of the themes that are important in local, state, and national history, and how Market Street may be associated with them, is required. Each of the following comparative context statements includes a definition of the geographic scale of the theme, range of years that define the context's period of significance, and a narrative description of the historical trend.

4.2.1 Labor Movement, 1865–1902

The rise of powerful railroads and other large industries during and after the American Civil War (1861–1865) signaled a loss of voice for workers. In the small, employer-owned businesses of earlier times, the worker and employer usually came to terms with each other as individuals, settling their differences and agreeing on wages, hours, and other issues through face-to-face discussions. This communication changed drastically in post-Civil War industry, when business owners hired professional managers to streamline their work. In the era of mass production, in which goods are produced on a large scale, getting the most work from laborers for the lowest possible wages was a matter of company policy (Benson, Stock, and Brennan 2006).

Large national labor unions arose to play an essential part in the fight for the rights of workers, particularly with respect to wages and working conditions. Unions were slow to grow in the United States in the late 1860s. Part of the problem was that millions of immigrants were arriving in the country willing to take jobs at very low wages. The diversity of the workforce, which resulted in different cultures and languages among the workers, made it difficult for workers to communicate and unite for common issues and goals. Additionally, industry owners were determined to keep their workforces from organizing and sometimes resorted to drastic means, including violence and intimidation. Most laws and law enforcers backed the employers (Benson, Stock, and Brennan 2006).

From the mid-nineteenth century to the early twentieth century, America's labor movement saw a series of clashes between workers and employers, growth in union organization, and increase in labor rights. These events included the formation of the National Labor Union in 1863; the Great Strikes of July 16, 1877, which started in Baltimore, Maryland, but later spread to other states, including California; the formation of the Knights of Labor in 1879; the Formation of the Federation of Organized Trades and Labor Unions in 1881; the first Labor Day celebration and parade in New York City on September 5, 1882; the Haymarket Riots on May 4, 1886, in Chicago, Illinois; the formation of the American Federation of Labor in 1886; the Pullman strike on May 11, 1894; the passage of the Labor Day bill to create the national holiday in 1894; and the Homestead strike in Pittsburgh, Pennsylvania, from July 1 to November 20, 1892 (Benson, Stock, and Brennan 2006).

Labor unions scored a major victory in 1902 when President Theodore Roosevelt intervened in the United Mine Workers strike. Federal troops were called in to support the workers rather than the employers for the first time in U.S. history. It was a sign of change in public opinion. Reforms in work hours and conditions, child labor, benefits, and workers' compensation gradually followed. After World War I, however, labor unions lost their force, and did not regain momentum until after 1941 (Benson, Stock, and Brennan 2006).

4.2.2 Women's Suffrage Movement, 1840–1920

In the second half of the nineteenth century, American women started pushing for social reforms, especially the right to vote, as part of a larger effort to improve the political, economic, and human rights of women throughout the United States. Arising from the same progressive sentiments that fueled nineteenth-century reform campaigns such as the abolitionist and temperance movements, the suffrage movement gained strength during the mid-nineteenth century as feminist women and their male supporters began to speak out in opposition to a legal system that defined women largely as the property of fathers and husbands. After the Civil War brought about the end of slavery, divisions arose within the movement between those who saw an opportunity to link the voting

rights of African American men with those of women and those who believed it was important to prioritize the rights of freed men or newly freed slaves. In 1840 U.S. abolitionists Lucretia Mott and Elizabeth Cady Stanton were refused seats at the all-male World Anti-Slavery Conference in London—a rebuff that inspired them join with other women in launching a women's rights movement in the United States. On July 19 and 20, 1848, Mott, Stanton, Mary Coffin Wright, Mary Ann McClintock, and Jane Hunt organized the first U.S. women's rights convention in Seneca Falls, New York. Following the Seneca Falls gathering, suffragists campaigned tirelessly for the vote while also promoting other issues of importance to women, including temperance and the abolition of slavery (Riggs 2015b). In 1869, Elizabeth Cady Stanton joined with Susan B. Anthony to form the National Woman Suffrage Association. That same year, another group of women founded the American Woman Suffrage Association. The two organizations joined in 1890 to form the National American Women Suffrage Association (Graves and Watson 2016:31-33).

Women in California were granted suffrage in 1911, thanks in no small part to leadership in San Francisco. "One of the first women in the American West to campaign for women's rights was Laura de Force Gordon, a trailblazing lawyer and newspaper editor whose speech in 1868 at Platt's Hall on the corner of Montgomery and Bush Streets was one of the first public statements in the west to address equal rights for women. In 1870, she helped found the California Women Suffrage Society, which met regularly in San Francisco (Graves and Watson 2016:33). In 1871, Susan B. Anthony and Elizabeth Cady Stanton made their first trip to San Francisco and were hosted by Governor Leland Stanford at the Grand Hotel on the corner of Market and New Montgomery Streets (Graves and Watson 2016:33).

The entry of the United States into World War I (1917–1918) interrupted the suffragists' efforts, but the increasingly visible role of women in the workforce during the war contributed to popular support for women's right to vote. By June 1919, both houses of Congress had passed the Nineteenth Amendment, granting women the vote, and on August 18, 1920, Tennessee became the 36th state to ratify it (Riggs 2015b).

4.2.3 Modern Civil Rights Movement, 1954–1964

The modern Civil Rights movement in the United States began with the 1954 *Brown v. Board of Education* decision, which overturned the "separate but equal" ruling passed in 1896 in *Plessy* v. *Ferguson*. The legal victory, achieved by the W.E.B. du Bois' National Association for the Advancement of Colored People Legal Defense and Educational Fund helped lay the groundwork for greater legal, political, social, economic, and educational equality. However, the decision only paved the way for *de jure*—but not necessarily *de facto*—desegregation. As such, African-Americans continued to face discrimination and racial violence throughout the country (Architectural Resources Group 2015:22).

Three years after the Supreme Court ruled school segregation unconstitutional in *Brown v. Board of Education* and 2 years after the Montgomery, Alabama, bus boycott, President Dwight D. Eisenhower signed the first civil rights bill since Reconstruction. The 1957 Civil Rights Act created the independent U.S. Commission on Civil Rights (National Park Service 2015).

The high point of the civil rights movement occurred on August 28, 1963, when 250,000 people participated in a March on Washington to urge the federal government to support desegregation and protect voting rights. Mass demonstrations like the march, as well as televised racial violence and the black passive resistance movement of the early 1960s led to adoption of the landmark Civil

Rights Act of 1964 (National Park Service 2015). Considered the most comprehensive civil rights legislation in U.S. history, the act granted the federal government strong enforcement powers in the area of civil rights. It prohibited tactics to limit voting; guaranteed racial and religious minorities equal access to public accommodations; outlawed job discrimination on the basis of race, color, religion, sex, or national origin; and continued the U.S. Commission on Civil Rights (National Park Service 2015). The sweeping legislation shattered the legal foundation of segregation by prohibiting discrimination in places of public accommodation and ensuring black consumer rights. The act also struck an economic blow by denying federal funding to programs with discrimination or segregation policies. The Civil Rights Act also established the Equal Employment Opportunity Commission and outlawed discrimination in private businesses with 25 or more employees, as well as in labor unions (Riggs 2015a).

Gains in civil rights varied for minorities during this era. Hispanics lost ground as they experienced mass deportations of legal and illegal immigrants in Operation Wetback, educational segregation in Southwest schools, and police brutality cases that rocked Los Angeles. In contrast, the re-emergence of a women's rights movement in the 1960s resulted in significant civil rights gains: adoption of the 1963 Equal Pay Act, the prohibition of inequality based on gender in the Civil Rights Act of 1964, and the breaching of barriers to employment for women. Asian Americans likewise experienced gains and losses in civil rights. The McCarran-Walter Act of 1952 permitted Japanese immigrants to become citizens but contained restrictive quotas based on race and country of origin. Chinese Americans, especially during the McCarthy era of the 1950s, found themselves targets of suspicion and possible deportation following the Communist takeover of China (National Park Service 2015).

4.2.4 Gay Liberation, Pride Celebration and LGBTQ Political Protest, 1960–1995

The advances of the black civil rights movement encouraged racial minorities, women, and LGBTQ people to create their own visible, powerful movements for equality. Conceptualizing gay rights, and organizing for them, evolved and became more complex from the 1960s through the 1980s. Earlier homophile activists had worked on the premise that rights would be gained by arguing that sexual behavior was a private matter and only one small part of their identity; in all other ways they were the same as straight people—and should therefore be equal to them. The Gay Liberationist Movement that arose in America during the 1960s believed incorporating homosexuality into public behavior and discussing identity was important and could transform society in coalition with other progressive movements. Both the gay liberation and the gay pride or gay identity movements assumed the central importance of coming out publicly as gay or lesbian (Graves and Watson 2016:180).

As the Gay Liberation Movement grew in the United States, the gay community in San Francisco provided leadership. In 1966, the Society for Individual Rights established what is commonly described as the first gay community center at 83 6th Street in San Francisco. By the late 1960s, the organization had 900 members, had created an educational program on sexually transmitted diseases. However, within a few years, the Society for Individual Rights' campaign to methodically win gay rights was overshadowed by more militant gay liberation groups, which drew tactics from the civil rights struggle, black militancy, labor organizing, and anti-war movements. They further parted from the assimilationist stance of earlier gay rights groups by publicly affirming, celebrating, and cultivating homosexual difference (Graves and Watson 2016:182).

Homophile organizers began to employ more assertive tactics in the 1960s that reflected those of other protest movements. San Francisco homophile groups organized one of their first public protests on Armed Forces Day in May 1966 at the plaza in front of the Federal Building (450 Golden Gate Avenue, extant) to protest the exclusion and dishonorable discharge of homosexuals from military service. The Mattachine Society, the Daughters of Bilitis, the Council on Religion and the Homosexual, and the Society for Individual Rights notified the San Francisco Police Department of their plans and distributed more than 20,000 leaflets to promote and explain the protest. The gathering drew more than 40 protestors and several hundred onlookers—the largest gay rights demonstration up to this point in San Francisco. The protest received extensive local print and television coverage, as well as articles in *The New York Times* and *Newsweek*. The crowd listened to speakers such as Glide Memorial Church's Rev. Cecil Williams, who announced, "There is a homosexual revolution here and across the land" (Graves and Watson 2016:181).

In 1970, San Francisco Bay Area activist Carl Wittman published *A Gay Manifesto*, an influential and widely distributed declaration of these views. Wittman calls San Francisco "a refugee camp for homosexuals," saying "we have fled here from every part of the nation, and like refugees elsewhere, we came not because it is so great here, but because it was so bad where they are" (Graves and Watson 2016:182).

On June 28, 1969, the Stonewall Inn, a gay bar in New York City, was raided by the police. Nearly 400 people joined a riot that lasted 45 minutes and resumed on succeeding nights. The event spurred annual commemoration in the form of Gay Pride celebration parades and rallies in U.S. cities, as well as other countries (Levy 2009).

By the mid-1970s, San Francisco had become, in comparison with the rest of the country, a liberated zone for lesbians and gay men, with the largest number and widest variety of organizations and institutions (Graves and Watson 2016:185). This growing community provided economic opportunity for owners of gay-oriented businesses, such as bathhouses, bars, media, and restaurants. During this period, the Gay Rights Movement and their allies campaigned to raise understanding of gay men and lesbians among medical doctors and mental health professionals. Challenges from homophile activists and their sympathizers led to the 1968 reclassification of homosexuality by the American Psychiatric Association to rank it with other "nonpsychotic mental disorders." That year, San Francisco hosted the annual meeting of the American Medical Association, which included a speech given by Charles Socarides, author of *The Overt Homosexual* (Graves and Watson 2016:187).

The AIDS epidemic is among the most significant events to shape the LGBTQ community. San Francisco, New York, and Los Angeles were the first American cities to face the AIDS crisis in 1981. A pathologist at the University of California, San Francisco (UCSF) identified the first diagnosis of Kaposi's Sarcoma in April 1981. Two months later the Center for Disease Control released a report on the disease. UCSF was also at the forefront of treating the disease, opening a specialty clinic in August 1981, which attracted patients from across Northern California. In 1982, the Kaposi's Sarcoma Research and Education Foundation (later renamed the San Francisco AIDS Foundation) formed to mobilize the gay community to address the threat and pressure the government for funding to support treatment and cure research. In 1984, the Center for Disease Control and Prevention reported that of nine cities surveyed, only San Francisco had the needed partnerships between community AIDS organizations and public health officials to develop effective prevention programs (Graves and Watson 2016:292-294).

In his book *Impure Science: AIDS, Activism and the Politics of Knowledge*, sociologist Stephen Epstein describes AIDS activism as "the first social movement in the United States to accomplish the large-scale conversion of disease victims into activist-experts" (Graves and Watson:301). In San Francisco, direct action protests and civil disobedience included an AIDS Candlelight March from the Castro District to San Francisco Civic Center on May 2, 1983, which was the first public demonstration organized by people with AIDS and became an annual, international vigil of protest and commemoration (Graves and Watson:301-302). Several protesters with ARC (AIDS Related Complex) and AIDS, in what has been described as the first use of civil disobedience against the AIDS epidemic anywhere in the world, chained themselves to the doors of the federal building housing the regional office of Health and Human Services at 50 UN Plaza on October 27, 1985. The protesters demanded national attention and funding from the U.S. government for research, care, and social services via a 10-year, 24-hour vigil. The vigil ended in 1995 when the encampment was damaged by a storm, just as effective antiretroviral treatments were becoming available (Graves and Watson 2016:303).

4.2.5 Protesting War and Celebrating Peace: World War I, World War II, Cold War, and Vietnam

World War I Protests and Celebrations, 1914–1918

The decades leading up to World War I had seen the emergence of the union movement. Organizations like the Socialist Party and the Industrial Workers of the World gained national prominence in America with their ideas of building a democratic worker-run society not tied to the interests of capital or business. Many movements for social change were framed in terms of labor, and agitation against Europe's Great War was no exception (Kindig 2008a).

World War I was a conflict between European powers over boundaries, borders, and spheres of influence in colonized continents. It emerged just as the United States entered a deep economic recession in 1914 and seemed to provide a way for American capital to solve the economic crisis by expanding into foreign markets and competing for its own sphere of political and economic influence. For some, the prospect of American entry into the conflict meant jobs in war industries like shipbuilding, lumber, and shipping. For others it meant conscription into a brutal overseas war and a curtailing of democratic freedoms at home, which led to public protest (Kindig 2008a).

Leading up to 1917 and the United States' declaration of war against Germany, the United States government sponsored massive propaganda campaigns—the best-known being the Creel Commission—to convince the public that war was both right and inevitable. The government also took steps to repress antiwar activity once war was declared in 1917 by passing the Espionage Act, which made any "disloyal" statements illegal. Thousands of anti-war activists were prosecuted on authority of this Act and the Sedition Act of 1918. The Espionage Act was used to round up not just antiwar speakers, but to control growing labor radicalism. Across the country, hundreds of Industrial Workers of the World members, socialists, and radicals were put on trial or imprisoned (Kindig 2008a). Conscientious objectors who refused to drill or carry out any noncombatant service were sentenced to prison at Alcatraz Island in San Francisco, or Fort Leavenworth U.S. Disciplinary Barracks in Kansas (Yoder n.d.).

Public celebrations associated with World War I include public gatherings held in major cities throughout the United States on Armistice Day, November 11, 1918.

World War II Protests and Celebrations, 1930–1945

While the World War II-era in America is most frequently remembered for mass participation of soldiers and public displays of support, this period was not without public displays of dissent. Opposition to World War II was most prevalent before the war started. During the 1930s, a nationwide student movement developed that, at its peak, involved hundreds of thousands of students. Participants identified with the American labor movement and its links to the radical organizations of the World War I decade. The movement attracted a coalition of liberals, pacifists, communists, and socialists—students who sought to identify with the mass labor struggles of the decade, oppose racial discrimination in the U.S. and fascism abroad, and advocate for domestic relief programs. The largest student demonstrations of the period were explicitly anti-war and anti-fascist, and aimed at avoiding another world war (Kindig 2008b).

After the United States declared war on Japan on December 8, 1941, and Germany on December 11, 1941, domestic sentiment was predominately positive, with industry throughout the country re-tooling to support the war effort. The San Francisco Bay Area's major contribution to victory during World War II was shipbuilding. Men and women working in Bay Area shipyards, such as Kaiser's Richmond Shipyard Number Three, built 1,400 vessels—a ship a day, on average. Mare Island Naval Shipyard provided well-established repair and shipbuilding facilities. The converted Richmond Ford Motor Company Assembly Plant prepared tanks for shipment overseas to the Pacific Theater, and the Benicia Arsenal manufactured munitions. In addition to industry, the Presidio of San Francisco hosted military personnel, and batteries along the San Francisco and Marin County coasts formed the Harbor Defenses of San Francisco (Martini 2004).

Three months after the attack on Pearl Harbor, President Franklin Roosevelt issued Executive Order 9066, ordering the relocation of Japanese Americans living in coastal areas, who were at the time considered a security risk. In San Francisco, Civilian Exclusion Order No. 20 required 660 people living in the area bounded by Sutter and California Streets and Presidio and Van Ness Avenues to report to the Japanese American Citizens League at 2031 Bush Street for registration, and then, on April 29, 1942, for removal to internment camps. Approximately 8,000 Japanese Americans were detained in converted horse stables and makeshift barracks between April and October 1942, then transported to permanent internment camps inland. In all, nearly 100,000 Californians of Japanese descent were removed from their homes and livelihoods for incarceration during the war until 1945. Dissent during this period included their protest (Martini 2004).

In 1944, drafting of interned Japanese American citizens for the war effort began by executive order of President Roosevelt. While many of the interned welcomed the opportunity as a way to prove their loyalty and patriotism, others did not. Japanese Americans protested both the order and their incarceration at the Heart Mountain camp in Wyoming. One out of every nine men drafted in the camp refused to report for induction (Kindig 2008b).

Victory in Europe Day, May 8, 1945, was the public holiday celebrated to mark the formal acceptance by the Allies of World War II of Nazi Germany’s unconditional surrender of its armed forces, ending World War II in Europe. Massive public celebrations took place in major cities throughout the country. Victory in Japan Day (also knowns as Victory in the Pacific Day), was announced on August 14, 1945, but officially commemorated on September 2, 1945, when the official surrender ceremony was performed in Tokyo Bay, Japan (Kamiya 2015).

Cold War and Vietnam War Protests, 1954–1975

By the end of World War II, the U.S. and the Soviet Union emerged as the two world superpowers, battling for military, political, and economic dominance. This Cold War instigated a massive nuclear arms race, espionage, proxy wars, and a huge propaganda campaign. Anti-Soviet hysteria in the U.S. led to the repression of the entire political left, as communists, pacifists, socialists, and liberals were all accused of harboring "anti-American" ideas (Kindig 2008c).

At the height of the Cold War, approximately 50,000 women brought together by Women Strike for Peace marched in 60 cities to demonstrate against nuclear weapons on November 1, 1961 (Jewish Women's Archive 1961). A year later, the most dangerous confrontation during this period—the Cuban Missile Crisis—occurred in October 1962. It is recognized as the incident when the United States and Soviet Union superpowers came closest to nuclear war (U.S. Department of State Office of the Historian 2013). That event spurred world-wide protest by Women Strike for Peace supporters; other organizations, such as the Campaign for Nuclear Disarmament, marched in protest as well (Taylor 2012).

Meanwhile, the Vietnam War (1954–1975) pitted the communist government of North Vietnam and its allies in South Vietnam (known as the Viet Cong) against the government of South Vietnam and the United States, its chief ally in the conflict (Spector 2016). The Vietnam War was the longest war in U.S. history and the most unpopular war of the twentieth century. It sparked a mass antiwar movement employing the civil disobedience tactics and grassroots mobilizations of the civil rights struggles. The early movement was also spurred by networks of student protest already formed during the Berkeley Free Speech Movement in 1964 and the founding of Students for a Democratic Society in 1960. Though sailors and soldiers following World War II had protested U.S. aid to the French colonization project in Vietnam, and liberal anti-nuclear groups had begun discussing the conflict in the early 1960s, it was not until President Johnson's switch in 1965 from a proxy war to a full-scale air and ground war that the large organized protest to the war emerged (Kindig 2008c).

The antiwar movement developed rapidly among student groups and by 1969, hundreds of thousands of people were demonstrating against the war. The following year, hundreds of campuses across the country went on strike in protest of Nixon's escalation of the war into Cambodia. Inside all branches of the military, soldiers began refusing orders, printing underground antiwar newspapers, and organizing small-scale mutinies, which crippled the military's ability to function (Kindig 2008c).

When then United States evacuated Saigon on April 29, 1975, and formally ended its participation in the Vietnam War on April 30, 1975, without victory, homecomings for soldiers returning to America did not include the kind of public celebrations that accompanied the conclusions of prior wars.

4.2.6 Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945–1980

Urban renewal and revitalization through landscape design and urban planning is a historical theme associated with American cities from 1945 through 1980. In *Landscapes in History*, written by scholars Philip Pregill (Associate Professor in the Department of Landscape Architecture, California State Polytechnic University in Pomona) and Nancy Volkman (Associate Professor of Landscape Architecture, Texas A&M University), the role of these disciplines as crucial influence on the urban

environment are explored. The beginning of the Depression in 1929 to the end of World War II in 1945 created a "significant break in the design continuum of the early twentieth century" (Pregill and Volkman 1999:702). In the United States, that break allowed a new generation of designers to experiment with responses to the social, economic, and environmental issues that resulted from the upheavals of the Depression and the war. In particular, there were four major differences that affected the natural and built environment at all scales during the post-war period: changes in the means of financing investment in development, increase in number and type of regulations affecting planning, changes in demographics and lifestyle, and the impact of modernism (Pregill and Volkman 1999:702).

Economic revival following World War II caused a rebirth of interest in improvement of cities by some after nearly two decades in which private buildings and public infrastructure had decayed due to lack of funding. Post-war planning addressed four major issues: so-called urban blight, accommodating the automobile in the city, flight to the suburbs, and integrating government-sponsored urban planning and social welfare programs into a private-enterprise-driven economy (Pregill and Volkman 1999:704).

The first significant post-war urban legislation was the Housing Act of 1949 and much of America's urban renewal and revitalization initiatives during this period focus on "slum removal" and affordable housing development. The Highway Act of 1956, which created the National System of Interstate and Defense Highways, also had a significant impact on America's post-war development. The interstate road system was designed to link major cities and most state capitals, reducing time over traditional long-distance routes and, in urban areas, carrying a higher volume of traffic during congested, peak commuting hours (Pregill and Volkman 1999:695). The urban revitalization trend in late-twentieth century American cities had a negative effect on older, poorer, minority-occupied areas for two reasons. First, many planners viewed highway development as a federally funded method to renew run-down areas under the guise of "progress." Thus, older neighborhoods were often the first targeted as highway right-of-way. Secondly, these roads were planned based on "objective" criteria of traffic capacity, cost, and scientific safety standards by federal and state level engineers. Plans did not account for local goals other than those associated with prime travel destinations, nor was there serious examination of the social consequences of right-of-way location or other unintended consequences such as safety, pollution, or public health. Lack of comprehensive planning resulted in destruction of urban neighborhoods and the historic fabric of small towns, occupation of waterfronts by highways, and unnatural segmentation of cities into zones unrelated to function (Pregill and Volkman 1999:696).

"Highway departments and engineers often did look to landscape architects for help with highways—to 'beautify' them after construction" (Pregill and Volkman 1999:697), and the Highway Beautification Act of 1965 provided guidelines for billboard construction and roadside planting. However, the landscape design community sought a broader role in transportation infrastructure planning. In 1964, *The View from the Road* proposed a more comprehensive approach to roadway design that invented a notation system to evaluate urban landscapes viewed at a high speed and suggested that landscapes have meaning that is communicated to the driver—and that these meanings influence both highway safety and sense of place (Pregill and Volkman 1999:699).

"The failure of government-sponsored urban planning, the insensitive severity of Modernist planning and architecture, pent-up demands for racial equity, and the maturing of liberal-minded baby boomers were all forces that led to greater social responsiveness in the design professions beginning in the 1960s" (Pregill and Volkman 1999:710). In 1966 the Demonstration Cities and

Metropolitan Development Act established the Model Cities Program, which mandated citizen input into planning decisions and required neighborhood preservation rather than demolition be part of urban improvement (Pregill and Volkman 1999:706). "Citizen Involvement in the planning and design process, although resisted by some designers, proved to be a boon to others who pursued it as a specialty" (Pregill and Volkman 1999:710-711).

City beautification through urban design in the last half of the twentieth century focused on development of specific sites or areas within the city. Four specific site types were especially important during this era: the mixed-use center, the downtown mall, the plaza, and the redeveloped waterfront (Pregill and Volkman 1999:721). Designers looked to the creation of these spaces as key devices for bolstering urban economic and social activity.

In most cities, the task of coordinating urban renewal fell to newly created local redevelopment agencies. In San Francisco, Justin Herman directed the San Francisco Redevelopment Agency during a particularly active period from 1959 until 1971. As with other city redevelopment agencies throughout the country, the SFRA leveraged federal funding and new powers to acquire land through eminent domain to facilitate redevelopment by razing large sections of San Francisco. At the time, this large-scale clearance was considered a necessary technique by some, which provided an environment for the redeveloped area that would prevent it from returning to its former blighted condition. However, this method displaced thousands of residents and businesses, proving especially disruptive to San Francisco's low-income, black, and Asian communities (Brown 2010b:41).

San Francisco's first master plan, completed in 1946, identified four areas of blight: Western Addition, South of Market, the Mission District, and Chinatown. In addition to several smaller efforts, the SFRA undertook five major projects from 1948 through 1970. These projects included Western Addition A-1, Diamond Heights, Golden Gateway, and Yerba Buena Center.

Western Addition A-1 focused on areas west of Civic Center and featured projects such as the Geary Avenue expressway, Japan Center, St. Mary's Cathedral, and at least eight multi-family residential complexes. The first residential complex, St. Francis Square, was completed in 1961 and included landscape design by Lawrence Halprin (Brown 2010b:42-43).

Diamond Heights was envisioned as a new residential subdivision featuring a variety of housing types (single- and multi-family houses, rental apartments, and condominiums), shopping center, churches, playgrounds, schools, and a firehouse. Located near Twin Peaks and Glen Canyon, at 325 acres, Diamond Heights was SFRA's largest project in terms of site size. The Diamond Heights project was unique for a redevelopment area during this period in that the land was largely vacant, but qualified for redevelopment funding because the area's streets and lots, as originally platted, could not accommodate greater density without alteration (Brown 2010b:44-45).

The Golden Gateway added approximately 2.8 million square feet of office space to downtown San Francisco alongside the financial district and the waterfront. An advisory council, including Mario Ciampi, judged the 1959 site design competition. The project, designed by Wurster, Bernardi and Emmons, and DeMars and Reay, placed residential and office towers among parks and plazas, separated pedestrian and vehicle traffic through elevated footbridges, and featured towers stacked atop two-story podiums composed of garage and commercial space. The southern-most portion of this project included Embarcadero Center, adjacent to the Embarcadero Freeway and Embarcadero Plaza (aka Justin Herman Plaza). This five-block commercial project was the largest office development in San Francisco history, featuring a shopping mall on the three lower levels and

placement of numerous public art pieces (Brown 2010b:46-47). The Embarcadero Center Master Plan, an 8.5-acre component of the 51-acre Golden Gateway redevelopment project, was designed by Lawrence Halprin and Associates (1969–1974). The plan featured common design elements of Modern redevelopment-era San Francisco commercial and corporate design landscapes, including lighting features, benches and seating areas, grassy areas, signage, tress, walkways, and pedestrian circulation, planters, fountains, and sculpture (Brown 2010b:148, 150, 153).

Yerba Buena Center redevelopment area included what is now the Moscone Center and surrounding areas south of Market Street. The first Yerba Buena Master Plan (1969) was developed by a team that included architects Kenzo Tange, John Savage Bolles and Gerald McCue, with landscape architect, Lawrence Halprin. Their concept proposed an exhibition hall, sports arena, hotel, theater, parking, airline terminal, landscaped plazas, and commercial space, but delays in implementation resulted in redesign with a second master plan in 1981 by Olympia and York (Shibley et al. 1999:4). The project, completed in 1989, eventually included several museums, arts and recreation facilities, a public plaza and low-income housing (Brown 2010b:48-49).

By the 1960s, local opposition to the devastation wrought by urban renewal to existing residents and historic fabric echoed nationwide. Through the 1970s, projects across the county and in San Francisco began shifting focus to reuse and rehabilitation rather than full-scale neighborhood clearance (Brown 2010b:41-42). Lawrence Halprin received national attention for master planning an early San Francisco example—Ghirardelli Square complex near Fisherman's wharf (1962–1965)—which successfully adapted an industrial complex for commercial use (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1975:7; Brown 2010b:1949). In addition to pioneering the adaptive reuse concept, the project also leveraged landscape design for urban revitalization through design of fountains, lighting, planting, and outdoor performance spaces (Brown 2010b:149).

4.2.7 Market Street Redevelopment Plan: A Collaboration of Modern Design Masters

The three designers associated with the Market Street Redevelopment Plan in San Francisco—architects Mario Ciampi and John Carl Warnecke, and landscape architect Lawrence Halprin—developed their expertise as master architects during the period of renewal and revitalization from 1945 through 1980 and within the context of increasing collaboration among design disciplines. They expressed their thought-leadership in the environmental design community by applying approaches to urban placemaking that modeled pedestrian-oriented design, harmonized Modern design within historic settings, developed public spaces for positive economic and social impact, and employed collaborative design processes.

While approaches employed to achieve these goals have since evolved, particularly in terms of pedestrian-oriented design and historic preservation best practices, during the period of urban renewal and revitalization when these designers collaborated as joint venture partners, their response to the design challenge of Market Street's redevelopment was innovative. Their approaches countered typical contemporary modernist practices, which prioritized the automobile and sacrificed large-scale historic settings for new development without leveraging public spaces as assets for economic and social impact. The joint venture collaboration of these masters was an innovation as an early application of an interdisciplinary approach to design, bringing together masters in architecture and landscape architecture. Their effort helped elevate the influence of

landscape architecture as a discipline that provides perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment, despite the demolition of some existing buildings, as part of the urban redevelopment process.

While each of the three designers may not be considered a master in all of the areas of thought leadership listed (pedestrian-oriented design, harmonization of Modern design within historic settings, development of public spaces for positive economic and social impact), engagement in the collaborative design process as joint venture partners provided an opportunity for each individual to leverage his strengths. The combined effect of the strengths and experiences of the three design masters contributed to the development of the Market Street Redevelopment Plan as a project that applied approaches to urban placemaking that modeled pedestrian-oriented design, harmonized Modern design within historic settings, developed public spaces for positive economic and social impact, and employed collaborative design processes.

John Carl Warnecke (1919–2010)

John Carl Warnecke was born and raised in Oakland, California. The son of a prominent San Francisco Architect, Carl I. Warnecke, he earned a bachelor's degree from Stanford University in 1941. While studying there, he met future U.S. President John F. Kennedy, and was a member of the 1940 Rose Bowl-winning Stanford Indians football team. During this time, he suffered an injury that would keep him from serving in World War II (Brown 2010b:251).

Warnecke was an early participant in the group, Telesis, which first formed in 1940 to foster collaboration among landscape architects, planners, and architects in the San Francisco Bay Area, and to stage an exhibition highlighting three main concepts that later guided local planning efforts: urban renewal in "slum" areas, preserving an urban greenbelt, and collaborative planning at the regional level. Telesis has been recognized by the American Planning Association as the first volunteer-based group to bring multiple fields together to work toward environmental development on a regional basis (Brown 2010b:142-143) and involvement with this group likely influenced Warnecke's approach to planning and interdisciplinary collaboration.

As a graduate student in the Master of Architecture program at Harvard University, Cambridge, Massachusetts, Warnecke studied with Walter Gropius, a German architect credited with founding the Bauhaus School and being among the pioneering masters of Modern architecture. Warnecke completed the 3-year program in 1 year, earning his degree in 1942 (Grimes 2010).

Upon completing graduate school, Warnecke worked as a building inspector in Richmond, California, and later worked as a draftsman in his father's firm. He was inspired by the progressive approaches of Second Bay Tradition architects such as William Wurster and Bernard Maybeck (Brown 2010b:251).

In 1950, Warnecke founded his own firm John Carl Warnecke and Associates in San Francisco. He built his practice as "an architect whose modernist approach was tempered by a sensitivity for history and the environment" (Brown 2010a). His firm grew to be one of the country's largest during the 1960s. In addition to his San Francisco location, the firm also had an office in New York City. The firm worked on projects throughout the country on a wide variety of project types—skyscrapers, airports, libraries, civic complexes, and shopping centers, among others. San Francisco projects include the Hilton Hotel Tower (1971) and the Federal Building at 450 Golden Gate Avenue (1959). Notable projects that touched on planning, landscape design, and contextualization

challenges included the United States Naval Academy master plan and several buildings in Annapolis, Maryland (1965); the John F. Kennedy Eternal Flame memorial gravesite at Arlington National Cemetery (1967); and the Hawaii State Capitol building in Honolulu, Hawaii (1969).

Warnecke's prominence as an early proponent of contextualizing designs to adapt to their surroundings was solidified by work on Lafayette Square in Washington, D.C. His role as designer of the project, which included integrating new designs for the Howard T. Markey National Courts Building (1967) and the New Executive Office Building (1969), arose through participation in the advocacy campaign, supported by First Lady Jaqueline Kennedy, that sought to prevent the U.S. General Services Administration from razing historic townhouses lining Lafayette Square to replace them with federal office buildings. Critics argued that the changes would destroy the character of the square. Warnecke's proposal included renovation of the rowhouses and construction of office buildings behind them. "The plan was ultimately hailed as an elegant solution to the problem of historic preservation in an age of rapid urban renewal" (Brown 2010a).

Mario Joseph Ciampi (1907–2006)

Mario Joseph Ciampi was born in San Francisco to Italian immigrants—his mother, a seamstress for Levi Strauss, and his father, in the business of architectural stone—and grew up living on Twin Peaks. During the 1920s, Ciampi began drafting as an apprentice for architect Alexander Cantin and attended classes at the San Francisco Architectural Club. He applied for a scholarship to attend Harvard and was admitted to the graduate program even though he had no college degree. In 1932, Ciampi graduated from Harvard University and then received a scholarship for additional study at the Ecole des Beaux-Arts, Paris (Weinstein 2005).

Ciampi worked for Dodge A. Reidy Architects before founding his own firm, Mario Ciampi and Associates, in 1945 (Brown 2010b:209; Weinstein 2005). Ciampi first gained professional prominence by designing schools, commercial buildings, and churches in San Francisco Bay Area. Projects in the city of San Francisco included Lawton Elementary School (1940), Storefront of 4463 Mission Street (1948), Crest Auto Parts at 5050 Mission Street (1948), Storefront at 4680-4690 Mission Street (1949), California Flower Market (1956), and the Corpus Christi Catholic Church (1953). Other local projects included a collaboration on the Westmoor High School (1956) in Daly City with Market Street Redevelopment Plan joint venture partner, Lawrence Halprin (Brown 2010b:209).

Ciampi's focus later shifted to urban planning. He was involved in a number of significant planning projects including a master plan for San Mateo County's Jefferson High School District, St. Mary's College in Moraga, and the University of Alaska in Fairbanks (Lowell 2011). In this role of urban planner, Ciampi left a significant imprint on the San Francisco Bay Area, leading projects that employed a focus on developing public spaces for positive economic and social impact. He served as the consultant in charge of the City's 1965 draft San Francisco Downtown Plan (Brown 2010b:209). He also consulted on projects including Golden Gateway Redevelopment Project (1969–1974), Embarcadero Plaza (later named Justin Herman Plaza) (1972), Fisherman's Wharf, and Yerba Buena Center (1969).

During the urban renewal and roadway expansion era, Ciampi conducted a freeway study for San Francisco with the California Department of Transportation. He also designed a series of overpasses and interchanges along Interstate 280 in California in 1965. "After public protest compelled state highway engineers to seek outside help for aesthetics, Ciampi's streamlined concrete structures…[and] transformed a crude preliminary scheme into one of the most gracious freeways

in the world" (Temko 1991). Ciampi's innovative approach to the design of road infrastructure appealed to the public and earned him the respect of his professional community. He was awarded an American Institute of Architects Honor Award for the Junipero Serra overpass for Highway 280 on the San Francisco Peninsula (Lowell 2011).

Lawrence Halprin (1916–2009)

Born in New York City, Lawrence Halprin earned a B.S. degree in Plant Sciences from Cornell University in 1939 and continued his studies at University of Wisconsin where he earned an M.S. degree in Horticulture. As a student, Halprin met his wife, Anna, whose work as an avant-garde dancer and choreographer would have inspirational influence on his design philosophies including focus on participatory environmental experience (Hirsch 2014:1-2). As a graduate student, Halprin visited Taliesin, the home of master architect, Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University Graduate School of Design where he earned a Bachelor of Landscape Architecture degree in 1944 (Brown 2010b:270). Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture (Brown 2010b:760), During World War II, Halprin served in the U.S. Navy and was assigned to the USS Morris. When his ship was destroyed, Halprin was given leave in San Francisco, where he remained (Brown 2010b:270).

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945 through 1949, Halprin worked with master landscape architect, Thomas Church (Brown 2010b:144-145). Collaboration included work on the Dewey Donnell Garden in Sonoma County (Brown 2010b:271), as well as Parkmerced (Brown 2010b:147-148).

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects. He escalated to designing large-scale planned residential complexes, such as the San Francisco project, St. Francis Square (1961) (Brown 2010b:147-148), but is best known for creating the master plan for Sea Ranch (1962–1967) near Gualala, California. The iconic complex of condominiums and single-family houses at Sea Ranch is sited in a bucolic coast area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, Halprin collaborated with prominent architects of the period, including Joseph Esherick, William Turnbull, Jr., Charles Moore, Donlyn Lyndon, Richard Whitaker, as well as a large multi-disciplinary team including geologists, landscape architects, naturalists, native plant specialists and other disciplines. Lawrence Halprin created the landscape and development plan, which clustered buildings to optimize the opportunities and constraints of the rugged coastal context and provided large areas of community open space (Brown 2010b:133).

From the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes (Brown 2010b:139-140). While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-World War II era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning (Brown 2010b:141). Through the work of his firm, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments" (Meyer 2008). Halprin's leadership included collaboration with Livingston and Blayney and George

Thomas Rockrise on the 1962 *What to do about Market Street* planning proposal (Brown 2010b:247) and subsequent collaboration with Mario J. Ciampi and John Carl Warneke on the Market Street Redevelopment Plan.

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial and corporate designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards)(1969–1974), and design of the plaza at One Embarcadero Center (1967) (Brown 2010b:135, 138, 148-150).

Halprin is also recognized a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962–1965), which transformed an industrial complex into public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included on the National Register of Historic Places in 1982) (Brown 2010b:149). In his book, *Cities*, Halprin wrote:

> We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts (Halprin 1963:216-217).

Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs. He is credited for developing innovative design development processes such as "motation," and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Motation used movement as a starting point to generate form (Hirsch 2014:11-13). Similarly, RSVP Cycles is a collaborative approach meant to guide the development of formal design and participatory process. It included the components of resources (pre-existing site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuaction (a term Halprin coined for the critical feedback process that leads to consistent revision of the scores), and performance (acting out of the scores) (Hirsch 2014:4-5).

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). Many of his projects reflect these ideals, including those in and beyond the San Francisco Bay area.

Nicollet Mall (1962–1967), a 12-block pedestrian street and transit mall in the shopping and dining district of Minneapolis, was designed as the first transit mall in the U.S. and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." For both of these projects, Halprin was given the chance to enhance the quality of civic rituals as collective participatory events (Hirsch 2014:84). Although it was redesigned in 1990, Nicollet Mall is recognized as being the inspiration for similar projects by Halprin in Portland, Oregon, and Denver, Colorado (Hirsch 2014:90, 98).

Four of Portland's public spaces were designed by Halprin: The National Register-listed Portland Open Space Sequence consisting of a multi-block sequence of public fountains and outdoor rooms, featuring the Ira Keller Fountain, Lovejoy Fountain, Pettigrove Park, Auditorium Forecourt, and associated features. Halprin also designed Portland's Transit Mall (1965–1978),a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, which was redesigned in 2009 (Biggs n.d.). Skyline Park (1975), a 1-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall.

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation (Meyer 2008). He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005) (Brown 2010b:271).

Chapter 5
Description of Market Street Existing Conditions

Market Street is a cultural and designed landscape composed of physical characteristics that change over its length, but retain a common orientation to balancing pedestrian experience with transportation utility. The following description of the built environment is a reflection of former and current uses along the street's geography. This chapter describes existing conditions for the Market Street streetscape, Justin Herman (Embarcadero) Plaza, Hallidie Plaza, UN Plaza, and the small plazas of Market Street (Robert Frost Plaza, Mechanics Plaza, Crocker Plaza, Mark Twain Plaza, and Market Street Plaza). Evaluation of individual eligibility for the three large plazas within the Market Street Redevelopment Plan—Justin Herman Plaza, Hallidie Plaza, and UN Plaza—is provided in Appendix A, DPR 523 Forms. Additional DPR 523 Forms for the AWSS, Path of Gold, and 38 Buildings on Market Street have been prepared and submitted under separate cover.

5.1 Market Street Streetscape

The following summarizes existing conditions for Market Street streetscape in terms of Natural Systems and Features, Spatial Organization, Cluster Arrangement, Circulation, Vegetation, Buildings and Structures, Views and Vistas, Constructed Water Features, and Small-Scale Features.

5.1.1 Natural Systems and Features

Market Street is subject to northwestern prevailing winds, which are channeled by the diagonal street convergences. While the perpendicular alignment of the southern street grid with Market Street results in deep shadow along the south side of the street, the diagonally intersecting street grid north of Market Street offers openings for sunlight to shine more abundantly on the north side of the street (**Image 96**). The orientation of the street also focuses western views to the sunset and San Francisco's fog processes, which emanate from the Pacific Ocean on the city's western most boundary. The topography of dunes, recorded as being located at Mid-Market at a height of approximately 80 feet during the 1850s (JRP 2010:39; Hittell 1878:152; Lotchin 1974; 166), have been removed by leveling, paving, and parcel development.

5.1.2 Spatial Organization

Market Street is a 120-foot-wide boulevard aligned diagonally from east to west. From its eastern terminus at Justin Herman Plaza, Market Street aligns the Ferry Building and the San Francisco Bay with Twin Peaks in the west. The eastern 2 miles of Market Street, roughly from the Bay to the intersection with Valencia Street, have only minor undulations and are generally flat before the land rises to the west. The line of site looking west, however, rises steeply up Twin Peaks, an ascent that Market Street was eventually built to climb on the southeast flank of the hill (**Image 98**).

The street serves as the boundary that joins San Francisco's discordant northern and southern street grids. As the meeting point of San Francisco's offset street grids, Market Street is designed not only as a boulevard for east-west travel, but as the city's main circulation artery. This alignment creates a series of intersections that allow north-south navigation across discordant street grids (**Image 97**).

In addition to the ground plane, Market Street's vertical spatial organization is defined by the wall of buildings on either side of the street. Building and structure types, mostly constructed after the 1906 earthquake and fire, form the façade walls of the streetscape (**Image 99**).

5.1.3 Cluster Arrangement

Pedestrian plazas sited throughout the length of Market Street offer room-like open spaces that encourage pause for pedestrians and represent cluster arrangements along the corridor. These include three large plazas—Justin Herman Plaza at the eastern end of Market Street (1972), Hallidie Plaza between Cyril Magnin Street and the end of the Powell Street cable car line (1973), and UN Plaza between Charles J. Brenham Place and Hyde Street (1975)—as well as five small plazas—Robert Frost Plaza, at the intersections of California, Drumm and Market Streets; Mechanics Plaza, which fronts an office building at 22 Battery Street; Crocker Plaza at One Post Street; Mark Twin Plaza, located between New Montgomery Street and 3rd Street; and Market Street Plaza at Yerba Buena Lane. Detailed descriptions of the large and small plazas are provided below under Sections 5.2 through5.5, with details regarding each plaza's natural systems and features, spatial organization, cluster arrangement, circulation, buildings and structures, views and vistas, constructed water features, and small-scale features. Cluster arrangements also include repeating patterns of street furnishings and signage within the sidewalk space between building facades and the street; placement of street trees planted in single rows or in paired configurations in the sidewalk area (**Images 100, 111-112**); and the repeating pattern of BART/Muni entrance placement along Market Street.

5.1.4 Circulation

Multiple modes of transport are present at multiple levels of elevation—below ground and at grade—and are accessible by pedestrians through the joint BART and Muni entrance portals and bus stops along the street. Entrances to the below ground portals from east to west are: Embarcadero Station, Montgomery Station, Powell Station, Civic Center Station and Van Ness Station (Muni only). These station entrances, which were constructed in phases, were completed by 1982 and offer points of access between levels and include stairways, escalators, and elevators, and facilitate separation of pedestrian, vehicle, and rail traffic. BART and Muni entrance portals are of minimalist design, which reduces the impact of transit presence on the street-level pedestrian experience. In the cases of Hallidie Plaza and UN Plaza transit entrances are incorporated into plaza designs. In the cases of these access points, the entrances are secondary to the intended function of the plazas as a public open spaces.

BART subway trains, Muni underground and surface light rail train cars, Muni high-low platforms in the roadway, cable cars, a ferry at its eastern terminus, pedestrians, overhead electric catenary wires and conventional buses, bicycles, motorcycles, commercial, governmental, and private cars evidence Market Street's role as a transportation hub of San Francisco. The spaces, features, and material finishes of Market Street's landscape comprise varied systems of movement. The buildings lining Market Street orient their users' circulation patterns to sidewalks with a variety of entrances from simple to opulent, side entrances to side streets, and, for many properties on the south side of Market Street, to alley-fronting rear freight access doors. Beyond people and goods, stormwater systems, electrical, gas, and water conveyance infrastructure constitute circulatory systems rendering essential urban services. These services include the AWSS and the Path of Gold Light Standards.

The brick paving laid in a herringbone pattern found in the Market Street sidewalks is also a circulation feature as it functions to visually cue areas for pedestrian circulation. Arrangement of double and single tree allées along broad sidewalks flanking Market Street create pedestrian lanes that further guide pedestrian circulation (**Images 100-101**).

5.1.5 Vegetation

London planetrees (*Plantanus acerifolia*, a variety of Sycamore) dominate the vegetative character of the streetscape. Approximately 600 street trees are arranged in the sidewalk area between the street and building facades. Trees found in double allées or single rows where the sidewalk width narrows are placed in the Market Street Redevelopment Plan configuration. Canary Island Date Palm trees (*phoenix canariensis*), added in 1993, are planted in the median of Market Street west of Valencia Street (**Image 102-103**) (Yee 2010). Other species of street trees are present in private properties adjacent to the public sidewalks and plazas, and, in cases where these trees are potted, occasionally encroach on the Market Street Redevelopment Plan area of the streetscape. Small-scale flower and shrub plantings are rare along the street. Original Market Street Redevelopment Plan planters have been removed and planters that have been placed in the streetscape over time are not uniform in design, placement, or species selection. The majority of tree locations still feature placement of healthy London planetrees. However, the trees in some sections of Market Street are in poor condition. Trees are missing in a few of the designated tree locations (made evident on the streetscape by an empty circular bronze tree grate).

5.1.6 Buildings and Structures

Market Street is composed of a series of built environment districts from the eastern end of Market Street in the Financial District to a mixed commercial and residential district at the western end of the study area terminating at Octavia Boulevard. These districts traverse multiple neighborhoods yet meld into one another and share similar historical and current uses from offices to residences. Predominantly residential structures do not begin until west of Castro Street. As such, buildings heights decrease down the length of the street from the Embarcadero heading to Octavia Boulevard.

Structures within the Market Street Redevelopment Plan include street-level entrances for combined BART and Muni stations at Embarcadero, Montgomery, Powell, and Civic Center, as well as an entrance for the Muni-only Van Ness Station. These entrances were within the sidewalk width on both the north and south sides of Market Street.

Entrance locations (from east to west) on the south side of Market Street are positioned at:

- Spear Street (one entrance to Embarcadero Station, west corner)
- Main Street (one entrance to Embarcadero Station, west corner)
- Mid-block between Beale and Fremont Streets (one entrance to Embarcadero Station)
- Mid-block between 1st and 2nd Streets (one entrance to Montgomery Station)
- 2nd Street (one entrance to Montgomery Station, east corner)
- New Montgomery Street (one entrance to Montgomery Station, west corner)
- 4th Street (one entrance to Powell Station, east corner)
- Mid-block between 4th and 5th Streets (two entrances to Powell Station)

- 5th Street (one entrance to Powell Station, west corner)
- 7th Street (one entrance to Civic Center Station, west corner)
- Mid-block between 7th and 8th Streets (one entrance to Civic Center Station)
- 8th Street (one entrance to Civic Center Station, east and west corner)
- Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners)

Entrance locations (from east to west) on the north side of Market Street are positioned at:

- Drumm Street (one entrance to Embarcadero Station, east corner)
- Davis Street (one entrance to Embarcadero Station, east corner)
- Front Street (one entrance to Embarcadero Station, east corner)
- Sutter Street (one entrance to Montgomery Station, west corner)
- Corner of Sutter and Sansome Streets (one entrance to Montgomery Station)
- Montgomery Street (one entrance to Montgomery Station, east corners)
- Crocker Plaza at One Post Street (one entrance to Montgomery Station, west corner)
- Mid-block between Grant and Stockton Streets (one entrance to Powell Station)
- Corner of Stockton and Ellis Street (one entrance to Powell Station)
- Ellis Street (one entrances to Powell Station, west corner)
- Hallidie Plaza (one entrance to Powell Station)
- Leavenworth Street (one entrance to Civic Center Station, west corner)
- UN Plaza (one entrance to Civic Center Station)
- Hyde Street (one entrance to Civic Center Station, east and west corner)
- Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners)

While design details vary slightly among the station entrances, most are low profile, U-shaped portals of minimalist design, which reduced the visual impact of transit presence on the street-level pedestrian experience. The Market Street streetscape features two major styles: bronze railing and stone (**Images 104-106**). The exceptions to these generalities were the station entrances in Hallidie Plaza and UN Plaza, which are more elaborate (see plaza descriptions below).

5.1.7 Views and Vistas

Market Street's alignment with the northern and southern street grids creates diagonal views and triangular plaza spaces on the north side of the street. At UN Plaza, for example, the view northwest is of the formal, Beaux Arts style City Hall and its gilded dome (discussed and illustrated in more detail in the UN Plaza section below).

Meanwhile, the long, wide, straight, and mostly level boulevard permits long vistas to the east and west. Looking east on Market Street, rising building heights create a focal prospect of the Italian Renaissance-Revival style clock tower of the Ferry Building. Cross streets north of Market Street from Mid-Market to Van Ness Avenue frame sunset views and illuminate with sunshine the

otherwise shaded street canyon. The 120-foot width of Market Street, along with wide sidewalks, allows for a broader view of building façades. These pedestrian vantage points appear to have encouraged designers to invest in architectural ornament that continues even to upper stories, particularly those of many pre-World War II buildings.

An almost aerial view of the Market Street landscape, from its broad-swath roadbed, gently undulating allées, and, after dark, rows of illuminated Path of Gold Light Standards, is visible from the Twin Peaks Vista Point and other vantages along the ridge. The view displays Market Street as a focal feature of San Francisco's cityscape.

5.1.8 Constructed Water Features

Although water currently does not flow, Lotta's Fountain (1875), located in the triangle between Kearny and Geary Streets, is a constructed water feature present on Market Street. The 24-foot-tall cast iron fountain is ornately decorated, featuring four lion-head spouts and topped by a pillar with glass globe light fixture. Additional water features include fountains in Justin Herman (Embarcadero) Plaza and UN Plaza. These fountains are discussed in detail in the Justin Herman Plaza and UN Plaza sections that follow.

5.1.9 Small-Scale Features

Market Street's history has left a wide variety of small-scale features that reflect the functional needs and aesthetic concerns in the cultural landscape. These include features from the Market Street Redevelopment Plan design, features retained by the Market Street Redevelopment Plan from earlier periods, and features introduced since the completion of the Market Street Redevelopment Plan-era redevelopment of Market Street.

Market Street Redevelopment Plan-era small-scale features that remain on the landscape in some locations include: street clocks on granite pillars with bronze spheres featuring four-sided clocks (located on corners at the following intersections: Market and O'Farrell Streets; Market, Sutter and Sansome Streets; and Market, California, and Drumm Streets in Robert Frost Plaza); granite bollards joined by bronze chain links (**Image 118**); traffic signage and traffic lights resembling railroad semaphores; and bronze tree grates (**Image 113**).

The Market Street Redevelopment Plan small-scale features that have been removed from the streetscape include: benches with backs featuring bronze-clad supports for 10-foot-long wood slats; square stone benches without backs; 12-foot-high bronze "umbrella" shelters; telephone booths with bronze-cladded paired booths with glass dome roofs; bronze cylindrical trash receptacles; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; light standards featuring 10-foot-high poles and caps of solid bronze with square translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures; 12-foot-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6-foot-square cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit.

Small-scale features introduced after completion of the Market Street Redevelopment Plan include: Muni high-low loading platforms, SFMTA bus shelters installed in 2010 (Roth 2010); bike stands of a variety of styles; bollards in a variety of styles; bike lanes in some portions of the roadway; flower retail structures, newspaper and magazine vending machines; waste receptacles in a variety of

styles; new stainless steel elevator enclosures with matching v-shaped advertising structures; Liberty Bell Slot Machine monument placed in 1984; and 17-foot-tall advertising kiosks installed in 1995 (**Images 107-110, 114-116**) (King 2010).

Small-scale features that were retained by the Market Street Redevelopment Plan project and still remain on the streetscape include AWSS fire hydrants, replica Path of Gold Light Standards, the California Statehood Monument, Samuel's Clock, and Lotta's Fountain (**Images 119-121**).



Image 96. Example of diagonally intersecting street grid north of Market Street, featuring openings for sunlight to reach triangular intersections and plaza areas on the north side of Market Street. (Google Earth 2016)



Image 97. Market Street, 2016, aligned diagonally from east to west, joins San Francisco's discordant northern and southern street grids. (Google Earth 2016)

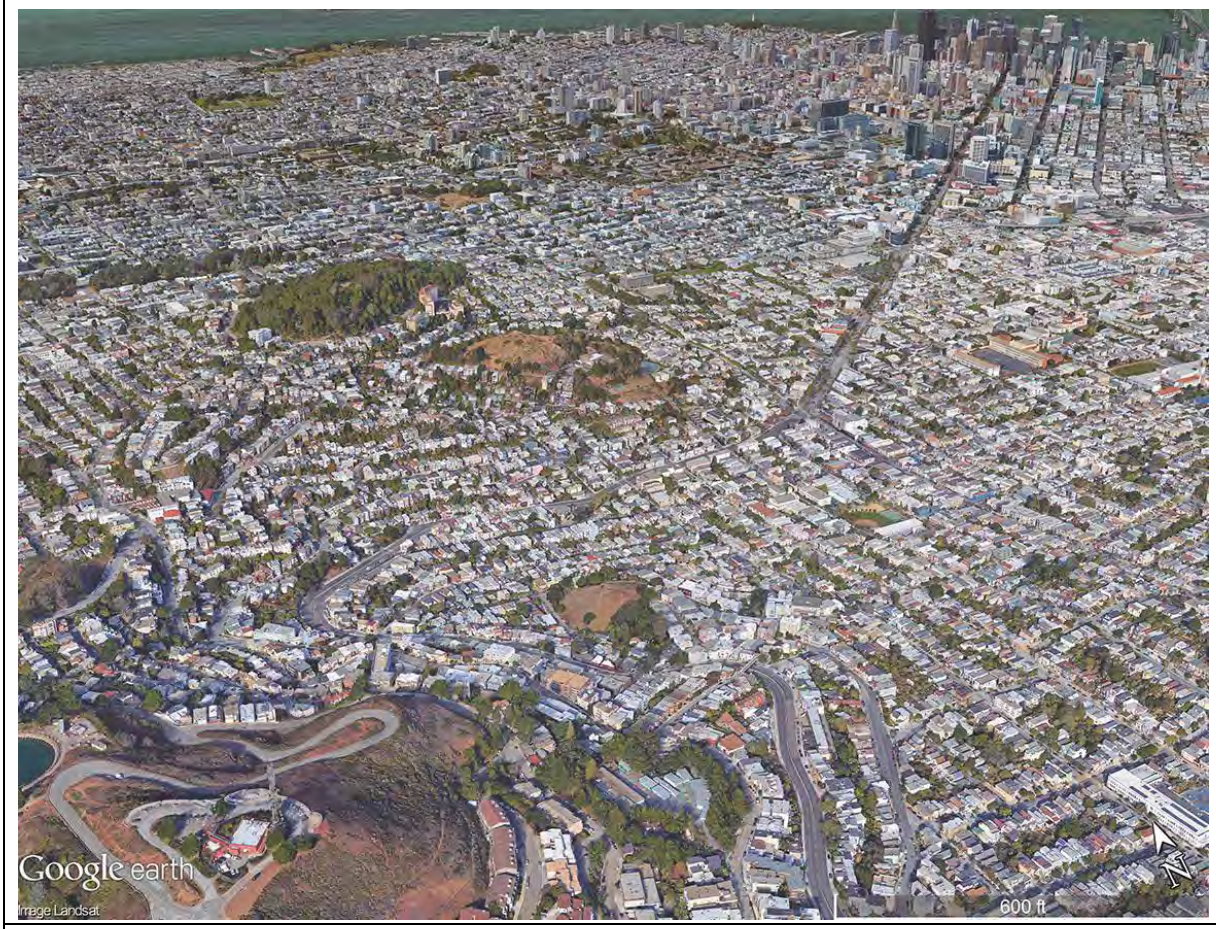


Image 98. Market Street, 2016, is aligned from eastern terminus at the San Francisco Bay (upper right corner) with a line of sight to Twin Peaks in the west (lower left corner). The topography is relatively flat along Market Street before rising steeply at Twin Peaks. (Google Earth 2016)



Image 99. Market Street, 2016, showing how the facades of buildings create a vertical spatial organization with height generally decreasing from east to west. (Google Earth 2016)

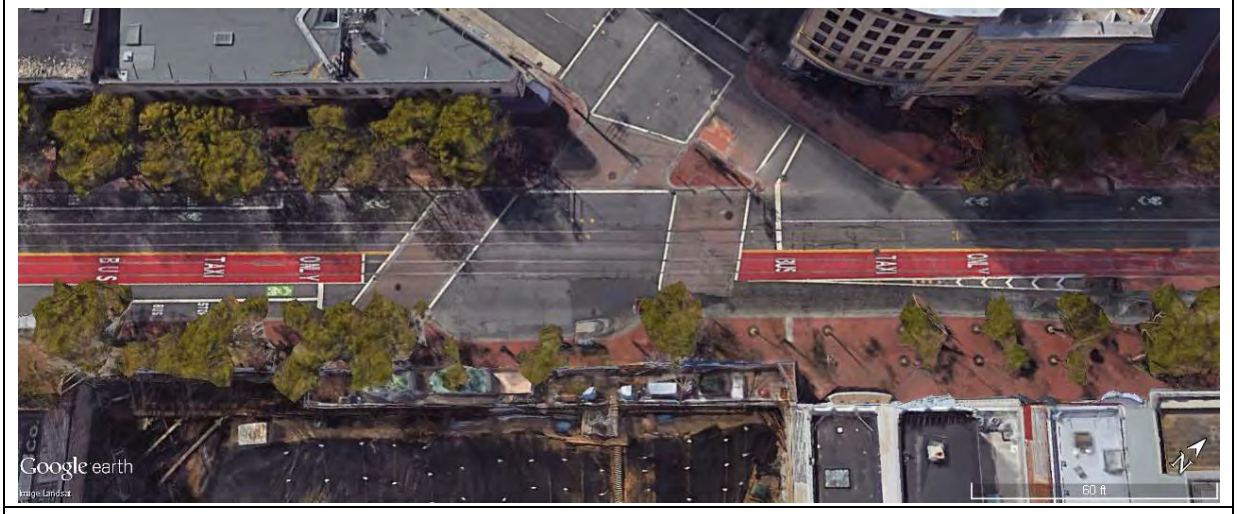


Image 100. Market Street, 2016, showing alignment of double tree rows line at the intersection of Mason and Turk Streets. This image also shows where tree trees are unhealthy (as indicated by lack of canopy) or missing. (Google Earth 2016)

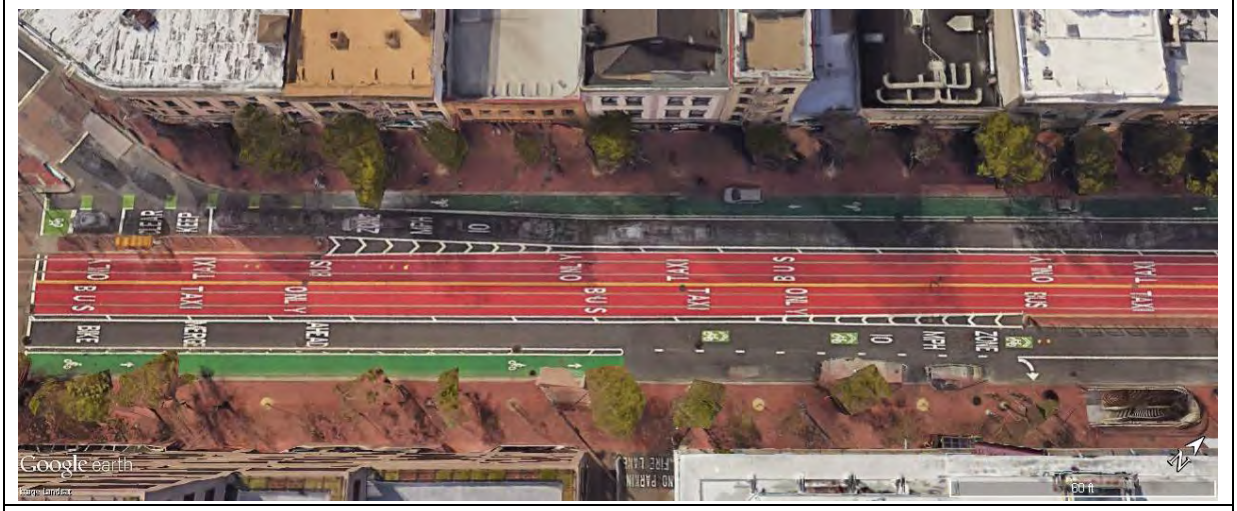


Image 101. Market Street, 2016, showing alignment of single tree rows line west of 8th Street. This image also shows locations where tree trees are unhealthy (as indicated by lack of canopy) or missing. (Google Earth 2016)

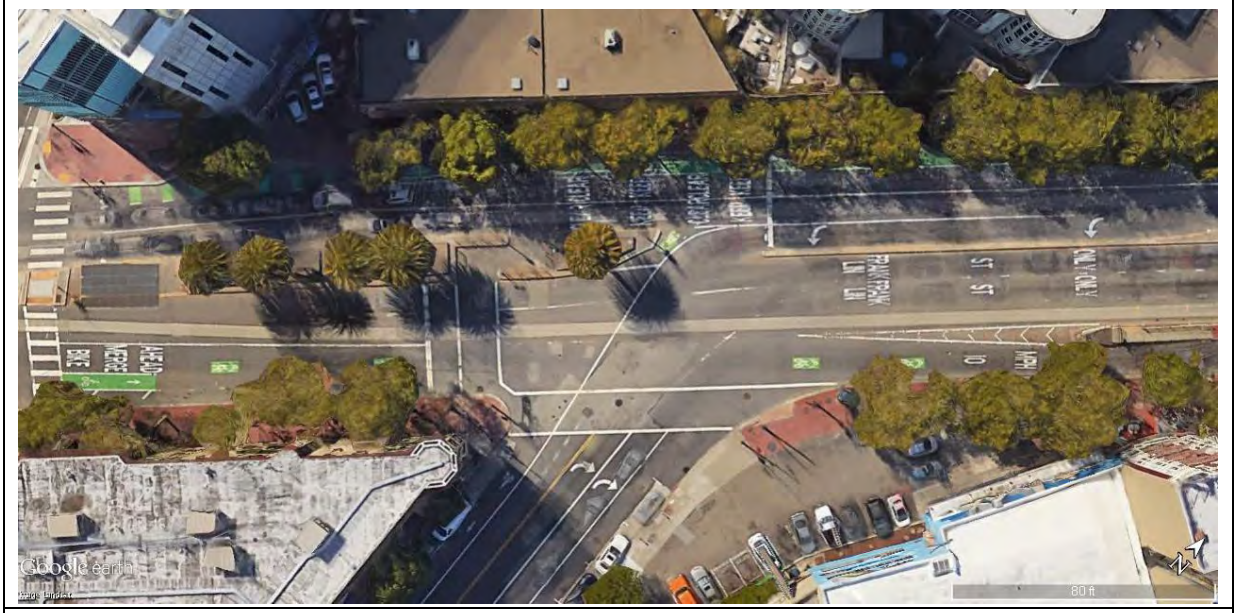


Image 102. Valencia Street, 2016, showing palm trees in the median that were not part of the Market Street Redevelopment Plan design. (Google Earth 2016)

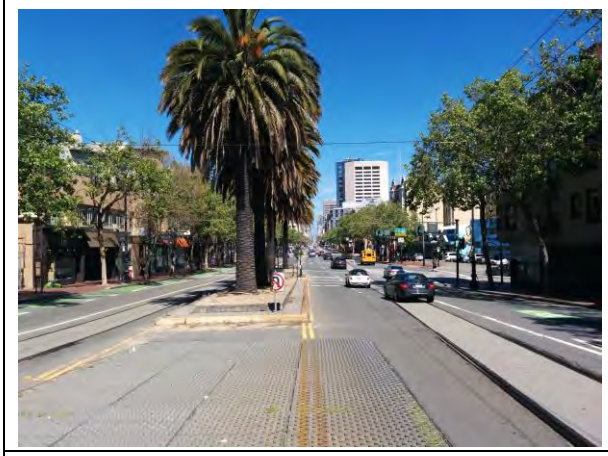


Image 103. Valencia Street, 2016, showing palm trees in the median that were placed in 1993. (Photograph by author, March 2016)



Image 104. Example of Market Street BART entrance portal with bronze railings. (Photograph by author, March 2016)

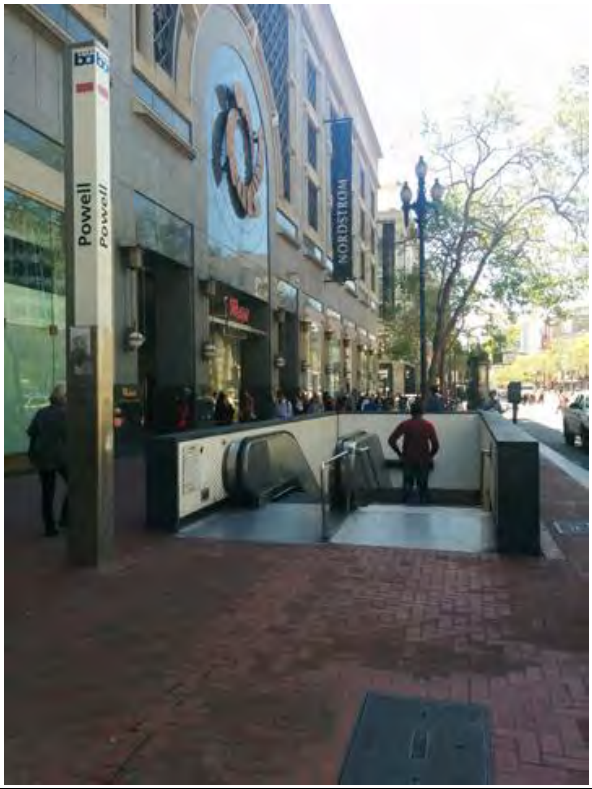


Image 105. Example of Market Street BART entrance portal with white tile interior finish to stone parapet. (Photograph by author, March 2016)

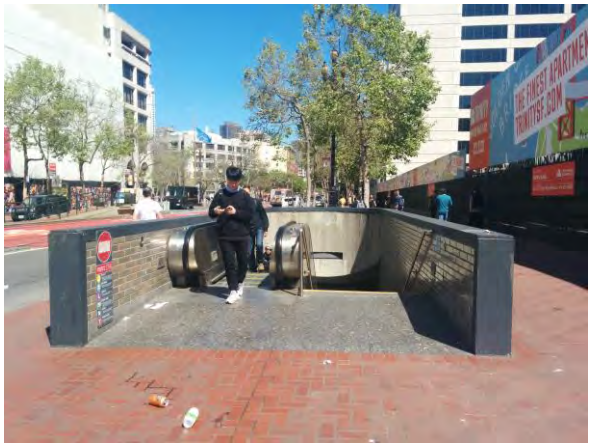


Image 106. Example of Market Street BART entrance portal with glazed brick finish to interior of stone parapet. (Photograph by author, March 2016)



Image 107. Market Street BART elevator enclosure. (Photograph by author, March 2016)



Image 108. Market Street advertising kiosk. (Photograph by author, March 2016)



Image 109. Muni high-low loading platform on Market Street with overhead electric trolley catenary wires, red transit-only lanes and bike shared lane markings. (Photograph by author, March 2016)



Image 110. Cluster arrangement of post-Market Street Redevelopment Plan Market Street street furnishings, including newspaper vending machines, mailboxes, and trash receptacle. (Photograph by author, March 2016)

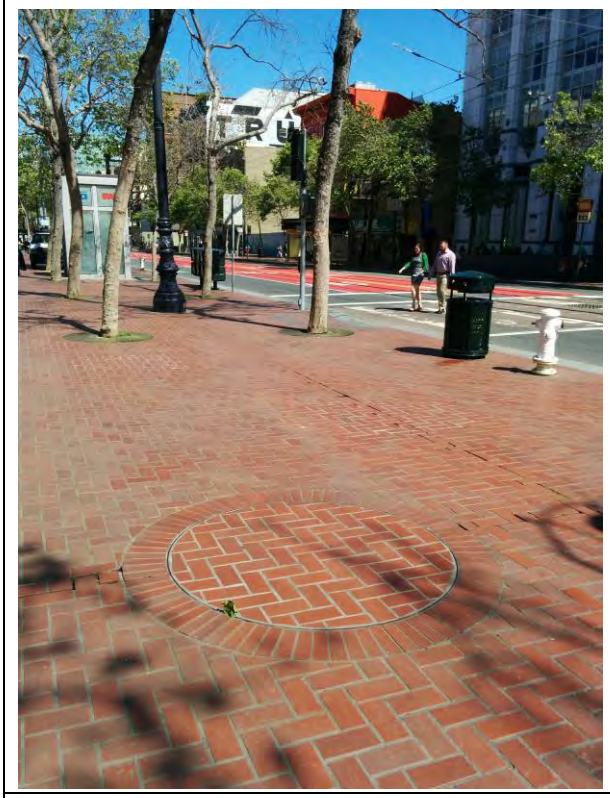


Image 111. Example of tree loss in Market Street's double tree allée, including paving of street tree planting location. (Photograph by author, March 2016)

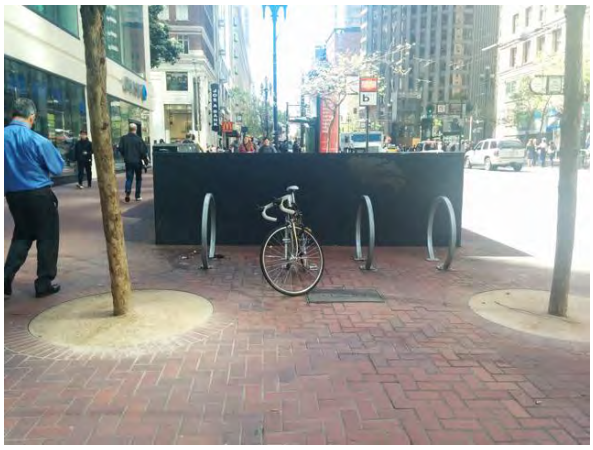


Image 112. Example of one type of the wide variety of bike racks added to Market Street landscape. Image also shows double tree allée with missing tree grates and BART entrance parapet wall. (Photograph by author, March 2016)



Image 113. Market Street, 2016, showing example of Market Street Redevelopment Plan-era semaphore-style traffic lights and signage structure that remain present on Market Street. (Photograph by author, March 2016)



Image 114. Advertising kiosk, introduced to Market Street after completion of the Market Street Redevelopment Plan, with retained Path of Gold light pole in background. (Photograph by author, March 2016)



Image 115. Market Street, 2016, showing a variety of flower stand styles that are along Market Street. (Photograph by author, March 2016)



Image 116. News and magazine kiosks, introduced to Market Street after completion of the Market Street Redevelopment Plan, match advertising kiosks. (Photograph by author, March 2016)

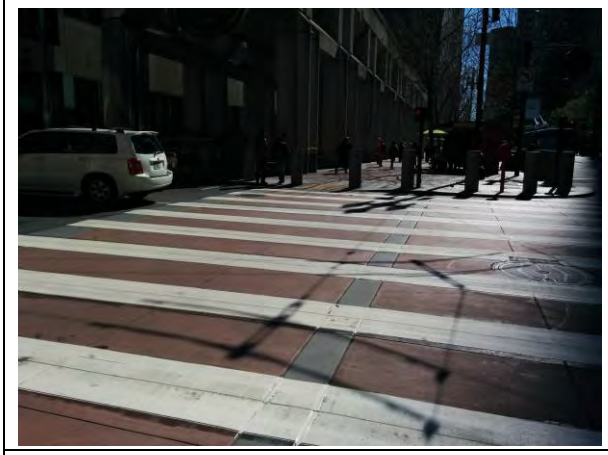


Image 117. Corner of Market Street and Spear Street, 2016, showing that brick-paved sidewalks are no longer present, but are mimicked by color paving in some locations. (Photograph by author, March 2016)

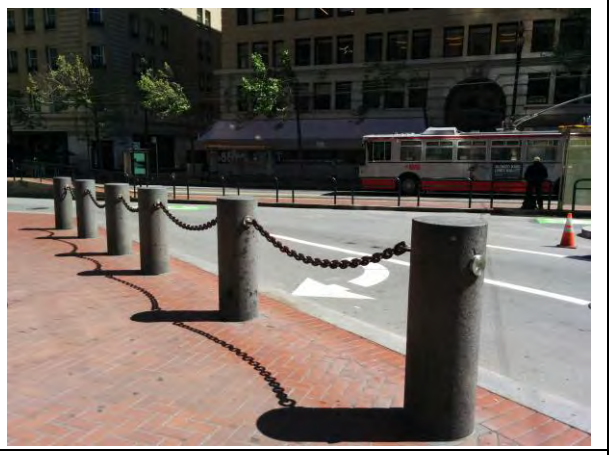


Image 118. Market Street, 2016, showing granite bollards joined by chain link; some locations are missing the chain-link element. (Photograph by author, March 2016)

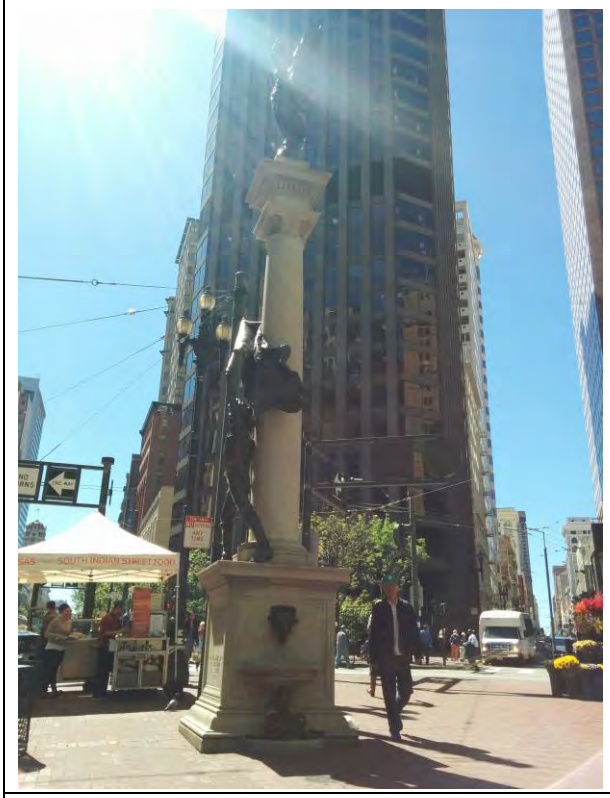


Image 119. Market Street at Montgomery Street, 2016, showing the California Statehood Monument, retained as part of the Market Street Redevelopment Plan design. (Photograph by author, March 2016)



Image 120. Market Street, between Powell and Stockton Streets, 2016, showing the century-old Samuel's Clock, commissioned in 1915 and moved from its original location at 895 Market Street to present location at 856 Market Street in 1943. (Photograph by author, March 2016)



Image 121. Market Street at Kearny Street, 2016, showing Lotta's Fountain, which, although moved slightly as part of the Market Street Redevelopment Plan project, remains placed at the intersection. (Photograph by author, March 2016)

5.2 Justin Herman (Embarcadero) Plaza

The following summarizes existing conditions for Justin Herman (Embarcadero) Plaza in terms of Spatial Organization, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small-Scale Features.

5.2.1 Spatial Organization

Justin Herman Plaza is at the eastern terminus of Market Street adjacent to the Embarcadero. The plaza is bounded in the west by the Embarcadero Center and Hyatt Regency buildings and the eastern end of Market Street. The plaza is no longer bounded in the north by the Embarcadero Freeway Clay and Washington Streets off-ramps. Instead, the boundary is now marked by the terminus of Clay Street and Sue Bierman Park, a 5.3-acre open space that was designed following the 1989 Loma Prieta earthquake, which damaged and led to demolition of the freeway and off-ramps to Clay and Washington Streets in 1991 (**Image 122**). Sue Bierman Park was renovated and renamed in 2011 (San Francisco Parks and Recreation 2016). At the eastern boundary of the plaza, there is a

green space buffering the plaza from the Embarcadero where the highway had been. The area was remodeled in 2003 and includes hardscaping that replaced the concrete platform on the southeastern boundary of the plaza and the concrete island that was also in the southern section of the main plaza (**Image 129**). The post-Market Street Redevelopment Plan hardscaping features concrete stairs, ADA-accessibility ramps, and a much narrower grassy area (**Image 127**). Justin Herman Plaza's southern boundary is Don Chee Way.

The ground plane of the northern main plaza is characterized by an irregular, pentagon-shaped plan. A pedestrian promenade, which joins the eastern terminus of Market Street to the Embarcadero in front of the Ferry Building (**Image 123**), bisects the northern section of the plaza (main plaza with fountain) and the southern section of the plaza (former lawn area that was remodeled as bocce court in 2010) (**Image 124, 134**). The Valliancourt-designed fountain is located in the northeast corner of the main plaza's lower terrace.

5.2.2 Circulation

Pedestrian circulation is structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building (**Image 125**), and the north-south axis through the Plaza. The 4-acre brick plaza is terraced, with the upper terrace of concrete descending to the lower plaza via three concrete steps. The sunken lower plaza consists primarily of red brick laid in a running bond pattern. This pattern is broken by double red brick courses radiating in a sunburst pattern from the plaza's fountain (**Image 126**). The lower plaza is edged in concrete and stairs from the upper plaza down to the lower plaza are also concrete. The concrete island platforms originally positioned in the southeast corner of the lower terrace has been removed and the location has been paved with brick to match the rest of the lower plaza. Other patches to the brick are incompatible materials—those which do not match original historic materials in consistent color, size, and style of original—in a few locations. This patchwork includes scored and dyed concrete. Original paving of the upper terrace was granite, and since been replaced by concrete. Paving in the pedestrian promenade connecting Market Street with the Ferry Building has been replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extend the Market Street sidewalks through the plaza.

5.2.3 Vegetation

The eastern boundary of the plaza is lined with Canary Island date palms (*Phoenix canariensis*), which have replaced the pine and poplars that originally divided the plaza and the Embarcadero Freeway (**Image 129**) (Ho 2013). The post-Market Street Redevelopment Plan double allée of palms on either side of the pedestrian promenade are also Canary Island date palms (**Image 131**). Light fixtures are mounted on their trunks. Potted palms clustered around the base of light poles in the main plaza appear to be Queen Palms (*Syagrus romanzoffiana*) (**Image 130**). These pots are not repurposed Market Street Redevelopment Plan-era flower tubs. The trees in the lower plaza area, which are positioned within tree grates that are similar, but not identical to Market Street Redevelopment Plan-era tree grates, appear to be London planetrees (*Platanus acerifolia*). These trees appear to have been added after the lower plaza island was removed. The double row of trees planted along the plaza's western boundary adjacent to the Embarcadero Center development appear to be Ginkgo (*Ginkgo biloba*) (**Image 138**). Trees planted adjacent to the bocce court along Steuart Street are London planetree.

5.2.4 Buildings and Structures

In 1995, a green metal toilet was installed near the eastern end of the pedestrian promenade (**Image 137**). The structure is positioned south of the main plaza and styled consistent with advertising kiosks introduced along Market Street at the same time.

5.2.5 Views and Vistas

Market Street Redevelopment Plan-era views of the Embarcadero Freeway are no longer extant given its collapse and subsequent demolition after the 1989 earthquake. The obstructed Market Street Redevelopment Plan-era view of the Ferry Building and Bay Bridge from Justin Herman Plaza has been opened up with the removal of the freeway. The east-to-west view of the Market Street Alignment is visible from the Justin Herman Plaza promenade (**Image 132**). The view of Justin Herman Plaza fountain from the promenade is also intact.

5.2.6 Constructed Water Features

The Justin Herman Plaza fountain (also known as the Vallaincourt Fountain) is in the northeastern corner of Justin Herman Plaza (**Image 133**). The fountain measures approximately 40 feet high, 200 feet long, and 140 feet wide. It is composed of steel and precast concrete to form an interactive grotto that allows visitors to move under and through the structure. The precast concrete square tubes are arranged in irregular angles and feature a concrete finish that is highly textured. While the fountain was designed to pump 1 million gallons of water an hour through the tubes and spill it into the pool below, currently no water is flowing. Two walkways with stairs allow the public to stand between the tubes and offer views overlooking the plaza. The fountain also features concrete square platforms within the pool area, which allow the public to venture between the fountain's back wall and tube projections. Guard rails have been added to prevent falls, but do not block access to walking through the fountain or climbing the stairs. At the time the plaza was completed, the double-deck Embarcadero Freeway served as a massive backdrop for the fountain, dominating the skyline and cutting the plaza off from the waterfront. The fountain was positioned in the bend of the freeway ramp so that the ramp and the fountain enclosed the space that makes up the remainder of the plaza. The freeway and ramps are no longer extant, having been demolished following the 1989 Loma Prieta earthquake.

5.2.7 Small-Scale Features

None of the original lighting—modern standards with semi-translucent square luminaires mounted on square, light-colored granite square pillars arranged along the pedestrian promenade that connects Market Street with the Ferry Building—remains intact. Replica Path of Gold Light Standards are now placed in the plaza's promenade. Original concrete bollards (square granite reflecting the style of the original light standards) spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends have been replaced with circular concrete bollards (**Image 135**). Circular-shaped bronze tree grates in the lower plaza appear to have been added after the lower plaza island was removed (**Image 128**). In a few cases, trees have been removed and their subsequent holes cemented. Square receptacles with conical recycling tops, which are not original, have been placed in the plaza (**Image 136**). The Juan Bautista de Anza and Carlos III of Spain statues are no longer present. They were relocated from Justin Herman Plaza to Lake Merced in 2004 (San Francisco Visual Arts Committee 2004). Public art

pieces that have been added to Justin Herman Plaza since its completion include large statues on the upper terrace adjacent to the Embarcadero Center development (**Image 139**) and the American Lincoln Brigade Memorial positioned on the east side of the plaza behind the fountain.

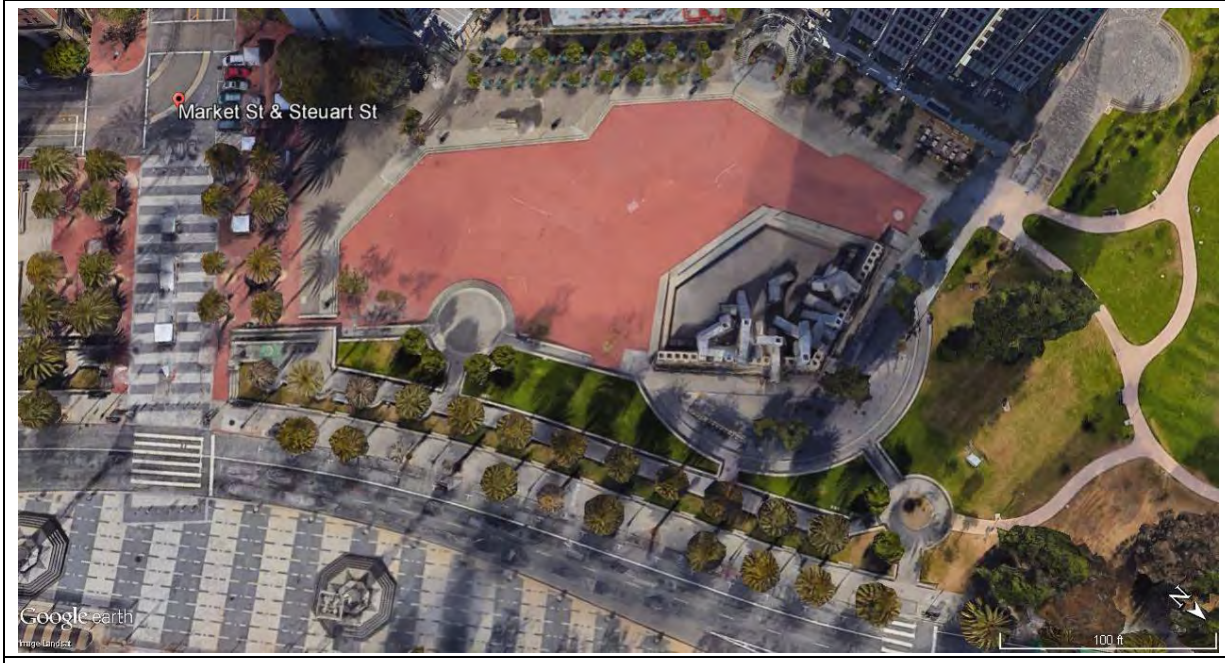


Image 122. Justin Herman Plaza, 2016, showing the northern section of the plaza that still features the main plaza with Valliancourt-designed fountain. However, the plaza has lost its center island and hardscaping along the eastern boundary also has been altered. The Embarcadero Freeway and off-ramps have been removed. (Google Earth 2016)



Image 123. Justin Herman Plaza, 2016, showing the center section (featuring the pedestrian promenade), which has been altered since the Market Street Redevelopment Plan era with removal of lighting, replacement of bollards and paving, and addition of palm trees. (Google Earth 2016)



Image 124. Justin Herman Plaza, 2016, showing the southern section of the plaza, which has been redeveloped with bocce courts (concrete hardscaping with decomposed granite and grass) and palm tree plantings. (Google Earth 2016)



Image 125. Justin Herman Plaza, 2016. Promenade pedestrian circulation space remains intact, but paving has been replaced, Market Street Redevelopment Plan-era lighting has been removed and paving has been altered. (Photograph by author, March 2016)



Image 126. Justin Herman Plaza, 2016, showing radiating pattern of brick in main plaza that has been retained, though original materials have been patched. (Photograph by author, March 2016)



Image 127. Justin Herman Plaza, 2016, showing the addition of stairs as part of the 2003 renovation. (Photograph by author, March 2016)



Image 128. Justin Herman Plaza, 2016, showing London planetrees in lower plaza. These trees may have been added when the lower plaza island was removed. (Photograph by author, March 2016)



Image 129. Justin Herman Plaza, 2016, showing palm trees along Embarcadero that have replaced poplars and pine trees. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)



Image 130. Justin Herman Plaza, 2016, showing potted Queen palms clustered around light poles. (Photograph by author, March 2016)

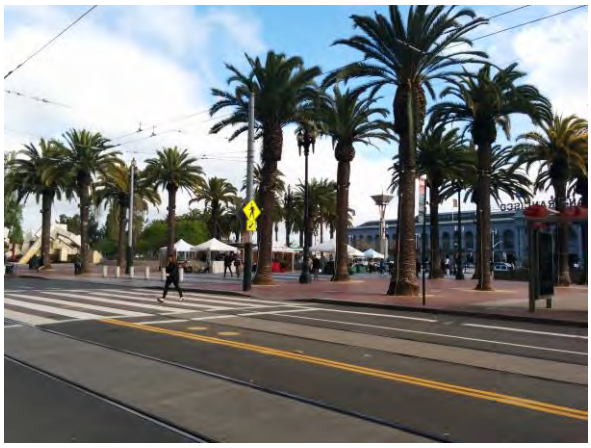


Image 131. Justin Herman Plaza, 2016, showing Canary Island date palms lining the promenade.(Photograph by author, March 2016)



Image 132. Justin Herman Plaza, 2016, showing view of plaza, ferry building and bay bridge, and Embarcadero Center development. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)



Image 133. Justin Herman Plaza, 2016, showing plaza fountain. (Photograph by author, March 2016)



Image 134. Justin Herman Plaza, 2016, showing bocce courts in the plaza's southern-most section. (Photograph by author, March 2016)



Image 135. Justin Herman Plaza, 2016, showing bollards located at the Market Street entrance of the plaza's promenade. (Photograph by author, March 2016)



Image 136. Justin Herman Plaza, 2016, showing example of trash receptacle placed in plaza. (Photograph by author, March 2016)



Image 137. Justin Herman Plaza, 2016, showing public toilet structure placed in plaza between the main plaza and the pedestrian promenade. (Photograph by author, March 2016)



Image 138. Justin Herman Plaza, 2016, showing patio dining tables and Ginkgo trees along boundary with Embarcadero Center that have replaced Market Street Redevelopment Plan-era benches. (Photograph by author, March 2016)



Image 139. Justin Herman Plaza, 2016, showing public artwork introduced to the plaza since its completion. (Photograph by author, March 2016)

5.3 Hallidie Plaza

The following summarizes existing conditions for Hallidie Plaza in terms of Spatial Organization, Circulation, Vegetation, Buildings and Structures, Views and Vistas, Constructed Water Features, and Small-Scale Features.

5.3.1 Spatial Organization

Hallidie Plaza is a three-level terraced plaza at the intersection of Market and 5th Streets, adjacent to the Powell Street cable-car turnaround (**Image 140**). The ground plane of the main plaza is characterized by a triangular-shaped plan. The plaza is divided at street-level by Cyril Magnin Street. Below this overpass is a passage way that joins the east and west sides of the plaza's lowest level and includes space for a visitor center. Escalators are parallel to Market Street on both the eastern and western sides of the plaza. In addition to the stairs adjacent to the escalators, the plaza also features stairways independent of the escalators, which parallel Cyril Magnin Street on both sides. The design also includes stepped concrete-walled terraces serving as areas for landscaped

vegetation and mezzanines on both sides of the plaza, which creates space for pedestrian traffic to circulate between stairs.

5.3.2 Circulation

The plaza serves as a major multi-modal transportation hub, providing pedestrian access to the underground Muni and BART Powell Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, busses, and the end of the Powell Street cable car line. The BART station is entered from the sizeable underground concourse that opens into the plaza, which is sunken below street level and accessed from the street by stairs and escalators. The plaza is divided at street-level by Cyril Magnin Street. A passage way below the Cyril Magnin Street overpass joins the east and west sides of the plaza's lowest level and includes space for a visitor center. Escalators parallel Market Street on both the eastern and western sides of the plaza. In addition to the stairs adjacent to the escalators, the plaza also features stairways independent of escalators, which parallel Cyril Magnin Street on both sides. As with the Market Street streetscape, red brick laid in a herringbone pattern paves the pedestrian circulation area throughout. Mezzanines on both sides of the plaza form the mid-level terrace and create space for pedestrian traffic to circulate between stairs and offer vantage to view the plaza floor below. The below-street level passage that joins the east and west sides of the plaza includes space for the visitors center.

5.3.3 Vegetation

Stepped concrete-walled terraces include planting bed space for landscaped vegetation (shrubs on the western side of the plaza and ornamental grasses on the eastern side of the plaza) (**Image 144**). Lower plaza tree plantings are London planetrees (*Platanus acerifolia*) like those found in the adjacent Market Street streetscape. Research did not reveal a Market Street Redevelopment Plan planting plan; accordingly, specific species for tub plantings and terrace planting beds are unknown. Few of the Market Street Redevelopment Plan-era flower tubs remain placed within the plaza and those that remain intact appear to have been moved. Historic images indicate there may have been a greater number of Market Street Redevelopment Plan-era flower tubs in the plaza, which were originally clustered in different locations than where they are found in Hallidie Plaza today. The majority of the tubs are relocated within the fenced café area at the northern boundary of the lower plaza. While tree grates remain intact to indicate where missing trees were originally clustered, several of the below street-level tree plantings remain intact on both sides of the plaza. The row of trees along the plaza's northeastern boundary at street level were removed in 1998 (**Image 141**) (King 2006).

5.3.4 Buildings and Structures

The plaza includes a large three-stop elevator, installed in 1997, to provide access to the subgrade plaza, the San Francisco Visitor Center, and the Powell Street BART/Muni stations (**Image 143**). The Post-Modern-style elevator was designed by MWA Architects of Oakland and features a sculpted form sheathed with perforated stainless steel screen walls. The elevator and its screen walls nearly obliterate the view of the sunken transit station steps and deeply beveled post and lintel entrances for pedestrians approaching from the lower level of the plaza. Additional structural components of the plaza include the terrace walls with rusticated granite characterized by evenly spaced vertical grooves, the Cyril Magin overpass, and the Visitor Center structure below the overpass.

5.3.5 Small-Scale Features

Hallidie Plaza retains an example of the original Market Street Redevelopment Plan advertising kiosks (street level on the northern corner of its west side), though its original bronze has been painted blue and gold (**Image 142**). Café seating with fence enclosure is present in the east side of the plaza at the lowest terrace level in one of the areas where original wood-slat benches were removed. While the known date of wooden bench removal is 1998, the date for the addition of café tables is unknown (**Image 145**). When trees were removed from the plaza's northeastern boundary in 1998, post-Market Street Redevelopment Plan lighting (gold poles and luminaries) were added to discourage illicit night-time activities in the area (King 2006).

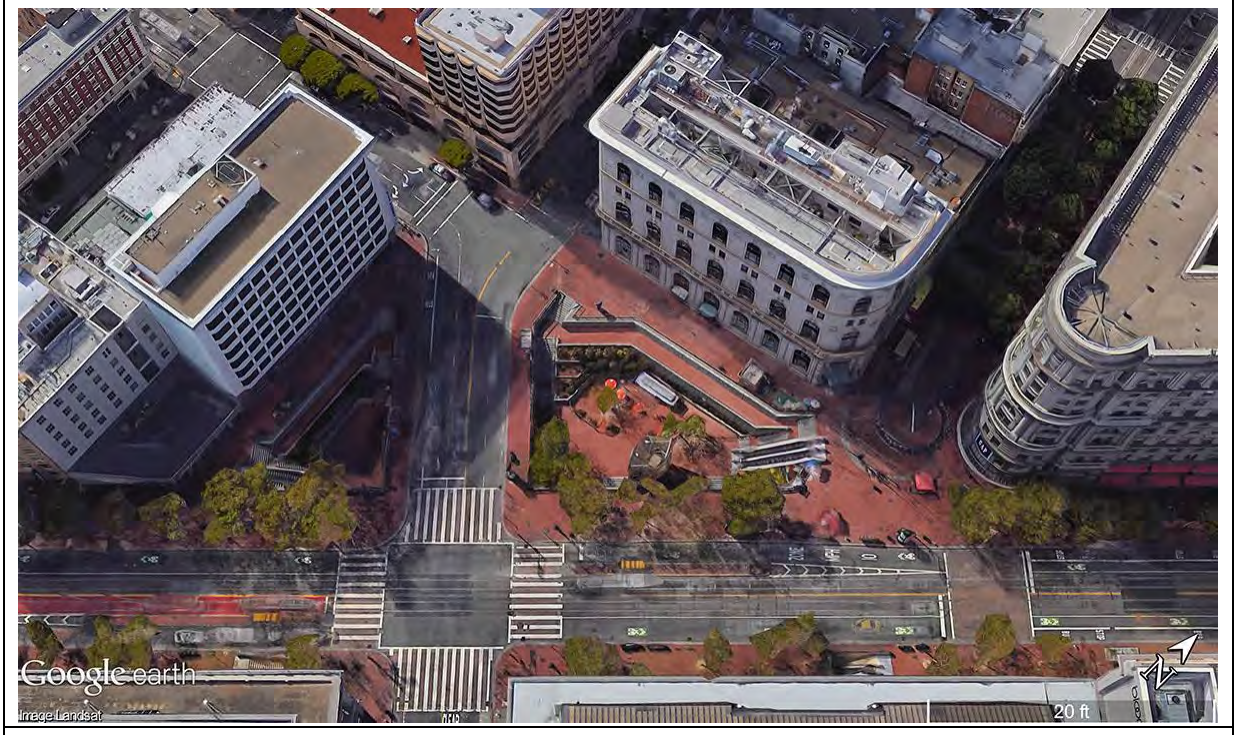
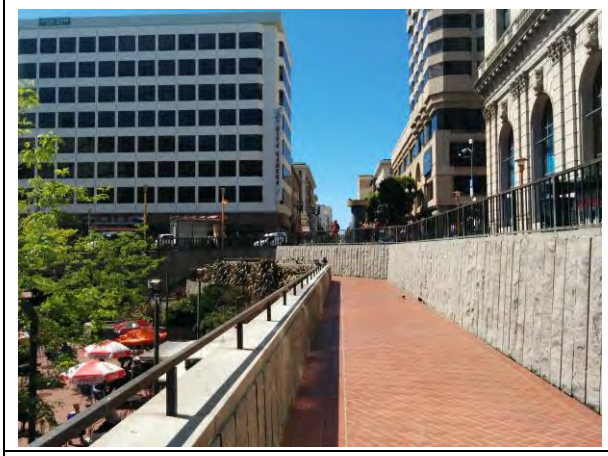


Image 140. Hallidie Plaza, 2016, retains it triangular plan, bisected by Cyril Magnin. Aerial view shows loss of tree row on northeastern boundary, as well as loss of original wood-slat benches. (Google Earth 2016)

	
Image 141. Hallidie Plaza, 2016, east side view showing absence of trees lining the northeast boundary at street level, and absence of ground-level plantings and wood-slat benches on terrace. (Photograph by author, March 2016)	**Image 142.** Hallidie Plaza, 2016. Although it appears to have been painted, Market Street Redevelopment Plan-era advertising kiosk has been retained at northern street-level stairway on eastern side of the plaza. Post-Market Street Redevelopment Plan wayfinding BART signage has also been added. (Photograph by author, March 2016)

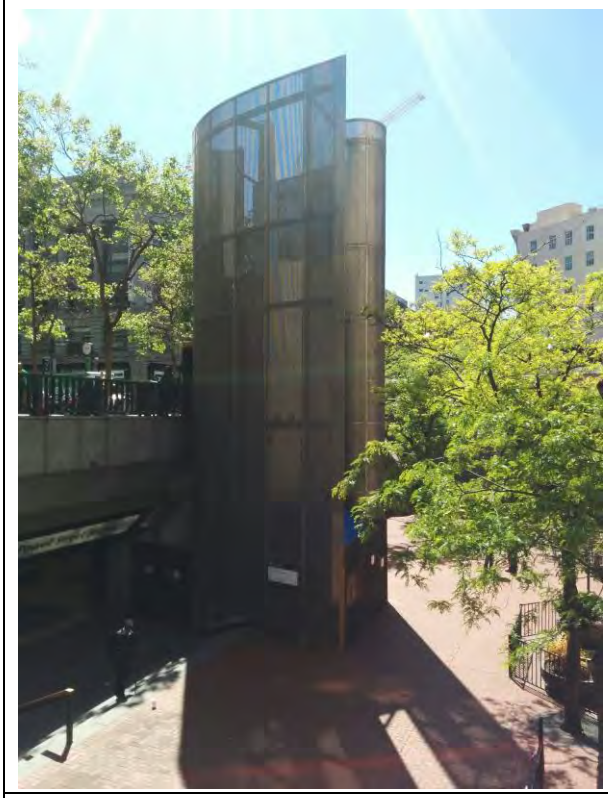


Image 143. Hallidie Plaza, 2016, showing multi-story elevator added to plaza in 1997 on the southern boundary that blocks a portion of the lower-level BART station entrance and alters the open character of the plaza. (Photograph by author, March 2016)

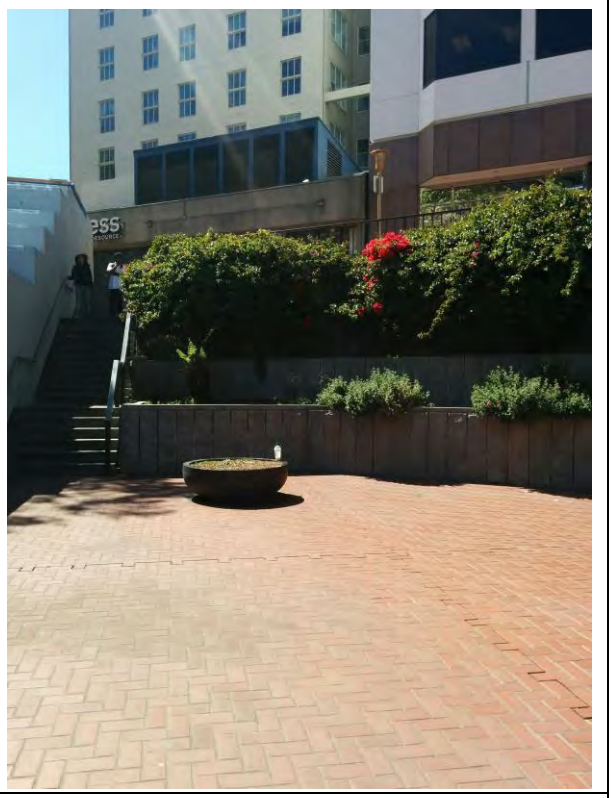


Image 144. Hallidie Plaza, 2016, showing eastern side of the plaza where wood-slat benches have been removed and cluster arrangement of planting tubs has been altered. Shrubby character of landscaped terrace beds is retained. (Photograph by author, March 2016)

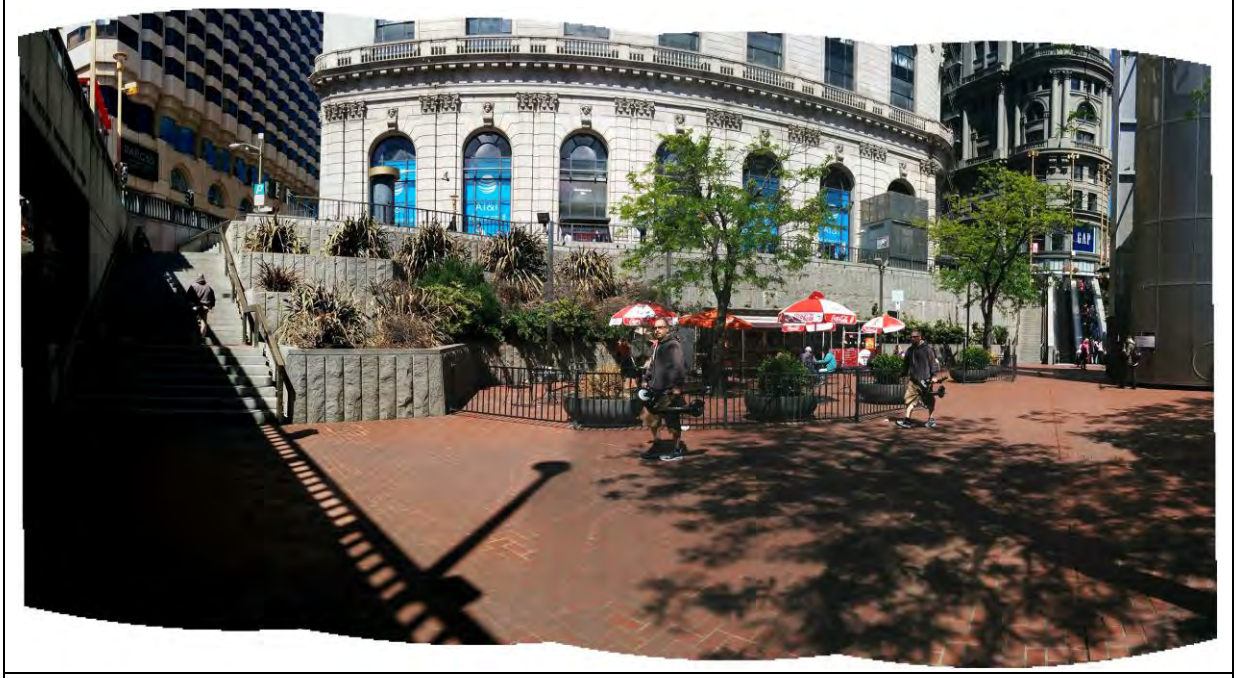


Image 145. Hallidie Plaza, 2016, showing eastern side of the plaza's lower level. With removal of wood-slat benches, café seating with fence enclosure has been added and planting tub arrangement has been altered. Terraced planting beds in eastern side of the plaza feature ornamental grasses. (Photograph by author, March 2016)

5.4 United Nations Plaza

The following summarizes existing conditions for UN Plaza in terms of Spatial Organization, Circulation, Vegetation, Buildings and Structures, Views and Vistas, Constructed Water Features, and Small-Scale Features.

5.4.1 Spatial Organization

The 2.6-acre UN Plaza spans the Market Street alignment between 7th and 8th Streets, extending westward from Market Street to Hyde and Fulton Streets. The ground plane of the main plaza is characterized by a triangular plan, but the site also includes two linear promenades projecting to the north and west. The main plaza includes a water feature—the UN Plaza Fountain—in its eastern section (**Image 146**).

5.4.2 Circulation

In addition to being the main pedestrian gateway from Market Street to the Civic Center, the plaza serves as major multi-modal transportation hub, providing street access to the underground Muni and BART Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, and busses. Vertical circulation consists of the stairwell and escalator to the BART/Muni subway station. Pedestrian circulation through the plaza remains structured along two axis—a primary east-west axis along Fulton Street and a secondary north-south axis along

Leavenworth Street (**Image 148**). As with the Market Street streetscape, the paving in areas of pedestrian traffic consists primarily of red brick laid in a herringbone pattern. The granite paving with brass inlay indicating the city's latitude and longitude located near the southwest end of the fountain was included in the original design and remains intact (**Image 153**). The bands of granite and brass inlay quoting the Preamble to the United Nations charter that are placed in the Fulton Street promenade were added in 1995. The circular granite feature engraved with the United Nations symbol located at the intersection of the plaza's primary axis (Fulton Street promenade) and secondary axis (Leavenworth Street) was also placed into the paving during the 1995 renovation (**Image 160**) (MIG 2015:82-84).

5.4.3 Vegetation

The approach from United Nations Plaza to the Civic Center features original arrangement of trees organized in paired rows flanking single rows of lights aligned parallel within the pedestrian mall on the east-west Fulton Street axis. The secondary linear arrangement of trees along the west side of the Levenworth mall axis is also retained. The grass-covered planting beds along the Fulton Street central promenade that were established in 1936 and retained by the Market Street Redevelopment Plan design remain in the plaza, though northern beds contain decomposed granite and southern beds contain grass (**Image 149**). The planting area near the BART entrance is also filled with decomposed granite instead of plantings. At least 36 London planetrees (*Platanus acerifolia*) were planted in the plaza in 1975. The rows of London planetrees remain intact, although they show the effects of the westerly winds that pass through the plaza. Lombardy poplar trees (*Populus nigra*) were also planted near Market Street and remain intact.

5.4.4 Buildings and Structures

A metal public toilet, added in 1995, is located at the southeastern edge of the plaza, adjacent to the Market Street sidewalk streetscape.

5.4.5 Views and Vistas

The original view of City Hall from UN Plaza, designed to maintain visual connection between the pedestrians in the plaza and civic center (**Image 147**), is present when observed from Market Street, but is partially obscured by the bronze equestrian monument of Simon Bolivar when the observer is positioned near the statue (**Image 154**). The view from the west end of the Fulton promenade to UN Plaza fountain and Market Street beyond is open if the observer is not standing behind the Bolivar statue.

5.4.6 Constructed Water Features

UN Plaza Fountain remains intact and located at the eastern end of UN Plaza (**Image 151**). Arched jets of water shooting up from the center of the fountain remain intact, but mechanical equipment used to create the fountain's tidal effect, which was a component in producing the fountain's symbolism, is not currently functioning (MIG 2015:35).

5.4.7 Small-Scale Features

Small-scale features of UN Plaza include lighting, paving, seating, monuments, bollards, and signage:

Lighting: There are 16 granite light standards arranged symmetrically along the central promenade with eight fixtures per side placed at regular 40-foot intervals (**Image 152**). While the lamps originally consisted of semi-translucent, hooded luminaires mounted on the square, light-colored granite columns, when the plaza's lighting scheme was altered in 1995, the original square Modernist hoods capping the luminaries were replaced with the frosted spherical globes that are in place now. The square granite columns and the spatial arrangement of the light fixtures remain unchanged. Multi-story gold-colored light poles that feature multiple spotlight heads remain positioned around the fountain. In addition, the light poles were added on the north side of the Fulton promenade in 2005 (Fagan 2005) and remain in place (**Image 158**).

Monuments: The black monument pillar placed adjacent to the fountain is a feature of the original Market Street Redevelopment Plan design and remains intact (**Image 150, 159**). The plaza also features a stone monument with the U.N. emblem and text in the plaza (**Image 161**). This monument was installed in 1995 to commemorate the 50th anniversary of the founding of the United Nations. (MIG 2015:82-84). There is a bronze equestrian monument of Simon Bolivar installed in 1984 at the west end of the plaza where the Fulton Street promenade meets Hyde Street. The statue was a gift from Venezuela to the City of San Francisco to commemorate the 200th anniversary of Bolivar's birth and is not part of the original Market Street Redevelopment Plan design (MIG 2015:34).

Flagpoles: Two flagpoles with a radial pattern metal base next to the plaza's BART/Muni entrance were installed in 1975 as part of the Market Street Redevelopment Plan. The flagpoles and remain present today (**Image 156**) (MIG 2015:81).

Advertising kiosk: An advertisement kiosk was placed next to the plaza's BART/Muni entrance when the flagpoles were installed in 1975 as part of the Market Street Redevelopment Plan. While the flagpoles and remain present today the Market Street Redevelopment-era kiosk does not appear intact (**Image 156**) (MIG 2015:81).

Seating: The original wood-slat benches that were placed along the central promenade (12 benches per side arranged in a paired configuration) were removed from the central promenade sometime after 1999. No replacement seating has been added.

Bollards: Bollards with chain link adjacent to the BART/Muni entrance planting bed remain intact (**Image 155**).

Signage: Wayfinding signage with street map, points of interest and transit information has been added near the BART/Muni entrance (**Image 157**). Precise date of addition is unknown.

Pre-Market Street Redevelopment Plan features: A few of the features within the ground plane of the UN Plaza that pre-date construction were retained and remain intact. These features include: one red metal fire box dating to 1899 on Hyde Street; two fire hydrants dating to 1909 on Hyde Street; and sections of granite curbing dating to 1925 on Market, Leavenworth, and Hyde Streets.

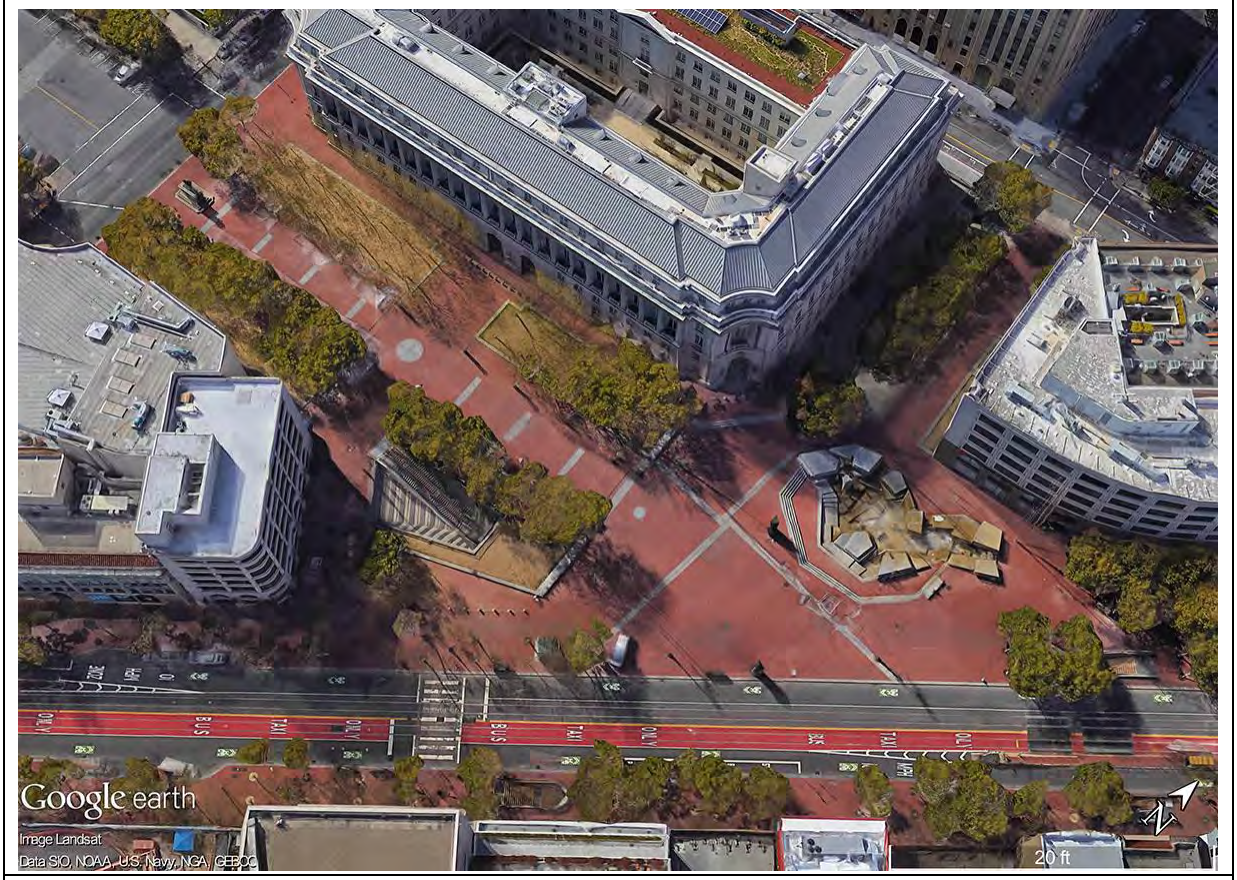


Image 146. UN Plaza, 2016, showing the presence of features including retained fountain and monument cluster, Fulton and Leavenworth Streets promenades with tree plantings, BART entrance with planting bed and bollard. Brick paving remains intact, blending pedestrian plaza space with Market Street streetscape area. This image also shows placement of Bolivar statue at the end of the Fulton promenade in the upper left corner, as well as granite paving features added between the promenade's tree allée in 1995. (Google Earth 2016)



Image 147. UN Plaza, 2016. View of City Hall from UN Plaza is retained, though diminished by Bolivar statue obstruction (center). This image also shows placement of flagpoles flanking Fulton promenade, as well as the altered lighting, with retained granite pillars and replaced circular glass lamps. (Photograph by author, March 2016)

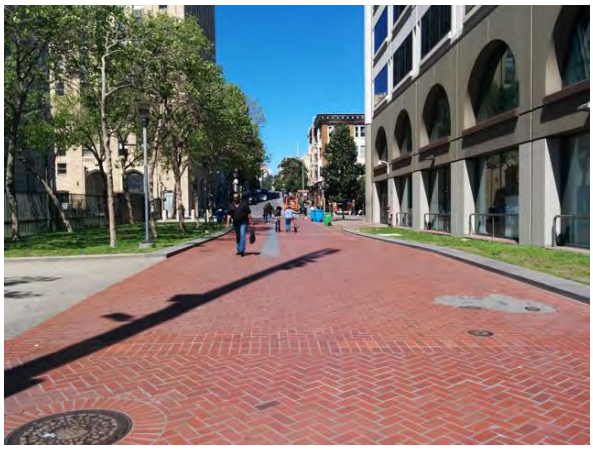


Image 148. UN Plaza, 2016, showing brick paving featured in the Leavenworth Promenade north of the UN Plaza fountain. (Photograph by author, March 2016)

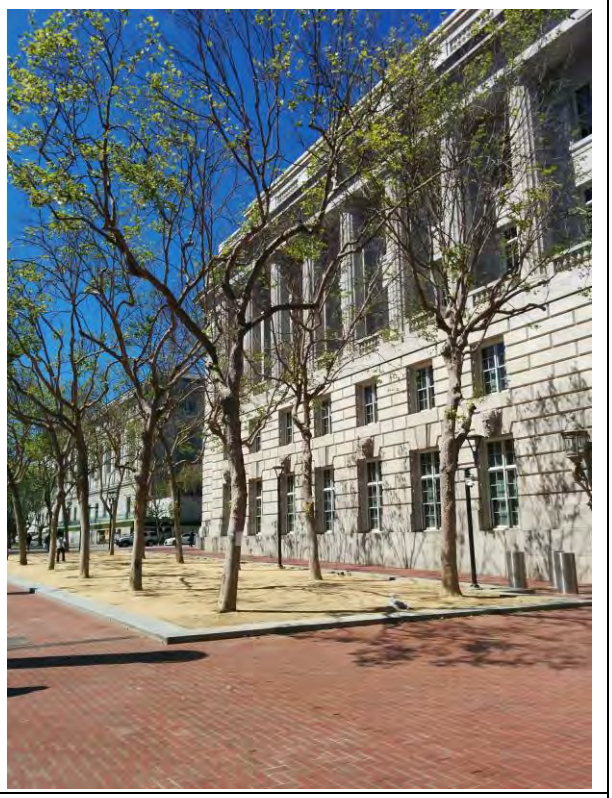


Image 149. UN Plaza, 2016, showing decomposed granite that has replaced grass in Fulton Promenade planting beds. (Photograph by author, March 2016)



Image 150. UN Plaza, 2016, retains cluster arrangement with granite monument on southwest side and multi-story lighting retained on northern side. (Photograph by author, March 2016)

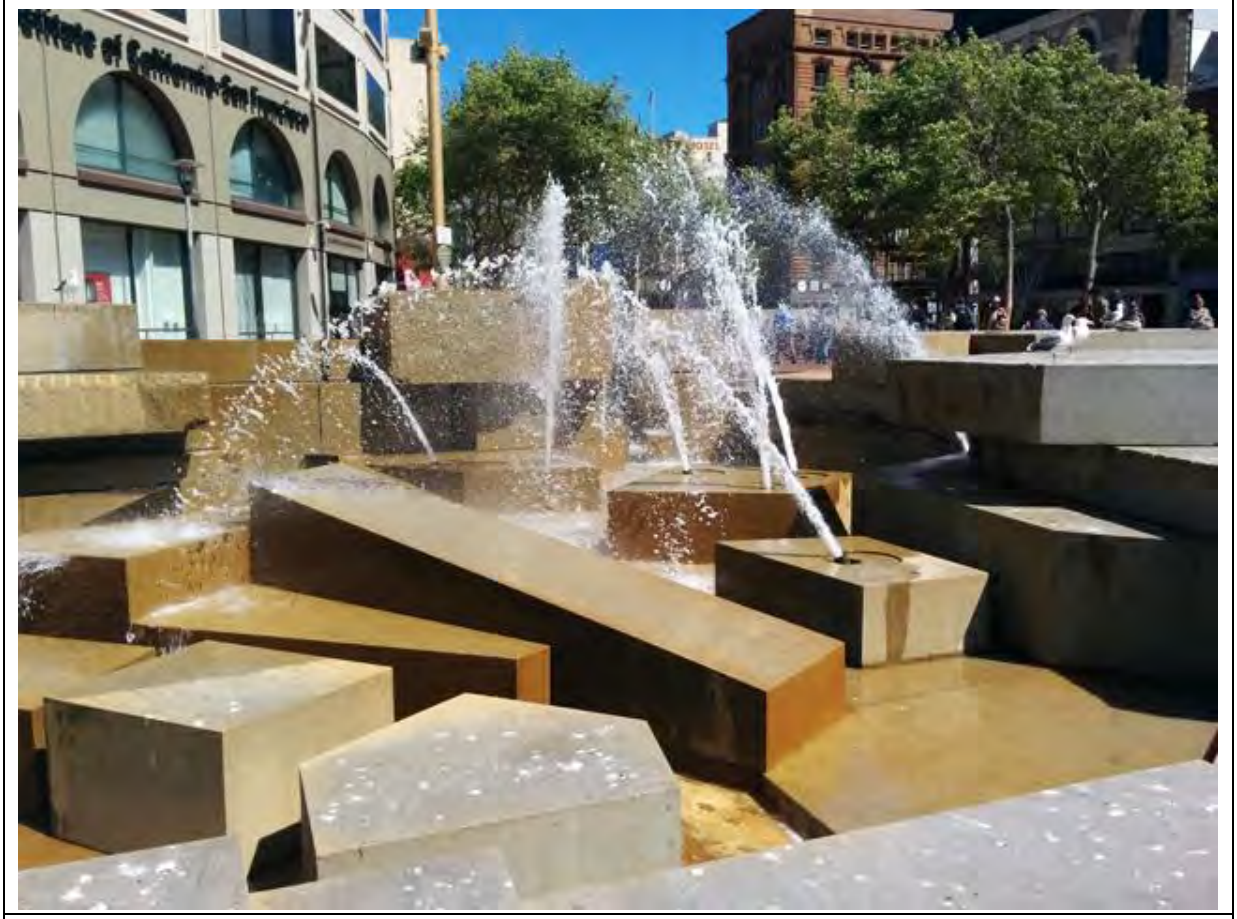


Image 151. UN Plaza, 2016, showing the design of UN Plaza fountain is intact. Although the "earth tides" water flow in the fountain's pool is not currently operational, jets of water actively spray. (Photograph by author, March 2016)



Image 152. UN Plaza, 2016, showing Fulton promenade light standard with original granite base and altered circular glass light fixture. (Photograph by author, March 2016)

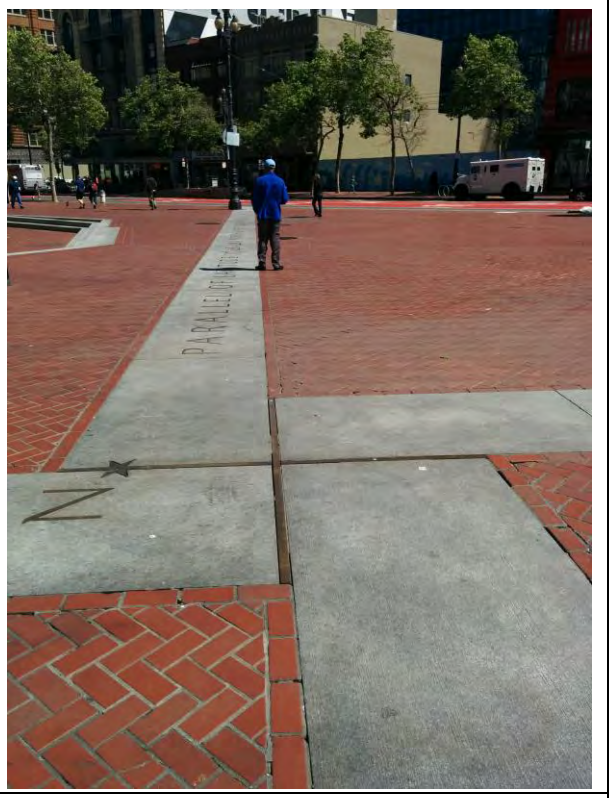


Image 153. UN Plaza, 2016. Although bands of granite with brass inlay in the Fulton promenade were added after the plaza was completed, the granite with brass latitude and longitude (pictured) are part of the original design. (Photograph by author, March 2016)

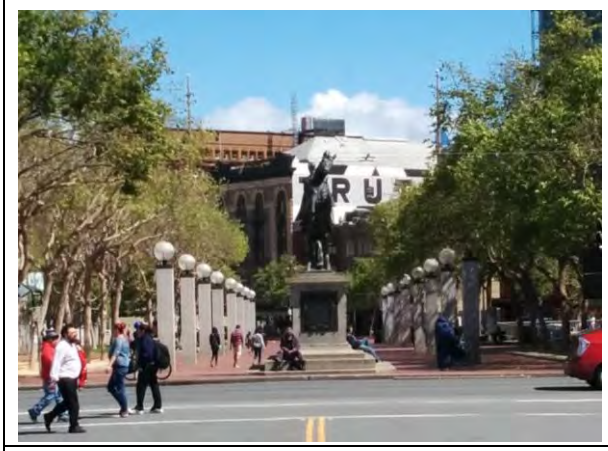


Image 154. UN Plaza, 2016, showing that the addition of Simon Bolivar statue obscures view from Civic Center through plaza to Market Street. (Photograph by author, March 2016)

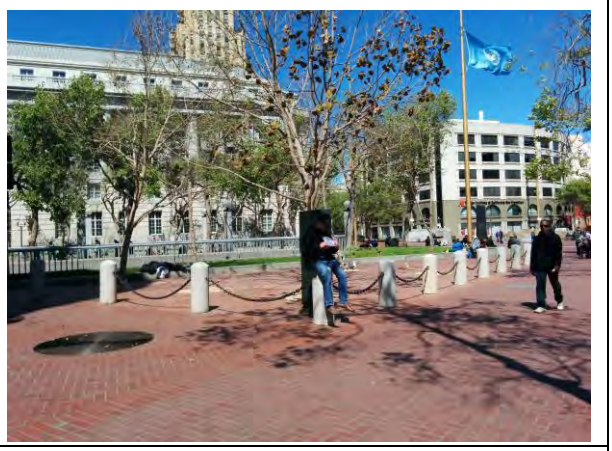


Image 155. UN Plaza, 2016, showing that concrete bollards with chain links adjacent to BART entrance planting bed remain intact. (Photograph by author, March 2016)



Image 156. UN Plaza, 2016. Flagpoles that flank either side of the Fulton promenade feature decorative radial brass bases in a style that is sympathetic to that of the Market Street Redevelopment Plan tree grate design. (Photograph by author, March 2016)



Image 157. UN Plaza, 2016, showing wayfinding signage added to the plaza. (Photograph by author, March 2016)



Image 158. UN Plaza, 2016, showing that lighting, which is not compatible with the design of the granite pillar lighting in the Fulton promenade or fountain lighting, has been inserted into the promenade's northwestern planting bed. (Photograph by author, March 2016)



Image 159. UN Plaza, 2016, showing that the granite monument adjacent to plaza fountain has been retained. (Photograph by author, March 2016)



Image 160. UN Plaza, 2016, features were added to the plaza to celebrate the 50th Anniversary of the United Nations in 1995. This includes the United Nation's symbol, embedded into the paving between the fountain and the southeastern entrance to the Fulton promenade. (Photograph by author, March 2016)



Image 161. UN Plaza, 2016, showing a stone monument added to the plaza as part of the anniversary renovation. (Photograph by author, March 2016)

5.5 Small Plazas of Market Street

Existing conditions for Market Street's small plazas include the status of landscape features associated with Robert Frost Plaza, Mechanics Plaza, Crocker Plaza, Mark Twain Plaza, and Market Street Plaza.

5.5.1 Robert Frost Plaza

The following summarizes existing conditions for Robert Frost Plaza in terms of Natural Systems and Features, Spatial Organization, Circulation, and Small-Scale Features.

5.5.1.1 Natural Systems and Features

Located in a triangular site created by the intersection of the discordant street grid, Robert Frost Plaza benefits from corridors of light channeled by the diagonal street grid.

5.5.1.2 Spatial Organization

Triangular in plan, Robert Frost Plaza is at the intersection of California, Drum, and Market Streets (**Image 162**). A street-level BART entrance is oriented parallel to Market Street along the southern boundary of the plaza, while the California Street cable car tracks and turnaround site are oriented parallel with the northeast boundary. The Robert Frost Monument is positioned in the triangular open space between the BART entrance and cable car turnaround, and a four-faced clock and 1995 advertising kiosk are located on the northwest boundary of the plaza.

5.5.1.3 Circulation

The plaza's pedestrian circulation area features herringbone pattern red brick paving that blends into the paving that is typical of the Market Street Redevelopment Plan streetscape. The street-level BART entrance on the plaza's southern boundary offers access to underground transportation. The California Street cable car turnaround site is in Robert Frost Plaza, jutting diagonally into the open space from California Street (**Image 164**).

5.5.1.4 Small-Scale Features

Notable small-scale features include retained Robert Frost monument and four-faced clock. The light pole with square translucent light and wood-slat bench are no longer present. An advertising kiosk (1995) is also present in the plaza (**Image 163**).

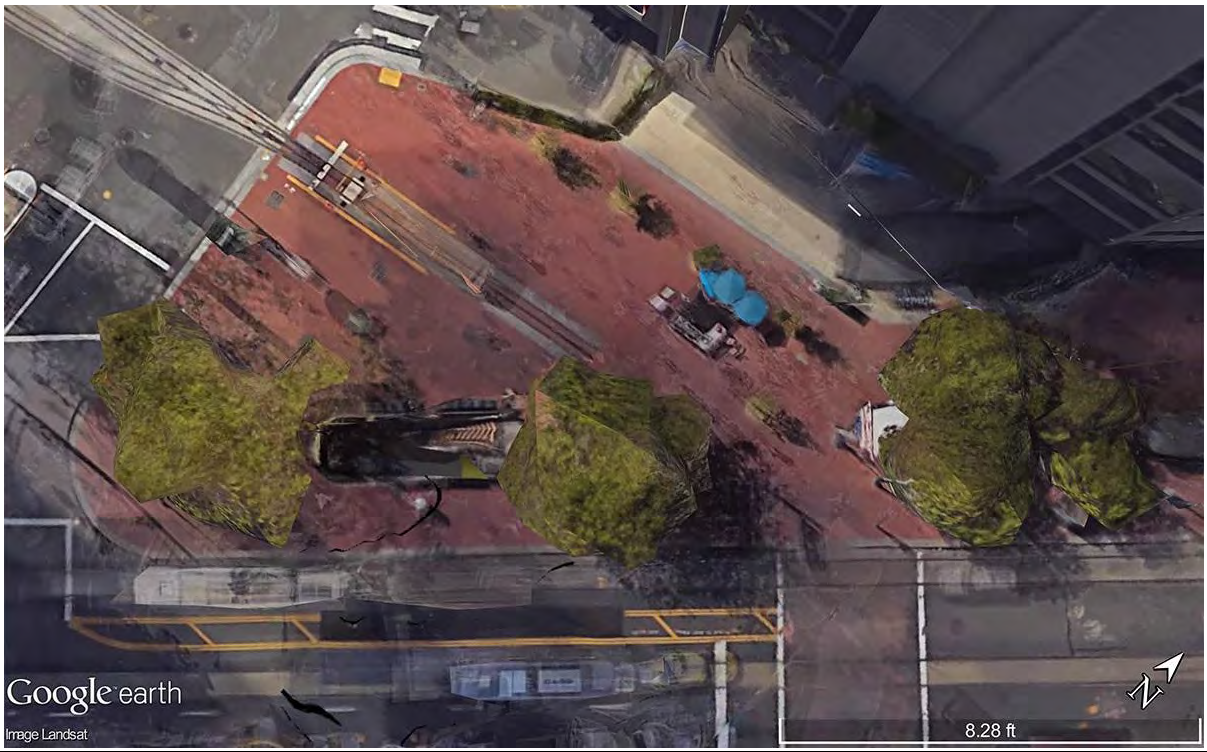


Image 162. Robert Frost Plaza, 2016, showing that triangular plans are retained, along with California Street cable car tracks (shown in upper left, projecting into the center), clock, monument, advertising kiosk (shown on left side between the cable car tracks), and the U-shaped BART street-level entrance (adjacent to street bottom center of the plaza). (Google Earth 2016)



Image 163. Robert Frost Plaza, 2016, at the corner of Market, California, and Drumm Streets. The Robert Frost monument (center) and four-faced clock remain present in the plaza, while an advertising kiosk has also been added to in the adjacent Market Street sidewalk area. (Photograph by author, July 2016)



Image 164. Robert Frost Plaza, 2016. Barriers currently obscure view of cable car tracks, but are removable. (Photograph by author, March 2016)

5.5.2 Mechanics Monument Plaza

The following summarizes existing conditions for Mechanics Plaza in terms of Natural Systems and Features, Spatial Organization, Circulation, Vegetation, and Small-Scale Features.

5.5.2.1 Natural Systems and Features

Located in a triangular site created by the intersection of the discordant street grid, Mechanics Plaza benefits from corridors of light channeled by the diagonal street grid.

5.5.2.2 Spatial Organization

Triangular in plan, Mechanics Plaza is bordered on all three sides by red brick laid in a herringbone pattern (**Image 165**). The plaza features placement of the Mechanics Monument in the southwest corner, granite steps on the south and west sides that terrace to the granite paved plaza. The northeast side (longest side of the triangle) is lined by London planetrees similar to those present on the Market Street streetscape. The stepped south and west sides also feature large squared pyramid bollard

5.5.2.3 Circulation

Mechanics Plaza features herringbone-pattern brick for pedestrian walk areas around the perimeter. Within the triangular plaza is square granite paving. A checkerboard-patterned paving element was added in the northeastern section of the plaza as part of the renovation (**Image 171**). Granite stairs allow pedestrians walking along Market Street to descend into the plaza.

5.5.2.4 Vegetation

London planetrees (*Platanus acerifolia*) line the northeast side of the plaza triangle. Ornamental grasses are planted in beds in the northwest and southeast corners of the plaza (the beds are also filled with chipped slate) (**Image 167**). Four square planters containing ornamental grasses are aligned on the south and west sides of the plaza (two on each side) (**Image 169**).

5.5.2.5 Small-Scale Features

Small-scale features present in Mechanics Plaza include the Mechanics Monument and six squared pyramid granite bollards aligned linearly along the southern and western boundaries of the plaza (**Image 166**). With removal of the original wood-slat benches, limited seating is available via square stone stools clustered along the northern perimeter of the plaza (**Image 168**). In addition to the stools, the northeast perimeter has metal tables that feature interpretive images. A solar-powered electronic device charging station is located in the northeast corner of the plaza (**Image 170**).

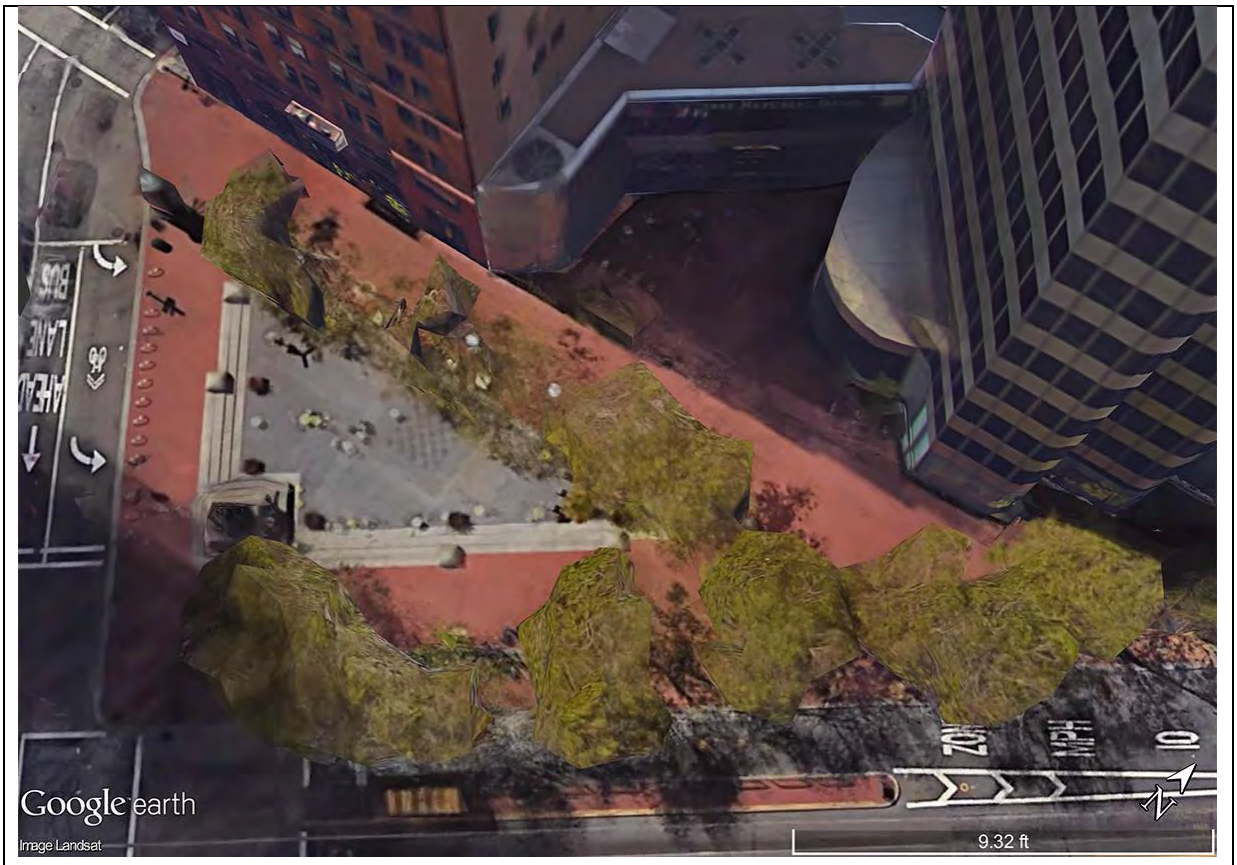


Image 165. Mechanics Monument Plaza, 2016. Triangular configuration of Mechanics Monument Plaza plan has been retained. Tree placement on northeastern boundary is intact, as are square pyramid bollards on east and south sides. (Google Earth 2016)

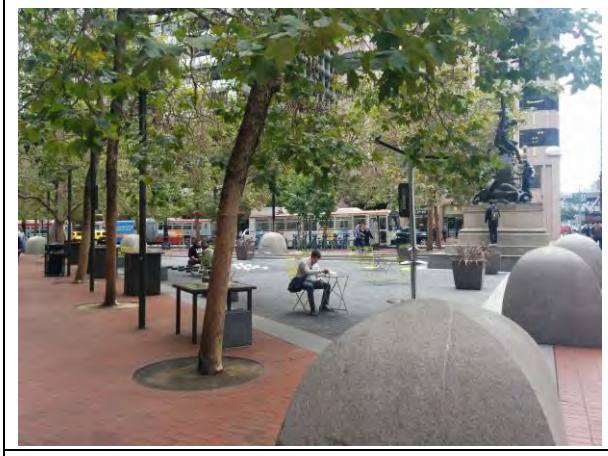


Image 166. Mechanics Monument Plaza, 2016, view of plaza from northwest corner showing bollard alignment on east side of plaza and tree alignment on northeast side of the plaza at street level (pictured right). (Photograph by author, July 2016)



Image 167. Mechanics Monument Plaza, 2016, showing post-Market Street Redevelopment Plan alterations to the plaza that include addition of a planting bed featuring ornamental grass in southeastern corner. (Photograph by author, March 2016)

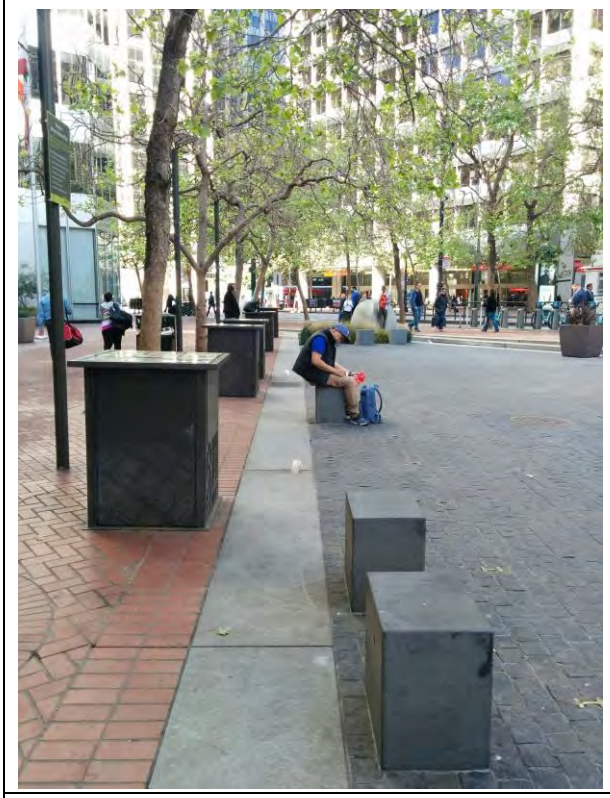


Image 168. Mechanics Monument Plaza, 2016, post-renovation showing replacement of wood-slat benches with post-Market Street Redevelopment Plan furnishings that include stone stools and metal tables (not moveable) on the northeastern boundary. (Photograph by author, March 2016)



Image 169. Mechanics Monument Plaza, 2016, showing addition of post-Market Street Redevelopment Plan planting tubs, which are not sympathetic to the design of Market Street Redevelopment Plan-era planting tubs. (Photograph by author, March 2016)

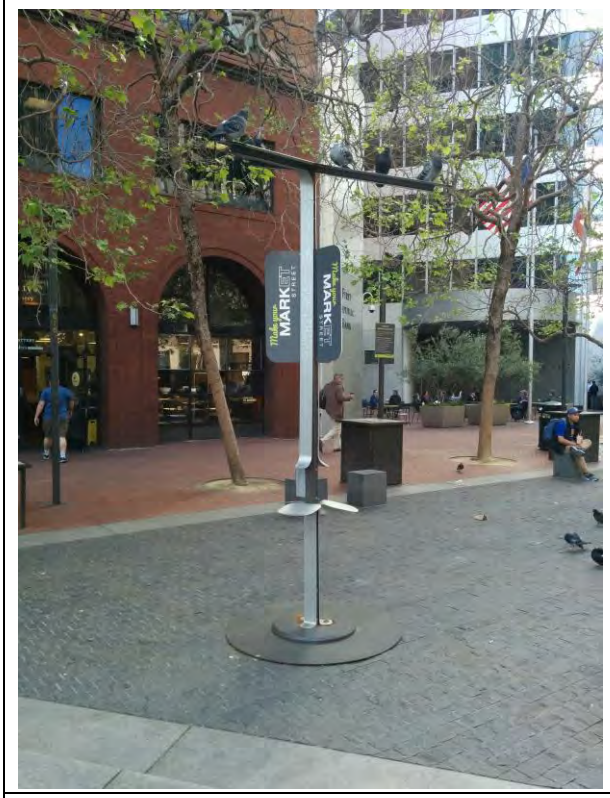


Image 170. Mechanics Monument Plaza, 2016, showing the solar-powered electronic device charging station added to the northern corner of the plaza. (Photograph by author, March 2016)

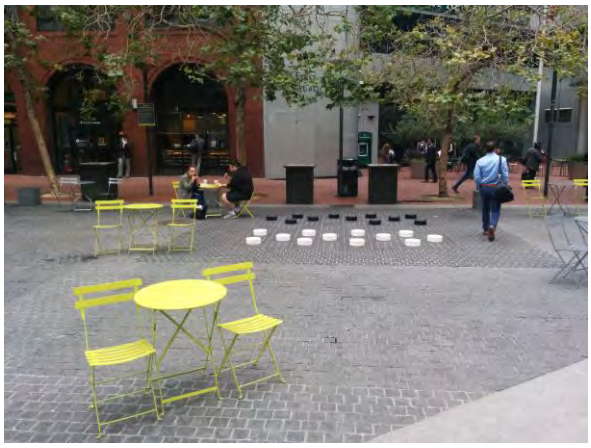


Image 171. Mechanics Monument Plaza, 2016, showing alterations to the plaza including modifications to the original paving to create a checkboard pattern. Removal of wood-slat benches provides for movable café seating in the plaza. (Photograph by author, July 2016)

5.5.3 Crocker Plaza

The following summarizes existing conditions for Crocker Plaza in terms of Spatial Organization, Circulation, Vegetation, Buildings and Structures, and Small-Scale Features.

5.5.3.1 Natural Systems and Features

Unlike plazas designed as part of the Market Street Redevelopment Plan, Crocker Plaza is not located on a triangular site that benefits from sunlight channeled by the diagonal street configuration. It is deeply shadowed by the building adjacent to its western boundary.

5.5.3.2 Spatial Organization

Crocker Plaza is located at One Post Street at the intersection of Post, Montgomery, and Market Streets. The site is roughly triangular with a two-tiered, octagon-shaped platform at street level and a sunken plaza one story below. The granite steps that create the plaza's octagonal platform, are used for seating and are backed by an iron fence (**Image 174**).

5.5.3.3 Circulation

Paving in pedestrian walking area around the granite platform is brick laid in a herringbone pattern, which blends with the adjacent Market Street sidewalk. Circulation from street level to the sunken plaza is via a granite stairway (**Image 176**). The pedestrian circulation area in the lower plaza includes a small platform for the stair landing, which is paved with red bricks laid on headers. Granite steps lead pedestrians down from the platform to the lowest level of the plaza, which is also paved with red bricks. The sunken plaza includes access to an entrance to the Montgomery Street BART/Muni station.

5.5.3.4 Vegetation

Street level vegetation includes trees at the southeast and southwest corners, still located in their original locations and differentiated from streetscape trees by their bronze octagonal tree grates, which mimic the plaza's octagonal shape (**Image 172**). Octagonal planting tubs clustered the trees are no longer present on in the plaza. The octagonal planting tub on the south side of the stairway is no longer extant, but a large circular planting tub is on the north side of the stair entrance. Trees planted in the sunken plaza also retain their original locations and have matching bronze octagonal grates. Octagonal planting tubs are no longer present in the sunken portion of the plaza.

5.5.3.5 Buildings and Structures

The street-level kiosk—square with curved roof—on the west side of the plaza appears to remain in terms of location, but may have altered materials and design details (**Image 175**).

5.5.3.6 Small-Scale Features

Octagonal trash receptacles in the sunken plaza have been removed. Two cylindrical trash receptacles flank the BART station entrance in the lower level of the plaza. The exact date of placement of these receptacles is not known. Square backless granite benches have been removed on the south side where the plaza joins the Market Street Redevelopment Plan streetscape. Signage has been altered over the stairway at street level and for retail shops in the sunken plaza (**Image 173**). The post-Market Street Redevelopment Plan signage that identifies the site as "One Post Plaza" has a more prominent character than original signage, featuring gold lettering arched over descending stairs with additional yellow retailer signage below.



Image 172. Crocker Plaza, 2016, retains original tree placement on the southern boundary, adjacent to Market Street, however, backless square stone benches have been removed. (Photograph by author, March 2016)

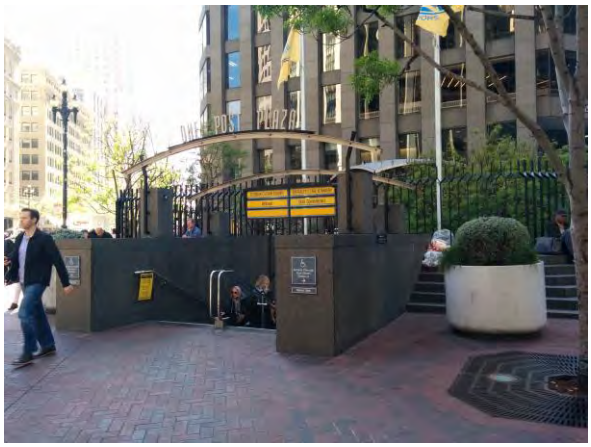


Image 173. Crocker Plaza, 2016, showing that signage has been altered, as have the street-level planting tubs. (Photograph by author, March 2016)

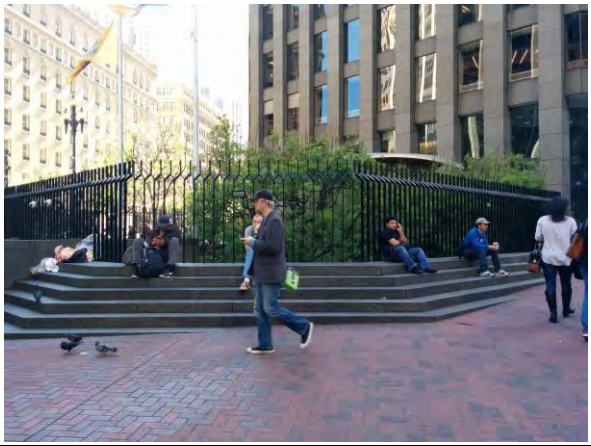


Image 174. Crocker Plaza, 2016, showing original design of the plaza's stepped platform remains intact. (Photograph by author, March 2016)

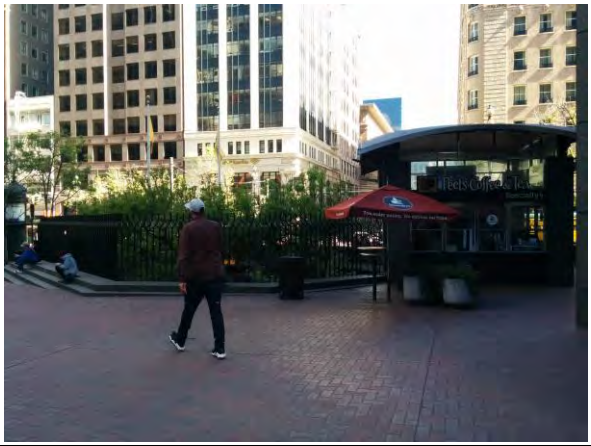


Image 175. Crocker Plaza, 2016, showing that the structure at western side of the plaza remains intact. (Photograph by author, March 2016)

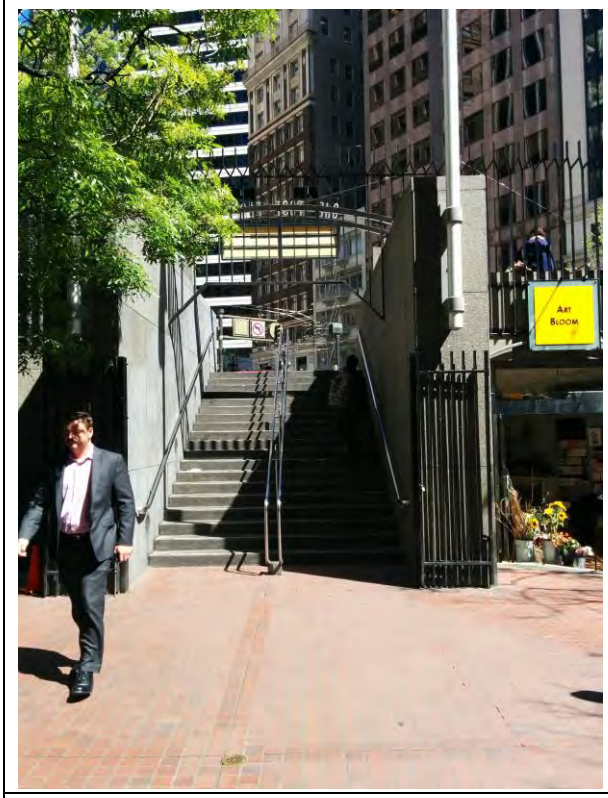


Image 176. Crocker Plaza, 2016, showing that configuration of vertical circulation from street level to lower level is retained. (Photograph by author, March 2016)

5.5.4 Mark Twain Plaza

The following summarizes existing conditions for Mark Twain Plaza in terms of Natural Systems and Features, Spatial Organization, Circulation, Vegetation, Buildings and Structures, and Small-Scale Features.

5.5.4.1 Spatial Organization

Mark Twain Plaza remains located between New Montgomery Street and 3rd Street. The plaza's name has reverted to Annie Street. The plaza features concrete benches, light poles, and planting beds that align with the linear orientation of the plaza's plan (**Image 177**).

5.5.4.2 Circulation

Mark Twain plaza includes red brick laid in a herringbone pattern in the pedestrian circulation areas, along with a concrete path between the building on the eastern boundary of the plaza and the plaza's granite benches.

5.5.4.3 Vegetation

Vegetation is minimal and limited to shrubs located in the plaza planting beds.

5.5.4.4 Buildings and Structures

The facades of adjacent buildings on the east and west sides of the plaza create a sense of enclosure for the space. This enclosure has been increased by an addition to the building on the west side, which encroaches into the plaza.

5.5.4.5 Small-Scale Features

Light poles in Mark Twain Plaza remain in place at their original locations, but the square translucent glass lights have been replaced. The advertising kiosk that was once present where the plaza joined the Market Street streetscape close to the west side of the plaza has been removed.

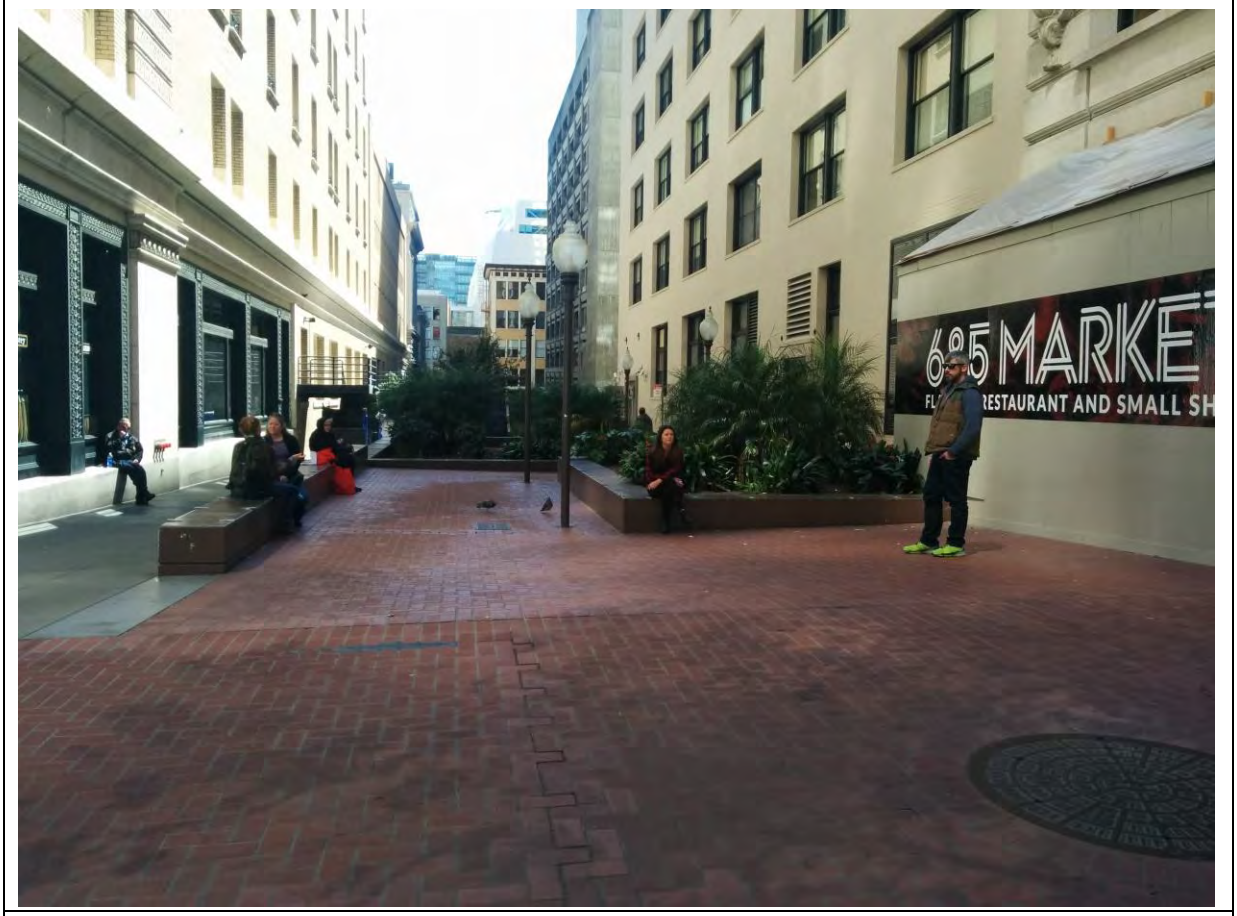


Image 177. Mark Twain Plaza, 2016, located between New Montgomery and 3rd Street, retains overall configuration, brick paving, concrete bench, and planting beds. Lighting placement is retained but glass lamp style is altered. The construction barrier on the western boundary that encroaches on plaza space is temporary. Market Street Redevelopment Plan-era advertising kiosk has been removed. (Photograph by author, March 2016)

5.5.5 Market Street Plaza

The site of Market Street Plaza is located on the south side of Market Street across from the intersection of Grant Avenue and Market (**Image 178**). While it is unclear if Market Street Plaza was completed as part of the Market Street Redevelopment Plan, or if its completion is more appropriately aligned with Yerba Buena Center development, research associated with the plaza's current condition indicates redesign of the space in 2005 by landscape architect, Walter Hood. The site includes a bosque, an allée, benches, a ramp, stairs, a canopy, an oculus fountain, a kiosk, bamboo plantings, and metal screens (Walter J. Hood Design 2015). During late afternoons, the corridor can become very windy. It is unclear if this natural system was present during the Market Street Redevelopment Plan-era or if renovation of the space has had any impact on channeling the wind. The location along the Market Street alignment on Yerba Buena Lane connecting Market and Mission Streets remains intact.

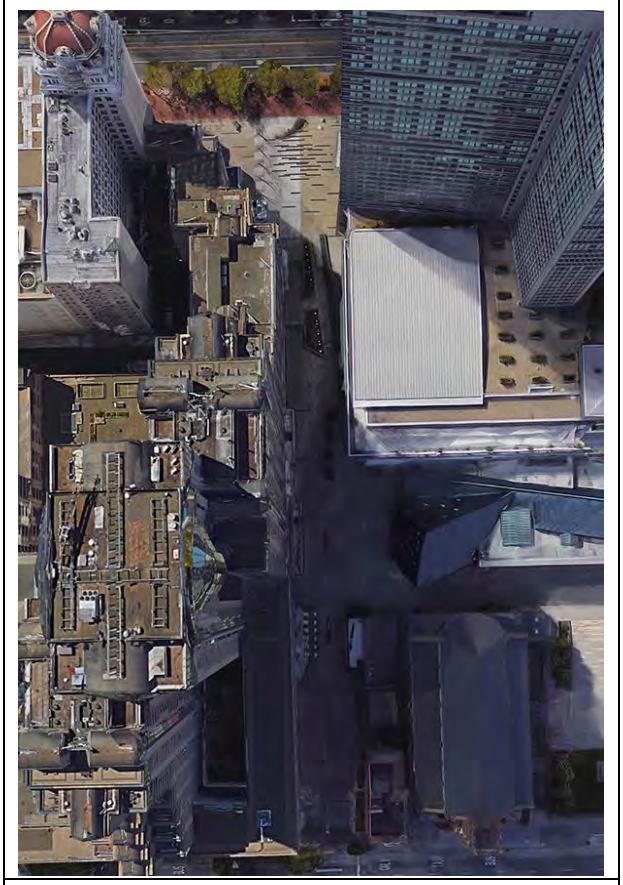


Image 178. Market Street Plaza was renovated in 2005 and is now known as Yerba Buena Lane (Google Earth 2016).

Chapter 6
Evaluation

The following evaluation of Market Street establishes three statements of significance and associated periods of significance based on Market Street's historical chronology (Section 4.1) and comparative contexts (Section 4.2). This chapter also identifies the landscape characteristics and character-defining features that date to Market Street's three periods of significance and, where present, convey Market Street's significance.

The discussion of character-defining features in this chapter also identifies landscape feature priority levels, which evaluate the relative importance of landscape features as indicators of significance for Market Street. Depending on the type of significance, the presence of some landscape characteristics and character-defining features are more critical to integrity than others (Page, Gilbert, and Dolan 1998:72).

This is true of Market Street and, as such, this evaluation categorizes landscape characteristics associated with Market Street using a hierarchy that establishes:

- **Priority 1** – Character-defining features are those features most critical to expressing association with a given area of significance and, subsequently, most essential to establishing integrity. For a landscape to be found to retain integrity, a majority of Priority 1 features must be retained.
- **Priority 2** – Character-defining features are those features that contribute meaningfully to expressing association with a given significance, where aggregate loss of these features can greatly diminish the ability to read Market Street's associations with history.
- **Priority 3** – Character-defining features are those features least essential to the expression of Market Street's associations with history, where loss will diminish Market Street's integrity, but not to the extent of making the landscape unreadable as a historic resource.

It is important to clarify, for a complex cultural landscape like Market Street, that a character-defining feature can express Market Street's significance in more than one of its three areas of significance and may be prioritized differently within each one of those significance areas. It is also important to recognize that cultural landscape evaluation methods acknowledge dynamic processes of evolution that are inherent in landscapes. Change itself can be a character-defining feature that expresses the resource's historical significance and, while physical change is typically interpreted as signifying loss of integrity for buildings, this alternative perspective is considered when assessing integrity for cultural landscapes.

With understanding of the character-defining features associated with each of Market Street's significance statements and how those features are prioritized, this chapter evaluates Market Street's integrity in terms of the seven aspects of integrity (described in Section 3.1). Integrity is determined by comparing historic context with existing conditions (described in Chapter 5) to assess if enough prioritized character-defining features dating to the period of significance remain to sufficiently convey Market Street's significance. This evaluation also considers how features that have been introduced into the landscape after the period of significance may negatively impact integrity. When evaluating integrity, it is important to not only consider changes to individual features, but also consider how such changes aggregate to affect the landscape as a whole. Even if

other character-defining features with lower priority rankings persist and incompatible elements obscuring character are reversed, without Priority 1 features intact, Market Street cannot sufficiently express its associations with history. Criterion Consideration G is applied in cases where Market Street's period of significance and associated character-defining features are less than 50 years old and the integrity of those features has been retained (described in Section 3.1.).

Given the complexity and volume of landscape features associated with the Market Street Redevelopment Plan period of significance, Feature Condition Analysis Tables in Sections 6.1.3, 6.2.3, and 6.4.3 are used to facilitate analysis of feature conditions relative to integrity. These sections also include Summary of Change narratives to clarify change present in the landscape. In addition, Integrity Analysis Tables are used in Section 6.4.3 for each of Market Street's components—the streetscape, large plazas, and small plazas—to organize integrity analysis that is then aggregated into the Overall Integrity Analysis in Section 6.4.4.

Based on this process, Market Street is found to be eligible for: NRHP/CRHR under Criterion A/1 for its role as San Francisco's main circulation artery and facilitator of urban development from 1847–1929; NRHP/CRHR under Criterion A/1 for its role as a venue for civic engagement in San Francisco and is found to meet Criterion Consideration G; NRHP/CRHR under Criterion C/3 as the work of master architects Mario Ciampi and John Warnecke and master landscape architect Lawrence Halprin and is found to meet Criterion Consideration G.

6.1 NRHP/CRHR Criterion A/1: Market Street as San Francisco's Main Circulation Artery and Facilitator of Urban Development

6.1.1 Statement of Significance

Market Street appears to be nationally significant under NRHP Criterion A and CRHR Criterion 1 for its historic role as San Francisco's main circulation artery and facilitator of urban development based on its association with the early urban and economic growth of San Francisco. As San Francisco's main circulatory artery, Market Street provided the physical foundation and transportation infrastructure mechanism that facilitated the city's development. Jasper O'Farrell's linear plan for Market Street, which formed an east-west axis joining the waterfront with the interior, helped spur early urban development from 1847–1860. Improvements to the street paving, municipal infrastructure, and introduction of multi-modal transportation prompted private investment along the corridor during a period of increasing urbanization from 1860–1906. Market Street provided organizing space need to facilitate rapid reconstruction after the 1906 earthquake and fire and, from 1906–1929, was the venue where new progressive-era public urban infrastructure was most aggressively introduced and new private investment in development of landmark-quality buildings was made.

6.1.2 Period of Significance

The period of significance is 1847–1929. This period spans from the street's creation by the O'Farrell survey in 1847 through the 1920s economic boom, ending in 1929 with the U.S. Stock Market Crash that led to the Great Depression and a national economic recession up until World

War II. This duration saw significant expansion of multi-modal transportation, urban infrastructure, and investment in public and private built environment development in San Francisco prior to the Depression. This period defines the span of time in which Market Street, as a circulation artery, has the greatest impact facilitating urban development in San Francisco.

6.1.3 Character-Defining Features

Character-defining features that date to the period of significance and express Market Street's role as San Francisco's main circulation artery—a function which facilitated the city's early urban and economic development—relate to Market Street's significance under NRHP Criterion A and CRHR Criterion 1. These character-defining features of the Market Street cultural landscape are described and analyzed in terms of condition and priority level (Priorities 1-3, as defined in the introduction to Chapter 6) in Table 6-1 below, followed by Summary of Change narrative.

Table 6-1. Feature Analysis Table: Market Street as a Main Circulation Artery

Description	Status	Priority Level	Comments/Analysis
Spatial Organization			
Alignment as axis	Extant	1	Market Street remains an axis connecting the eastern waterfront with the southwest interior, oriented diagonally, visually connecting Twin Peaks with the Ferry Building. Retained alignment contributes to integrity of location, design, feeling, and association.
Grid alignment	Extant	2	Market Street retains its alignment as a meeting place between two discordant grids laid over the city's typography, oriented perpendicularly to the street grid in the south. Retained alignment contributes to integrity of location, design, feeling, and association.
Linear plan	Extant	1	Market Street's linear plan from the eastern terminus of Market Street west to Castro Street remains intact as a transportation artery, contributing to integrity of location, design, feeling, and association.
Cluster Arrangements			
Presence of multi-modal transportation systems	Extant	1	While some specific transportation systems and specific associated features are not retained from the earliest eras of the period of significance, Market Street retains the presence of multi-modal transportation systems clustered along Market Street. These systems of movement express Market Street's role as San Francisco's main circulation artery. Retained arrangement contributes to integrity of design, setting, feeling, and association for the streetscape.

Description	Status	Priority Level	Comments/Analysis
Circulation			
Sidewalks	Partial	2	Market Street sidewalks retain integrity of location. Use of sidewalks as a system for pedestrian circulation support's Market Street's retention of integrity of association. However, the sidewalks have been altered since the period of significance and do not retain integrity of design (width), materials, workmanship, or feeling.
Roadway	Partial	2	Market Street retains the presence of roadways for use as a vehicle circulation system, which contributes to integrity of association. However, the roadway has been altered since the period of significance and do not retain integrity of design, materials, workmanship, or feeling.
Rails	Partial	2	Market Street retains the presence of rails for streetcar and cable car circulation, which contribute to integrity of association. However, the rails have been altered since the period of significance and do not retain integrity of design, materials, workmanship, or feeling.
Electric catenary wire system	Partial	2	Market Street retains the presence of electric catenary for streetcar circulation, which contribute to integrity of association. However, the electric catenary have been altered since the period of significance and does not retain integrity of design, materials, workmanship, or feeling.
Cable car turnarounds	Extant	2	Market Street retains the presence of cable car turnarounds, which contribute to integrity of design, material, workmanship, feeling, and association.
Topography			
Grade	Extant	3	Market Street's grade elevation increases from east to west as during its period of significance, and contributes to integrity of design, material, workmanship, feeling, and association.
Buildings and Structures			
Landmark buildings	Extant	1	Retention of buildings and structures constructed along Market Street for strategic advantage (practical utility of access to Market Street's main circulation artery, as well as for the purpose of displaying wealth and success) contributes to integrity of setting, design, material, workmanship, feeling, and association.

Description	Status	Priority Level	Comments/Analysis
Views and Vistas			
Line of sight from east to west	Extant	2	Line of sight from east to west is retained, including view of Twin Peaks and Sunset, and contributes to integrity of setting, design, feeling, and association.
Line of sight west to east	Extant	1	Line of sight from west to east is retained, including view of Market Street's length terminating at the Ferry Building, contributes to integrity of setting, design, feeling, and association.
View of Market Street from Twin Peaks	Extant	3	View of Market Street from points near the ridge and down the eastern slope of Twin Peaks are retained and contribute to the Market Street's integrity of setting, design, feeling, and association.
Constructed Water Features			
Lotta's Fountain	Extant	3	Retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, feeling, and association for the streetscape.
Small-Scale Features			
Path of Gold Light Standards	Partial	1	Path of Gold Light Standards are replicas and do not retain integrity of materials and workmanship, but do retain integrity of location, design, feeling, and association. Thus, existing Path of Gold Light Standards from Justin Herman Plaza to Valencia Street contribute to Market Street's integrity of design, materials, workmanship, feeling, and association for the streetscape.
AWSS fire hydrants	Extant	3	AWSS, features retained from pre-Market Street Redevelopment Plan Market Street development, are in good condition. While they were present throughout the city during the period of significance and not exclusively components of Market Street, they are features that contribute to the streetscape's integrity of design, materials, workmanship, feeling, and association.
Samuel's Clock	Extant	3	Retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, feeling, and association for the streetscape.

Description	Status	Priority Level	Comments/Analysis
Mechanics Monument	Extant	3	Retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, workmanship, feeling, and association for the streetscape.
California Statehood Monument	Extant	3	Retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, workmanship, feeling, and association for the streetscape.
Emergency call boxes	Extant	3	Retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, workmanship, feeling, and association for the streetscape.

Summary of Change

The following summarizes changes to features outlined in *Table 6-1 Feature Analysis Table: Market Street as a Main Circulation Artery* relative to their priority levels.

- Of the 6 features determined to be Priority 1:
  - 5 are extant
  - 1 is partially extant
  - 0 are lost
- Of the 7 features determined to be Priority 2:
  - 3 are extant
  - 4 are partially extant
  - 0 are lost
- Of the 8 features determined to be Priority 3:
  - 8 are extant
  - 0 are partially extant
  - 0 are lost

All features were determined to be extant or partially extant. While status of Priority 2 features is split between those that are extant and those that are only partially extant, the majority of features in Priority 1 are extant and all of the Priority 3 features are extant. Overall, the majority of character-defining features were determined to be in extant.

6.1.4 Integrity Analysis

For Market Street to express its significance under NRHP Criterion A and CRHR Criterion 1 for its historic role as San Francisco's main circulation artery and facilitator of urban development, its character-defining features must retain integrity. Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. **Of these categories, it is most essential for integrity of location, setting, design, and association to be retained, as they best convey the place, physical context, forms, and processes associated with Market Street's performance as San Francisco's main circulation artery and facilitator of urban development during the period of 1847–1929.** The following integrity analysis is informed by the assessment of character-defining features and Summary of Change narrative in Section 6.1.3.

6.1.4.1 Location

Market Street's alignment as an axis connecting the eastern waterfront with the southwest interior and as the boundary that join's the city's discordant north and south grids are in good condition relative to the street's positioning during the 1847–1929 period. In addition, Market Street's linear plan from its eastern terminus to Castro Street is unchanged. Thus, Market Street retains a high degree of integrity of location.

6.1.4.2 Setting

Urban streets that serve as main circulation arteries and public venues for civic engagement with integrity of setting retain their physical relationship with associated cluster arrangements, spatial organization, and views and vistas that contribute to the historic setting. While the specific transportation systems from the period of significance are not present on the landscape, Market Street does retain the presence of multi-modal transportation systems clustered along the streetscape as it did from 1847–1929. These new systems continue to express Market Street as a setting for San Francisco's main artery of transportation. Many landmark buildings dating from 1909–1929, which were constructed for strategic advantage along Market Street, continue to be sited in the same footprints. These older buildings combine with newer buildings to form the streetscape's vertical walls and create the urban setting. While the height and density of the skyline has increased over time, the views of Market Street that mark the position and importance of the street within the larger city are still evident. The view down the eastern slope of Twin peaks is intact, and line of sight from Twin Peaks Vista Point looking east continues to include Market Street's length terminating at the Ferry Building. Similarly, the line of sight from the intersection of Market Street at Steuart Street looking west continues to include a view of Market Street's length terminating at Twin Peaks. Together, these features of the Market Street landscape contribute to a high integrity of setting.

6.1.4.3 Design

In addition to contributions to integrity of location, Market Street's alignment and plan also contribute to integrity of design as important planning features that were set as part of the O'Farrell survey in 1847. The retained axis connecting the northeastern waterfront with the southwest interior, oriented diagonally, as well as the grid alignment joining the northern and southern street grids contribute to integrity of design. The presence of multi-modal transportation also contributes to integrity of design, even if the specific infrastructure elements of the modes of transportation

designed into the landscape have evolved over time. Features such as the California Street and Powell Street cable car turnarounds, as well as trolley rails and electric streetcar catenary wires, remain intact as contributors to design integrity. The grade elevation, which increases from east to west, has also not been significantly altered since the period of significance. However, design of the street, sidewalks, crosswalks, curbs, and street furnishing have been altered since the 1847–1929 period of significance by the Market Street Redevelopment Plan project and other streetscape projects. The arrangements of small-scale features from the 1847–1929 period have been significantly altered, though the Path of Gold Light Standards, AWSS fire hydrants, Samuel's Clock, Mechanics Monument, California Statehood Monument, and emergency call boxes retain their placement on the sidewalks. Based on these retained and altered conditions, overall, Market Street has a moderate degree of design integrity.

6.1.4.4 Materials

Little streetscape material from the 1847–1929 period remains intact. Materials associated with the multi-modal transportation systems do not retain material integrity. The Path of Gold Light Standards are replicas, but the AWSS fire hydrants, Samuel's Clock, Lotta's Fountain, Mechanics Monument, and California Statehood Monument have been retained. Materials for street, sidewalk, crosswalk, and curbs dating to the 1847–1929 period were removed over time, particularly with implementation of the Market Street Redevelopment Plan project. As such, overall, Market Street has poor material integrity for the period of significance.

6.1.4.5 Workmanship

Features such as the AWSS fire hydrants, Samuel's Clock, Lotta's Fountain, Mechanics Monument, and California Statehood Monument appear to have been maintained and repaired with methods that preserved their integrity of materials, as well as their integrity of workmanship. Conversely, the Path of Gold Light Standards, which are replicas of those that were placed in the landscape during the 1847–1929 period of significance do not retain material integrity and, thus, also do not retain integrity of workmanship. Meanwhile, features associated with multi-modal transportation systems that date from 1847–1929 have been replaced with new infrastructure. Thus, it appears these features were not maintained and repaired with methods consistent with integrity of workmanship. Street paving, sidewalks, crosswalks, and curbs dating to the 1847–1929 period were removed over time, particularly with implementation of the Market Street Redevelopment Plan project, and current materials do not retain integrity of workmanship for the period of significance. As such, overall, Market Street has poor integrity of workmanship for the period of significance.

6.1.4.6 Feeling

While Market Street does retain the feeling of a main circulation artery, the composite of setting, design, materials, and workmanship does not convey the feeling of a main circulation artery from the 1847–1929 period.

6.1.4.7 Association

Market Street's spatial organization (alignment and plan), topography (grade), landmark buildings, views and vistas (lines of sight and view of Market Street from Twin Peaks), constructed water features (Lotta's Fountain), and small-scale features (Path of Gold Light Standards, AWSS fire hydrants, Samuel's Clock, Mechanics Monument, California Statehood Monument and emergency

call boxes) all contribute to integrity of association, in that they evoke the use and processes of Market Street as San Francisco's main circulation artery during the period of significance. In addition, while specific modes of transportation have evolved over time, the presence of multi-modal transportation cluster arrangements as character-defining features that expresses Market Street's role as San Francisco's main circulation artery are intact. Circulation features that date to the period of significance that contribute for integrity of association include sidewalks for pedestrian travel, roadways for vehicle travel, rails for trolleys and streetcars, overhead catenary wires for trolleys, and the cable car turnarounds at Powell Street and California Street. Circulation features added since the period of significance that diminish integrity of association include Market Street Redevelopment Plan-era traffic lights and signage, Muni high-low platforms, post-Market Street Redevelopment Plan bus shelters, bike and bus lanes, bike share kiosks, bike stands.

6.1.5 Criterion Consideration G

Criterion Consideration G evaluation is not required for Market Street's significance as San Francisco's Main Circulation Artery and Facilitator of Urban Development given that the period of significance is 1847–1929, which meets the 50-year threshold.

6.1.6 Eligibility Recommendation

Market Street continues to convey its significance as San Francisco's main circulation artery and foundational transportation infrastructure. While the status of some character-defining features associated with Market Street's role as San Francisco's main circulation artery and facilitator of urban development from 1847–1929 has resulted in categorization as partially extant, it is important to recognize that cultural landscape evaluation methods acknowledge the dynamic processes of evolution that are inherent in landscapes. In this case, Market Street's significance is tied directly to its role in facilitating development and specifically the location, setting, design, and association aspects of integrity. **Of these categories, it is most essential for integrity of location, setting, design, and association to be retained, as they best convey the place, physical context, forms, and processes associated with Market Street's performance as San Francisco's main circulation artery and facilitator of urban development during the period of 1847–1929.** Thus, changing materials and workmanship, which can result in loss of integrity of feeling, is acceptable within the context of expressing the resource's historical significance when integrity of location, design, setting, and association are intact. Thus, Market Street retains sufficient integrity to convey its significance as San Francisco's main circulation artery and facilitator of urban development from 1847–1929. As such, Market Street is eligible for listing in the NHRP under Criterion A and the CRHR under Criterion 1.

6.2 NRHP/CRHR Criterion A/1: Market Street as Venue for Civic Engagement in San Francisco

6.2.1 Statement of Significance

Market Street appears to be nationally significant under NRHP Criterion A and CRHR Criterion 1 for its historic role as venue for civic engagement in San Francisco based on association with the public demonstrations that elevated issues of LGBTQ rights to national attention beginning in the 1960s

through 1979 and locally significant for its association with public civic events and demonstrations that elevated civic discourse about other important themes in civil rights. The route from Justin Herman Plaza to Market Street and through UN Plaza to City Hall was used as a ceremonial and processional route through the city for protest marches, community celebrations, and civic parades. Historically notable protests and celebrations that used Market Street as a venue for public engagement related to issues of LGBTQ right included the Gay Freedom Day Parade (later known as Pride Parade) beginning procession along Market Street in 1977, and the May 21, 1979, White Night Riot.

In this role as venue for large public civic events such as political rallies, civic ceremonies, and public speeches, Market Street is also significant at the local level for association with social history themes including the labor rights and civil rights movements, war protest and peace celebration, and women's suffrage. Examples of these events include: Labor Day parades and labor protests by the Working Men's Party and anti-Chinese movement during the 1870s; the Preparedness Day Bombing July 11, 1916, during a parade held in anticipation of the United States imminent entry into World War I; the first Armistice Day Parade on November 11, 1918; suffrage activist parades during the 1900s–1920s; funeral procession for men killed during the July 5, 1934, "Bloody Thursday" Longshoremen's Association Strike; protests during the San Francisco General Strike, July 16–19, 1934; picketing in 1937 and 1938 in response to the Wagner Act of 1935; Victory Day Parade and associated rioting in 1945; Cuba Intervention protests crossing Market Street on April 19, 1961; Human Rights March on July 12, 1964; Torchlight Procession for Selma on March 14, 1965; Vietnam War Protest March on August 6, 1968; and the October 12, 1968, GI Protest March Against Vietnam.

6.2.2 Period of Significance

The period of significance is 1870s–1979. This period begins with labor rights protests in the 1870s and extends through the 1979 White Night Riot. The duration includes local protests associated with national movements, including women's suffrage (1840–1920), the modern civil rights movement (1954–1964), war protests and peace celebrations associated with World War I (1914–1918), World War II (1930–1945), the Cold War and Vietnam (1954–1975), and the LGBTQ rights movement beginning in 1960. This period defines the span of time in which Market Street, as a venue for civic engagement, had the greatest impact facilitating the action of protest and celebration by participants, as well as the observation of these activities by audiences.

6.2.3 Character-Defining Features

Character-defining features that express Market Street's role as processional route and venue for civic engagement—including protests associated with LGBTQ rights, labor rights, civil rights, war protest and peace celebration, and women's suffrage—relate to Market Street's significance under NRHP Criterion A and CRHR Criterion 1. These character-defining features of the Market Street Cultural Landscape are described and analyzed in terms of condition and priority level (Priorities 1-3, as defined in the introduction to Chapter 6) in Table 6-2 below, and followed by a Summary of Change narrative.

Table 6-2. Feature Analysis Table: Market Street as a Venue for Civic Engagement

Description	Condition	Priority Level	Comments/Analysis
Spatial Organization			
Verticality of streetscape	Extant	1	Buildings that line Market Street articulate vertical planes that define the space for procession at street level, but also establish Market Street as an amphitheater with an audience elevated within buildings above. As such, retained alignment contributes to integrity of setting for Market Street.
Alignment as axis	Extant	1	Market Street remains an axis connecting the eastern waterfront with the southwest interior, oriented diagonally to visually connect Twin Peaks with the Ferry Building. Retained alignment establishes integrity of location and contributing to integrity of location and design, feeling, and association.
Linear plan	Extant	2	Market Street's linear plan from the eastern terminus of Market Street west to Castro Street remain intact with no changes altering the street into being a more circuitous route, contributing to integrity of location, design, feeling, and association.
Grid alignment	Extant	1	Market Street retains its alignment as a meeting place between two discordant grids laid over the city's typography, oriented perpendicularly to the street grid in the south. Retained alignment contributes to integrity of location, design, feeling, and association.
Cluster Arrangements			
Plaza arrangement along Market Street	Extant	1	While Justin Herman Plaza, Robert Frost Plaza, Mechanics Monument Plaza, Mark Twain Plaza, Crocker Plaza, Hallidie Plaza, and UN Plaza were not present along Market Street during the entire period of significance, they were added as open spaces for public gathering during the period of significance and remain intact as places along the processional route for participant and audience gathering. Retained arrangement contributes to integrity of design, location, setting, feeling, and association for the streetscape.
North-south intersections	Extant	1	North-south intersections clustered along Market Street remain intact as locations that allow participants and audiences of civic engagement activities access to east-west processional route from the northern and southern street grids. As such, these

Description	Condition	Priority Level	Comments/Analysis
			intersections contribute to integrity of design, feeling, and association.
Circulation Features			
Sidewalks	Partial	1	Market Street retains the presence of sidewalks for pedestrian circulation and audience participation during public engagement events, which contribute to integrity of design and association. The sidewalks have been altered since the 1870s-1967 segment of the period of significance and do not retain integrity of design (width alteration), materials, workmanship or feeling. For the Market Street Redevelopment Plan era, sidewalks do retain integrity of design, materials, workmanship, feeling, and association.
Roadway	Partial	1	Market Street retains the presence of roadways used as the route for public procession in protest and celebration, which contribute to integrity of association. However, the roadway width has been altered since the 1870s-1967 segment of the period of significance and do not retain integrity of materials, workmanship, or feeling. For the Market Street Redevelopment Plan era, roadway does retain moderate integrity of design, materials, workmanship, feeling, and association.
Topography			
Grade	Extant	1	Market Street's grade remains relatively flat along Market Street from the Embarcadero to Castro Street, but increases from east to west as during its period of significance, and contributes to integrity of design, material, workmanship, feeling, and association.
Views and Vistas			
Broad view of streetscape	Partial	2	Broad view of streetscape from sidewalks and intersections remains intact, offering visual access to audience at street level and in buildings to processions down Market Street. However, the view is diminished slightly by the addition of Muni high-low structures in the street. As such, the vista contributes to integrity of design, feeling, and association.
Vista of City Hall from UN Plaza	Partial	1	Vista of City Hall from UN Plaza remains intact, offering visual connection between the plaza gathering space and the seat of government. However, the view is diminished slightly from some vantage points by the Bolivar statue

Description	Condition	Priority Level	Comments/Analysis
			which partially obstructs the view of City Hall when observers are standing in the UN Plaza Fulton promenade. As such, the vista contributes to integrity of design, feeling, and association.
Justin Herman Plaza open space	Extant	3	View of Justin Herman open space remains intact, offering visual access to mass gatherings. As such, the view contributes to the Market Street's integrity of design, feeling, and association.
Constructed Water Features			
Lotta's Fountain	Extant	3	Lotta's Fountain is retained from pre-Market Street Redevelopment Plan Market Street development and contributes to integrity of design, materials, feeling, and association for the streetscape.
Small-Scale Features			
Path of Gold Light Standards	Partial	3	Path of Gold Light Standards are replicas and do not retain integrity of materials and workmanship, but do retain integrity of location, design, feeling, and association. Thus, existing Path of Gold Light Standards from Justin Herman Plaza to Valencia street retain enough integrity overall to contribute to Market Street's integrity of design, materials, workmanship, feeling, and association for the streetscape.
AWSS fire hydrants	Extant	3	Retained infrastructure contributes to integrity of design, materials, workmanship, feeling, and association for the streetscape.
Samuel's Clock	Extant	3	Retained monument contributes to integrity of design, materials, workmanship, feeling, and association for the streetscape.
Mechanics Monument	Extant	3	Retained monument contributes to integrity of design, setting, feeling, and association for the streetscape.
California Statehood Monument	Extant	3	Retained monument contributes to integrity of design, setting, feeling, and association for the streetscape.

Summary of Change

The following summarizes change to features outlined in *Table 6-2 Feature Analysis Table: Market Street as a Venue for Civic Engagement* relative to their priority levels.

- Of the 9 features determined to be Priority 1:
  - 6 are extant
  - 3 are partially extant
  - 0 are lost
- Of the 2 features determined to be Priority 2:
  - 1 is extant
  - 1 is partially extant
  - 0 is lost
- Of the 7 features determined to be Priority 3:
  - 6 are extant
  - 1 is partially extant
  - 0 are lost

All features were determined to be extant or partially extant. While status of Priority 2 features is split, the majority of features in Priority 1 and Priority 3 categories are extant.

6.2.4 Integrity Analysis

For Market Street to express its significance under NRHP Criterion A and CRHR Criterion 1 for its historic role as venue for civic engagement in San Francisco, its character-defining features must retain integrity. Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. **Of these categories, it is most essential for integrity of location, setting, design, and association to be retained, as they best convey the place, physical context, forms, and processes associated with Market Street's performance as a venue for civic engagement during the period of 1870s–1979.** The following integrity analysis is informed by the assessment of character-defining features in Section 6.2.3.

6.2.4.1 Location

Market Street retains integrity of location through retention of the street's alignment as an axis and in relation to the northern and southern street grids. In addition, Market Street retains its integrity of location through retention of its linear plan, which spans from its eastern terminus at the intersection of Steuart Street and Justin Herman Plaza to Castro Street. Finally, although the large and small plazas added along the Market Street alignment as part of the Market Street Redevelopment Plan were not present during the entire period of significance, they retain integrity of location relative to their positioning during the 1968–1979 portion of the 1870s-1979 period of significance and contribute to Market Street's integrity of location.

6.2.4.2 Setting

The verticality of the streetscape remains intact, with building façade heights forming the vertical plane boundaries of the Market Street processional space and offering vantage from which audiences may observe street-level protest and celebrations. As such, Market Street retains integrity of setting for the 1870s–1979 period of significance.

6.2.4.3 Design

Market Street's alignment and linear plan have not significantly altered relative to its positioning during the period of significance. While Market Street Redevelopment Plan-era Plaza positioning along the Market Street alignment was not present during the early segment of the period of significance (before Market Street Redevelopment Plan completion in 1979), it is unaltered and retains integrity from the later segment of the period of significance (1968-1979). The plazas continue to provide multiple spaces along the processional route for gathering. North-south intersections along Market Street, which allow civic engagement access to the east-west processional route from the northern and southern street grids, remain intact. The grade elevation, which is relatively flat from Market Street from the Embarcadero to Castro Street, but increases from east to west, has not been significantly altered since the period of significance and remains a route that is easy for procession by groups marching in protest and celebration. The placement and orientation of the vista of City Hall from UN Plaza created as part of the Market Street Redevelopment Plan design is retained as a means of establishing visual connection between processional routes on Market Street and the rally destination. However, the view has been somewhat obscured by intrusion of the Bolivar statue. Similarly, the broad view of the streetscape enabled by Market Street's 120-foot width, which allows visual access to civic engagement activities along the processional route, is slightly diminished by the intrusion of Muni high-low structures, which obscure streetscape views. Meanwhile, the view of Justin Herman open space remains intact, offering visual access to mass gatherings by audiences observing from the sidewalks. Lotta's Fountain, Path of Gold Light Standards, AWSS fire hydrants, Samuel's Clock, Mechanics Monument, and the California Statehood Monument retain good condition and contribute to integrity of design.

While integrity of design for Market Street features associated with the street during the 1870s–1967 portion of the period of significance have been diminished by alterations from the Market Street Redevelopment Plan development-era and additions made post-Market Street Redevelopment Plan, the streetscape design retains a sufficient combination of elements that create its form, plan, space, structure, and style from the full duration of the period of significance to convey its significance as venue for civic engagement. Thus, overall, Market Street retains integrity of design from the period of significance.

6.2.4.4 Materials

Given the long period of significance associated with Market Street's role as venue for civic engagement (1870s–1979), the majority of physical material retained to convey that significance is from the 1968-1979 segment of time corresponding with the completion of the Market Street Redevelopment Plan design. Materials from the Market Street Redevelopment Plan segment of the period of significance also have suffered from loss of integrity of materials, particularly in terms of small-scale features (see Section 6.4). In terms of pre-Market Street Redevelopment Plan materials, the Path of Gold Light Standards are replicas and do not retain integrity of materials. Character-defining features from the pre-Market Street Redevelopment Plan portion of the period of

significance, which do retain material integrity, include Lotta's Fountain, AWSS fire hydrants, Samuel's Clock, Mechanics Monument, and the California Statehood Monument. Overall, Market Street has poor integrity of workmanship for the majority of the period of significance.

6.2.4.5 Workmanship

Materials for the roadway, sidewalks, crosswalks, and curbs dating from the early years of the period of significance until the Market Street Redevelopment Plan era, beginning in 1968 were removed over time, particularly with implementation of the Market Street Redevelopment Plan project from 1968–1979. Given AWSS fire hydrants, Samuel's Clock, Lotta's Fountain, Mechanics Monument, and California Statehood Monument appear to have been maintained and repaired with methods that have preserved their materiality, it appears that, in addition to integrity of material, they also retain integrity of workmanship. Conversely, the Path of Gold Light Standards, which are replicas of those that were placed in the landscape by 1929 do not retain integrity of material or workmanship. As such, overall, Market Street has poor integrity of workmanship for the majority of the 1870s-1979 period of significance.

6.2.4.6 Feeling

Integrity of feeling is expressed as a composite of setting, design, materials, and workmanship. Feeling is a property's expression of the aesthetic or historic sense of a particular period of time, which results from the presence of physical features that, taken together, convey the property's historic character. While Market Street's setting and design reflect the site's historic use as a public venue for civic engagement, integrity of materials and workmanship for features that express association with the portion of the period of significance prior to the 1968-1979 Market Street Redevelopment Plan-era have been diminished. As such, overall, Market Street does not retain integrity of feeling for the majority of the 1870s-1979 period of significance.

6.2.4.7 Association

Integrity of association—the maintenance of a link to the past through continuation of a traditional use or occupation—is retained for Market Street through continued use of the traditional processional route and audience viewing areas—the linear roadway and parallel sidewalks. While plazas were added to the Market Street streetscape with the Market Street Redevelopment Plan development beginning in 1968, arrangement of these features added new spaces associated with the streetscape that were consistent with traditional use as a venue for civic engagement. Thus, overall, Market Street retains integrity of association.

6.2.5 Criterion Consideration G

Market Street retains its overall integrity of location, setting, design, materials, workmanship, feeling, and association, and conveys its historical significance as a venue for civic engagement in San Francisco. Market Street's period of significance for this area of significance is 1870s–1979, which makes character-defining features associated with the latter years of this period less than 50 years old. As such, Market Street's historical associations must be of "exceptional importance" to the City of San Francisco, State of California, western region of the United States, or the nation to be eligible for listing in the NRHP.

Market Street is exceptionally important under Criteria A for its role as a venue for civic engagement in San Francisco, particularly in terms of its use by the local LGBTQ community to achieve national recognition for social and political agendas associated with the equal rights for gay, lesbian, bisexual, transgender, and queer people. In addition, Market Street's role as a venue for civic engagement in San Francisco is exceptionally important at the local level in terms of facilitating local and regional participation in other national movements such as labor rights, women's suffrage, civil rights, war protest, and peace celebration. While Sacramento is California's state capital, San Francisco's significance as one of California's populous cultural and economic engines, its reputation as a politically progressive community, and its role in international affairs makes it a priority location for advocacy. Other streets within San Francisco could have served as parade or protest march courses, but no others offer the exceptional opportunity for audience provided by Market Street's wide route through the densely populated Financial District and direct access to the ultimate destination for articulation of advocacy messaging—City Hall. Market Street is exception as a venue for public engagement based on its starting point, route, and destination.

6.2.6 Eligibility Recommendation

Market Street continues to convey its significance as a venue for civic engagement in San Francisco. While the condition of some character-defining features associated with Market Street's role as venue for civic engagement from 1870s–1979 have been diminished, it is important to recognize that cultural landscape evaluation methods acknowledge the dynamic processes of evolution that are inherent in landscapes. In this case, Market Street's significance is tied directly to its role as a processional route in facilitating participation in and audience of political rallies, civic ceremonies, and public speeches. Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. **Of these categories, it is most essential for integrity of location, setting, design, and association to be retained, as they best convey the place, physical context, forms, and processes associated with Market Street's performance as a venue for civic engagement during the period of 1870s–1979.** As such, changing materials and workmanship, which can result in loss of integrity of materials, workmanship, and feeling, is acceptable within the context of expressing the resource's historical significance when integrity of location, design, setting, and association are intact. Thus, Market Street retains sufficient integrity to convey its significance as venue for civic engagement from 1870s–1985. As such, Market Street is eligible for listing in the NHRP under Criterion A and the CRHR under Criterion 1.

6.3 NRHP/CRHR Criterion B/2

Market Street does not appear to possess significance under NRHP Criterion B and CRHR Criterion 2. Research did not indicate Market Street to be associated with the productive life of any individual(s) important in the area of civic ritual events or urban renewal projects, or, more broadly, in history at the local, state, or national levels of significance. While many notable people have been involved in the public demonstrations recognized as significant events under NRHP Criterion A and CRHR Criterion 1, these individuals loaned their notoriety to the events and did not gain their notoriety through their participation. Additionally, even Justin Herman's redevelopment efforts to establish the plaza that was later named after him is insufficient to justify the listing of the property under Criterion B/2. Herman was the former regional director for the federal government's Housing and Home Finance Agency before he was recruited by Mayor George Christopher in 1959 to head the San

Francisco Redevelopment Agency. His 12-year tenure in this position coincided with the most active period in the nation's history for federal involvement in urban renewal projects. Herman was extremely effective in obtaining federal funding for redevelopment projects in San Francisco, such as Market Street, Diamond Heights, Golden Gateway, Western Addition, and Yerba Buena (Habert 1999). However, sites that might be significant for their association with Herman would be those projects that he was directly associated with and that represent the influence he had on San Francisco's urban environment.

6.4 NRHP/CRHR Criterion C/3: Market Street Redevelopment Plan Designed Landscape

6.4.1 Statement of Significance

Market Street appears significant at the national level under NRHP Criterion C and CRHR Criterion 3 for its association with the work of master architects John Carl Warnecke and Mario J. Ciampi, and master landscape architect Lawrence Halprin. As a collaboration of these designers, the Market Street Redevelopment Plan is significant for its early application of an interdisciplinary approach to urban design, which helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning.

At a time when federal redevelopment programs across the country were facilitating demolition of historic buildings at the neighborhood scale and privileging the needs of the automobile over the pedestrian, the Market Street Redevelopment Plan is significant as an early example of a designed urban landscape that prioritized the pedestrian experience and responded sympathetically to the existing historic context. We would not characterize the demolition of historic buildings for plaza development that occurred as part of this project as being consistent with preservation best practices today. However, during the time of construction preservation planning was in the early stages for professionalization and the Market Street Redevelopment Plan project was progressive within that context for its demonstration that modern transportation infrastructure could be integrated into a historic environment without *mass* demolition of historic buildings or widening of roads to accommodate more vehicular traffic. Rather, through integration of public spaces in the form of plazas, development of a unified streetscape aesthetic, incorporation of existing built environment features, expansion of sidewalks, and removal of street-level rail transit, an alternative approach to redevelopment was possible.

These approaches, which countered typical contemporary modern design practices, combined the strengths of the three joint venture masters, leveraging their professional expertise in the fields of architecture, urban planning, and landscape design to respond to the project's programmatic goal of fostering revitalization in San Francisco through redevelopment of its primary transportation artery, Market Street. While Halprin, Warnecke, and Ciampi acknowledged that improving deep-seated social and economic problems through a street redevelopment project was not always possible, they offered the Market Street Redevelopment Plan as a starting point. Each master brought essential sensibilities and expertise to the effort: Warnecke's early support for the elevation of interdisciplinary design as an essential component of urban planning and his leadership as a champion for sensitivity to historic context (Brown 2010b:142-143; Brown 2010a); Ciampi's extensive experience guiding San Francisco urban development projects that prioritized

development as to tool for economic and social impact (Brown 2010b:209; Temko 1991; Lowell 2011); and Halprin's innovative approaches to prioritizing human experience through creation of public spaces that are inspired by socially progressive ideals and design processes (Halprin 1963:216-217; Hirsch 2014:11-13; Hirsch 2014:4-5; Meyer 2008). Through the combination of these complimentary talents, the Market Street Redevelopment Plan for Market Street yielded a cultural landscape that offered an alternative to the destructive and divisive approach to urban redevelopment that preceded it. As such, Market Street appears to be significant under NRHP and CRHR Criterion C/3.

6.4.2 Period of Significance

The period of significance is 1979. This date corresponds with substantial completion of the Market Street Redevelopment Plan design as reflected by the commission of as-built photography from photographer Joshua Friewald by Lawrence Halprin & Associates. While components of the Market Street Redevelopment Plan project such as the large plazas (Justin Herman Plaza, Hallidie Plaza, and UN Plaza), small plazas (Robert Frost Plaza, Mechanics Plaza, Crocker Plaza, Mark Twain Plaza, and Market Street Plaza), and elements of the streetscape were completed throughout the 1970s, 1979 is the date when a critical volume of completed Market Street Redevelopment Plan components were present to physically express the design intent of the Market Street Joint Venture Architects for this project.

6.4.3 Character-Defining Features

Landscape characteristics that were added to Market Street as part of the Market Street Redevelopment Plan, as well as features that pre-date the Market Street Redevelopment Plan, which were conscientiously retained and incorporated into the joint venture design, convey Market Street's significance under NRHP Criterion C and CRHR Criterion 3 for association with the work of master landscape architect Lawrence Halprin and master architects Mario J. Ciampi and John C. Warnecke. The character defining features are described and analyzed in terms of status and priority level (Priorities 1-3, as defined in the introduction to Chapter 6) in the section that follows. Comparably detailed feature condition analysis tables that support individual integrity analysis for the three large plazas are included in the DPR 523 Forms for Justin Herman Plaza, Hallidie Plaza, and UN Plaza in Appendix A.

Table 6-3. Feature Analysis Table: Market Street Redevelopment Plan Landscape

Description	Status	Priority Level	Comments/Analysis
Natural Systems and Features			
Sunlight channeled through northern diagonal street grid into triangular plazas	Extant	3	Street alignment that allows this benefit remains intact and contributes to integrity of setting for the streetscape.
Spatial Organization			
Alignment of 120-foot-wide street, diagonally from east to west	Extant	1	Market Street remains in its Market Street Redevelopment Plan-era alignment and width, establishing integrity of location and contributing to integrity of design for the streetscape.

Description	Status	Priority Level	Comments/Analysis
Pedestrian-oriented separation of foot, vehicle, and rail traffic	Partial	1	Reintroduction of streetcar and trolley transit using electric overhead catenary wire to street-level undermines integrity of design, feeling, and association for the Market Street Redevelopment Plan-era streetscape.
Large Plazas			
• Justin Herman Plaza	Partial	1	Significant alterations to Justin Herman Plaza features, along with addition of new features undermine integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
• Hallidie Plaza	Partial	1	Alterations to Hallidie Plaza features, along with addition of new features undermine integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
• UN Plaza	Partial	1	Alterations to UN Plaza features, along with addition of new features undermine integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
Small Plazas			
• Robert Frost Plaza	Partial	1	Minor alteration to small-scale features undermine integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
• Mechanics' Monument Plaza	Partial	1	Redesign of the plaza has significantly undermined integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
• Crocker Plaza	Partial	1	Alterations to Crocker Plaza undermine integrity of the plaza, but sufficient integrity of location, design, setting, materials, workmanship, feeling and association remain to express role as an organizing feature of Market Street.
• Mark Twain Plaza	Extant	1	Mark Twain Plaza has suffered little post-Market Street Redevelopment Plan-era alteration. Sufficient integrity of location, design, setting, materials, workmanship,

Description	Status	Priority Level	Comments/Analysis
			feeling and association remain to express role as an organizing feature of Market Street.
• Market Street Plaza	-	-	Given construction may be more closely related to Yerba Buena Center redevelopment, status and priority level are not assigned.
Cluster Arrangements			
Plazas placement along length of Market Street	Extant	1	Arrangement of large and small plazas along market street remains consistent with Market Street Redevelopment Plan design and contributes to integrity of design, setting, feeling, and association for the streetscape.
Repeating pattern of BART/Muni subway entrances along length of Market Street	Extant	2	Arrangement of along the length of Market Street remains consistent with Market Street Redevelopment Plan design and contributes to design, setting, feeling, and association for the streetscape.
Repeating pattern of small-scale furnishings	Lost	2	With loss of some small-scale features, arrangement along the length of Market Street is not consistent with Market Street Redevelopment Plan design and diminishes integrity of design, setting, feeling, and association for the streetscape.
Repeating pattern of street signage (square and circular)	Partial	2	Few Market Street Redevelopment Plan-era street signs remain intact, thus repeating pattern is not discernable. This replacement of original signage undermines integrity of design, setting, feeling, and association for the streetscape.
Repeating pattern of traffic lights and traffic signage	Extant	2	Arrangement of traffic lights and traffic signage along the length of Market Street remains consistent with Market Street Redevelopment Plan design and contributes to design, setting, feeling, and association for the streetscape.
Arrangement of street trees in double and single rows down sidewalks	Extant	2	Arrangement in double- and single-tree allées along sidewalks flanking Market Street, appears to be intact and contributes to integrity of design, setting, feeling, and association for the streetscape.
Circulation			
Red brick paving in herringbone pattern that distinguishes pedestrian from vehicular space	Extant	1	Original brick paving continues to unify circulation sidewalk and plaza circulation routes, but is missing from crosswalks. Integrity of design, material, workmanship, feeling, and association are diminished slightly.

Description	Status	Priority Level	Comments/Analysis
Decorative paving at Market and Steuart Streets	Lost	3	The circular decorative paving is no longer present on the streetscape. Loss diminishes integrity of design, material, workmanship, feeling, and association.
Granite gutter, crosswalk edging, and lower Market centerline paving	Lost	3	This element is no longer present on the streetscape. Loss diminishes integrity of design, material, workmanship, feeling, and association.
Tree allées (double and single rows)	Extant	2	Trees continue to create pedestrian lanes on the sidewalks, contributing to integrity of design, feeling, and association.
Vertical circulation features (elevator, escalator, and stairs) of BART/Muni stations (Civic Center, Embarcadero, Montgomery, and Powell) and Muni-only station (Van Ness)	Extant	2	Vertical circulation features continue to allow pedestrian movement from street level to underground transit, contributing to integrity of design, feeling, and association.
Vegetation			
Street trees	Extant	1	Original species remains intact for street trees along Market Street, contributing to integrity of design, materials, workmanship, feeling, and association for the streetscape.
Buildings and Structures			
BART/Muni station street entrances: • Embarcadero Station, • Montgomery Station • Powell Station, • Civic Center Station	Partial	2	Minimalist design—form, location, and material selection—continues to reduce impact of transit presence on the street-level pedestrian experience and contributes to integrity of design, setting, feeling, and association, but some examples have security gate additions and alterations to finishes and railing that undermine integrity of design. (See UN Plaza and Hallidie Plaza Condition Analysis tables for evaluation of entrances that are incorporated into the plaza design.)
Van Ness Muni station street entrances	Partial	2	Minimalist design—form, location, and material selection—continues to reduce impact of transit presence on the street-level pedestrian experience and contributes to integrity of design, setting, materials, workmanship, feeling, and association.
Views and Vistas			
Retained view of City Hall from Market Street	Partial	1	Connection between pedestrians on Market Street and view of City Hall is retained, but integrity of design, setting, feeling, and

Description	Status	Priority Level	Comments/Analysis
			association are slightly diminished by presence of statue obstructing sightline.
Retained broad view of Market Street width	Partial	3	View remains unobstructed in many locations and allows visual connection between pedestrians, the streetscape. Obstructions have been introduced in some location in the form of Muni boarding structures and bus shelters. These additions slightly diminish integrity of design, setting, feeling, and association.
Constructed Water Features			
Lotta's Fountain	Extant	3	Retained water feature remains intact, contributes to integrity of design, setting, feeling, and association.
Small-Scale Features			
Wood slat benches	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Backless stone benches	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Granite bollards with chain links	Partial	2	Bollards contribute to integrity of design, workmanship, feeling, and association, but integrity of material is slightly diminished with missing chain links and paint covering stone in some locations.
Bronze bus shelters	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Granite and bronze drinking fountains	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Bronze BART/Muni street level elevators	Partial	2	Locations remain but design, materials and workmanship are altered.
Bronze light standards, poles with square translucent luminaries	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Bronze circular advertising kiosks	Lost	2	Loss of circular advertising kiosks on the Market Street streetscape diminishes integrity of design, feeling, and association.
Bronze four-sided street clocks	Extant	2	Presence on streetscape contributes to integrity of design, materials, feeling, and association.
Street signage	Partial	2	Presence on streetscape contributes to integrity of design, materials, workmanship, feeling, and association.
Semaphore-style traffic signage and traffic lights	Extant	2	Presence on streetscape contributes to integrity of design, materials,

Description	Status	Priority Level	Comments/Analysis
			workmanship, feeling, and association.
Bronze telephone booths	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Bronze tree grates	Partial	2	While the majority of tree locations retain their Market Street Redevelopment Plan-era grates, a notable number have been removed, diminishing integrity of design, materials, workmanship, feeling, and association.
Bronze trash receptacles	Lost	2	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Small-scale features retained from earlier periods			
• Path of Gold Light Standards	Extant	1	Retained features that pre-date the Market Street Redevelopment Plan remain intact, continue to contribute to integrity of design, setting, feeling, and association for the streetscape.
• AWSS fire hydrants	Extant	1	Retained features that pre-date the Market Street Redevelopment Plan remain intact, continue to contribute to integrity of design, setting, feeling, and association for the streetscape.
• Samuel's Clock	Extant	1	Retained features that pre-date the Market Street Redevelopment Plan remain intact, continue to contribute to integrity of design, setting, feeling, and association for the streetscape.
• California Statehood Monument	Extant	1	Retained features that pre-date the Market Street Redevelopment Plan remain intact, continue to contribute to integrity of design, setting, feeling, and association for the streetscape.
• Emergency call boxes	Extant	1	Retained features that pre-date the Market Street Redevelopment Plan remain intact, continue to contribute to integrity of design, setting, feeling, and association for the streetscape.
Post-Market Street Redevelopment Plan Features			
Trash receptacles	Non-contributing, added after period of significance	-	Addition of receptacle diminishes integrity of design, feeling, and association.

Description	Status	Priority Level	Comments/Analysis
Advertising kiosks	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Bike stands	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Bike lanes	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Bollards	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Bus shelters	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Flower stands	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Magazine and news stands	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.
Newspaper vending machines	Non-contributing, added after period of significance	-	Addition diminishes integrity of design, feeling, and association.

Summary of Change

The following summarizes change to features outlined in *Table 6-3 Feature Analysis Table: Market Street Redevelopment Plan Landscape*.

- Of the 18 features determined to be Priority 1:
  - 10 are extant
  - 8 are partially extant
  - 0 are lost
- Of the 23 features determined to be Priority 2:
  - 7 are extant
  - 7 are partially extant
  - 9 are lost
- Of the 6 features determined to be Priority 3:
  - 2 are extant
  - 1 are partially extant
  - 2 are lost

All of the Priority 1 features are extant or partially extant, and none are lost. While the distribution of Priority 2 features among the three status categories—extant, partially extant, and lost—is relatively balanced, combining the number of extant features (7) with partially extant features (7) and juxtaposing that group with lost features (9) indicates a majority of Priority 2 features to be present. Priority 3 features, which form the smallest of the three priority categories, are split between extant, partially extant and lost. Overall, the majority of character-defining features were determined to be extant or partially extant.

It is important to note, particularly in the case of landscapes significant under Criterion C/3, that integrity can be diminished by the addition of features introduced to the landscape after the period of significance. Table 6-3 includes nine post-Market Street Redevelopment Plan features that diminish integrity of design, feeling, and association.

6.4.4 Integrity Analysis

The following section analyzes the integrity of Market Street in terms of its significance for association with the work of master architects John Carl Warnecke, and Mario J. Ciampi, and master landscape architect Lawrence Halprin. Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. **Of these categories, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with Market Street as a collaboration of the Market Street Joint Venture Architects on the Market Street Redevelopment Plan as an early application of an interdisciplinary approach, which helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning.** While the integrity of some of

the features that are components of the landscape as a whole have been diminished, or even lost, the aggregate integrity of Market Street is retained. This is particularly relevant where features identified as Priority 1 and 2 have sufficient integrity in terms of location, setting, design, materials, workmanship, setting, and association to express Market Street's historic significance as a cultural landscape associated with the works of masters architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin.

6.4.4.1 Location

Market Street retains integrity of location. As such, the overall integrity of Market Street retains integrity of location. This is achieved though retention of the streetscape alignment and retained positions of large and small plazas along the alignment, relative to positioning when the Market Street Redevelopment Plan project was completed in 1979.

6.4.4.2 Setting

The Market Street streetscape, Hallidie Plaza, UN Plaza, Robert Frost Plaza, Mark Twain Plaza, Crocker Plaza, and Market Street Plaza all retain integrity of setting. As such, the overall integrity of Market Street retains integrity of setting. While these seven Market Street components have been diminished by some alterations and additions (detailed in Section 6.4.3, which includes feature condition analysis table), Market Street retains its overall physical relationship with associated natural systems and features, spatial organizations, the cluster arrangements, and views and vistas that do contribute to the street's historic setting. Although Justin Herman Plaza does not retain integrity of setting, it is not sufficient to undermine the overall integrity of setting established by the other seven Market Street components.

6.4.4.3 Design

Market Street streetscape retains integrity of design. As such, the overall integrity of Market Street retains integrity of design. While alterations and additions (detailed in Section 6.4.3, which includes feature analysis table) have introduced change to the Market Street landscape, the Market Street Redevelopment Plan design retains a sufficient combination of elements that create its form, plan, space, structure, and style to convey its significance. Of the seven categories of integrity, for evaluation of Criterion C/3, design is the most important. Features that express Market Street's integrity of design are associated with spatial organization, cluster arrangement, circulation, vegetation, buildings and structures, constructed water features, and small-scale features.

6.4.4.4 Materials

The Market Street streetscape retains integrity of materials. Although Justin Herman Plaza was not determined to retain its overall integrity of materials, it is not sufficient to undermine the overall integrity of materials for Market Street, which is established by the other seven Market Street components. As such, the overall integrity of Market Street retains integrity of materials. While the seven Market Street components that do retain integrity of materials have been diminished by some alterations and additions (detailed in Section 6.4.3, which includes feature condition analysis table), the Market Street Redevelopment Plan design retains a sufficient combination of physical materials to convey its significance.

Features that express Market Street's integrity of materials are associated spatial organization, cluster arrangement, circulation, vegetation, buildings and structures, constructed water features, and small-scale features.

6.4.4.5 Workmanship

The Market Street streetscape, Hallidie Plaza, UN Plaza, Robert Frost Plaza, Mark Twain Plaza, Crocker Plaza and Market Street Plaza retain integrity of workmanship. Although Justin Herman Plaza was not determined to retain its overall integrity of workmanship, it is not sufficient to undermine the overall integrity of workmanship for Market Street, which is established by the other seven Market Street components. As such, the overall integrity of Market Street retains integrity of workmanship.

While the seven Market Street components that do retain integrity of workmanship have been diminished by some alterations and additions (detailed in Section 6.4.3, which includes feature condition analysis tables), Market Street retains enough of the Market Street Redevelopment Plan-era construction to illustrate the workmanship associated with the design of Ciampi, Warneke and Halprin.

Features that express Market Street's integrity of workmanship are associated spatial organization, cluster arrangement, circulation, vegetation, buildings and structures, constructed water features, and small-scale features. Market Street features that express integrity of workmanship are the same as those that express integrity of materials (see list above).

6.4.4.6 Feeling

Market Street expresses the aesthetic sense of the Market Street Redevelopment Plan design through the composite of setting, design, materials, and workmanship. The street's urban setting, design, materials, and workmanship reflect the site's historic use as a main circulation artery and public venue for civic engagement upon completion of the Market Street Redevelopment Plan in 1979, The Market Street streetscape, Hallidie Plaza, UN Plaza, Robert Frost Plaza, Mark Twain Plaza, Crocker Plaza and Market Street Plaza retain integrity of feeling. Although Justin Herman Plaza was not determined to retain its overall integrity of feeling, it is not sufficient to undermine the overall integrity of feeling for Market Street, which is established by the other seven Market Street components. As such, the overall integrity of Market Street retains integrity of feeling.

While the seven Market Street components that do retain integrity of materials have been diminished by some alterations and additions (detailed in Section 6.4.3, which includes feature condition analysis tables), Market Street retains enough integrity of setting, design, materials, and workmanship to also retain integrity of feeling.

6.4.4.7 Association

All of the Market Street components—the Market Street streetscape, Justin Herman Plaza, Hallidie Plaza, UN Plaza, Robert Frost Plaza, Mark Twain Plaza, Crocker Plaza, and Market Street Plaza—retain integrity of association. The landscape continues to be used for its traditional purposes as a main circulation artery and venue for public engagement, particularly in terms of Market Street Redevelopment Plan-era features that facilitate these functions. As such, the overall integrity of Market Street retains integrity of association.

Features that express Market Street's integrity of association are associated with spatial organization, cluster arrangement, circulation, vegetation, buildings and structures, constructed water features, and small-scale features. Market Street features that express integrity of association are the same as those that express integrity of feeling (see list above).

6.4.5 Criterion Consideration G

Market Street retains its overall integrity of location, setting, design, materials, workmanship, feeling, and association, and conveys its historical significance at the national level as a cultural landscape associated with the works of masters architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin. Market Street's period of significance for this association is 1968–1979, which makes character-defining features related to the latter years of this period less than 50 years old. As such, Market Street's historical associations must be of "exceptional importance" to the City of San Francisco, State of California, western region of the United States, or the nation to be eligible for listing on the NRHP.

Market Street is exceptionally important under Criteria C for its association with the work of master architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin based on the uniqueness of the joint venture's early application of an interdisciplinary approach that helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning in the United States. The pedestrian-oriented design philosophy and sensitivity to historic settings knitted together the specializations of the joint venture partners and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment. These are considerations that have grown to be widely adopted as best practices within the urban planning and landscape design professions.

Market Street is particularly important as an exceptional project within Halprin's career. He went on to design additional streetscape and plaza projects, and this early work on Market Street was an experience that informed subsequent street interventions in places like Minneapolis (Hirsch 2014:75). Market Street provided a hometown laboratory for Halprin to develop techniques he was simultaneously considering for other projects (Hirsch 2014:83). The Market Street Redevelopment Plan may not be the most mature expression of design that is pedestrian-oriented and sympathetic to the existing historic context during the redevelopment-era within Halprin's canon of work. However, Market Street is exceptionally important as a remaining example (comparative projects, Nicollet Mall and the Portland Transit Mall were redesigned in 1990 and 2009, respectively) of Halprin's application of these design principles within the streetscape of his hometown, San Francisco, and one of the earliest examples of his streetscape designs.

6.4.6 Eligibility Recommendations

Market Street continues to convey its significance based on association with the work of master architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin through the Market Street Redevelopment Plan design. Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. **Of these categories, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with Market Street as a collaboration of the Market Street Joint Venture Architects on the Market Street Redevelopment Plan as an early application of an**

interdisciplinary approach, which helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning.

While integrity of the Market Street has been diminished by alteration, particularly in terms of the loss of Market Street Redevelopment Plan-era small-scale features and addition of post-Market Street Redevelopment Plan incompatible features, the majority of character-defining features remain intact. The features associated with the Market Street Redevelopment Plan include those associated with the landscape categories of natural systems and features, spatial organization, cluster arrangement, circulation, vegetation, views and vistas constructed water features, and small-scale features. Of these landscape feature categories, spatial organization has the most features considered to be Priority 1—most essential to expressing Market Street's integrity.

In addition, the majority of Priority 1 features, included in *Table 6-3 Feature Analysis Table: Market Street Redevelopment Plan Landscape* and summarized in *Summary of Change*, remain extant or partially extant. While considering Priority 2 status categories—extant, partially extant, and lost independently shows a majority of Priority 2 features to be lost, considering the extant and partially extant features together shows greater retention of features that are substantially present compared to those that are not. Priority 3 features are evenly split between extant, partially extant, and lost. Overall, the majority of character-defining features were determined to be extant or partially extant.

While the aggregate impact of diminished Priority 2 features and addition of post-Market Street Redevelopment Plan features can significantly reduce integrity, the overall location, setting, design, materials, workmanship, feeling, and association of features related to Market Street's Market Street Redevelopment Plan-era natural systems and features, spatial organization, circulation, vegetation, buildings and structures, views and vista, and constructed water features of Market Street retain enough integrity to convey its association with the work of master architects Mario Ciampi and John Warnecke and master landscape architect Lawrence Halprin. As such, Market Street is eligible for listing under NRHP Criterion C and CRHR Criterion 3.

6.5 NRHP/CRHR Criterion D/4

The potential for significance under NRHP Criterion D and CRHR Criterion 4, was not evaluated in this CLE.

Chapter 7
Personnel

Susan Lassell has 22 years of experience in historic preservation planning, and serves as the team supervisor for ICF's Cultural Resources practice in northern California. Ms. Lassell has been recognized for her ability to smoothly navigate projects through compliance with state and federal environmental laws, including the National Environmental Policy Act (NEPA), Section 106, Section 4(f), and CEQA. Ms. Lassell has conducted a wide variety of historic preservation projects, including built environment survey and evaluation reports, historic landscape evaluation and treatment plans, cultural resources management plans, HABS/HAER documentation, master plans for historic sites, and teaching environmental education courses. Through a combination of experience and her M.A. in historic preservation planning from Cornell University, Ms. Lassell meets the Secretary of the Interior's professional qualification standards for architectural history and history.

Aisha Rahimi-Fike meets the Secretary of the Interior's Professional Qualifications as an historian and architectural historian. Ms. Rahimi-Fike has a M.A. in public history from California State University, Sacramento. Ms. Rahimi-Fike has more than 6 years of experience in historic research, field inventory, and site assessment for Section 106 of the NHPA as well as CEQA compliance. She is experienced in research methods of primary and secondary documentation, and conducting historical research at local, state, and federal repositories. Mrs. Rahimi-Fike evaluates cultural resources for significance for the CRHR and the NRHP, and she has authored and co-authored numerous City of San Francisco technical reports. Since 2010, Ms. Rahimi-Fike has served as a board member for the non-profit organization, Documentation and Conservation of the Modern Movement (Docomomo U.S. Northern California Chapter). She also served as a walking tour docent for San Francisco Architectural Heritage in 2010–2011.

January Tavel, MHP, is an architectural historian with ICF in San Francisco, and she meets the Secretary of the Interior's Professional Qualifications as an Historian and Architectural Historian. Ms. Tavel has a MHP in historic preservation from University of Maryland, College Park, School of Architecture, Planning and Preservation. Ms. Tavel has more than 7 years of experience in the historic preservation field. In her current role, she applies professional cultural resource management and historic preservation expertise in service to public and private clients. Her responsibilities include: historic research in local, state, and regional libraries and archives; historic resources survey and assessment, including site inspections, research, photography, and evaluation under state and national criteria for historic significance; preparation of historic property inventory forms, including statements of significance and architectural descriptions; and preparation of CEQA, NEPA, and Section 106 regulatory documents. Ms. Tavel's specialization is cultural landscape evaluation. Ms. Tavel is a leader in the Bay Area preservation community, having served as Executive Director of Oakland Heritage Alliance, Chair of Historic American Landscape Survey Northern California Chapter, and a member of the 2012 California Preservation Foundation Conference Steering Committee.

During early stages of this study, Edward Yarbrough was a senior architectural historian with ICF International in San Francisco, and meets the Secretary of Interior's Professional Qualifications as an Historian and Architectural Historian. Mr. Yarbrough has a B.A. in architectural history from the University of California, Berkeley and an MS in Historic Preservation from the School of Architecture and Allied Arts, University of Oregon. Mr. Yarbrough has more than 24 years of

experience in the field of architectural history. He was the first historian for Keweenaw National Historical Park and worked with historic resource recordation and management there for 14 years. He has worked in Oregon, Michigan, and California developing historic resource stewardship programs and compliance for the NPS, the California Department of Transportation, counties, cities, developers, and additional government agencies. He serves on the Treatment Oversight Panel for the Presidio Parkway Project as representative of the San Francisco County Transportation Authority assuring Section 106 of NHPA compliance. His work is primarily instigated by NEPA, Section 106, and CEQA compliance requirements.

Timothy Yates is a historian with experience in cultural resources management. He meets the Secretary of the Interior's standards for work in history. Tim has experience in historic research, field inventory, and property evaluation for NHPA, Section 106, and CEQA compliance. He evaluates cultural resources for their potential eligibility for the NRHP and the CRHR, and has authored or co-authored numerous cultural resources technical reports, including historic resources, historic architectural evaluations, FOEs, and mitigation documentation. Tim is experienced in research methods of primary and secondary documentation, and conducts historical research at various local, state, and federal repositories. Prior to joining ICF International, Tim worked as a grant writer, instructor, and staff researcher for the University of California, Davis History Project's professional development program serving public-school history teachers. Tim's academic research interests have included topics such as spatial organization and representation in U.S. history; gender history; and geography, urban space, and disease in nineteenth and early twentieth-century medical thought. He has taught at the college level in the disciplines of history, American studies, and sociology. Tim is also a published author on the topics of alcohol use and temperance movements in American history.

Chapter 8
References

504 Celebration & Commemoration Committee

1997 *20th Anniversary Victorious 504 Sit-In for Disability Civil Rights Celebration & Commemoration, June 1, 1997, San Francisco*. 504 Sit-in 20th Anniversary Celebration and Commemoration Committee. Berkeley, CA. Available: http://mn.gov/mnddc/parallels2/pdf/90s/97/97-V504-CCC.pdf. Accessed: April 15, 2016.

Andrus, Patrick W. and Shrimpton, Rebecca H.

1995 *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. U.S. Department of the Interior, National Park Service, National Register of Historic Places. Washington, D.C. Available: https://www.nps.gov/nr/publications/bulletins/nrb15/. Accessed: February 18, 2016.

Architectural Resources Group

2015 *Civic Center Historic Modern Era Cultural Heritage Theme Survey Phase 1 Research Summary Report*. November 20. Prepared for San Francisco Planning Department, San Francisco, CA.

Averbach, Alvin

1973 "San Francisco's South of Market District, 1850–1950: The Emergence of a Skid Row." *California History.* 52 (Fall, 1973):197-223.

Bay Area Rapid Transit

2015 *Bart Historical Timeline: Achievements Over the Years*. Available: http://www.bart.gov/sites/default/files/docs/PosterTimeline_v2.pdf. Accessed: August 2, 2016.

Bean, W., and J. Rawls

2002 *California: An Interpretive History*. (8th Edition.) New York, NY: McGraw-Hill.

Benson, Sonia G., Stock, Jennifer York, and Brennan, Carol

2006 "The American Labor Movement." *Development of the Industrial U.S. Reference Library*. Vol. 1: Almanac. Available: http://ic.galegroup.com/ic/uhic/ReferenceDetailsPage/ReferenceDetailsWindow?failOverType=&query=&prodId=UHIC&windowstate=normal&contentModules=&display-query=&mode=view&displayGroupName=Reference&limiter=&currPage=&disableHighlighting=false&displayGroups=&sortBy=&search_within_results=&p=UHIC&action=e&catId=&activityType=&scanId=&documentId=GALE%7CCX3442000020&source=Bookmark&u=k12_histrc&jsid=4fe50397588532a8f93a7a8348003147. Accessed: April 18, 2016.

Biggs, Jean Senechal

n.d. "Portland Transit Mall," *A Landscape Architect's Guide to Portland, Oregon*. Available: https://www.asla.org/portland/site.aspx?id=43901. Accessed: April 30, 2016.

Birnbaum, Charles A.
n.d. *National Park Service Guidelines for the Treatment of Cultural Landscapes*. Available: https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm. Accessed: August 12, 2016.

Brown, Emma
2010b "John Carl Warnecke dies at 91, designed Kennedy gravesite." *The Washington Post*. April 23. Available: http://www.washingtonpost.com/wp-dyn/content/article/2010/04/22/AR2010042205678.html. Accessed: April 25, 2016.

Brown, Mary
2010a *San Francisco Modern Architecture and Landscape Design, 1935–1979: Historic Context Statement*. San Francisco City and County Planning Department, San Francisco, CA.

Canter, Donald
n.d. "Row on Sycamores for Market Street." *San Francisco Examiner*.

City and County of San Francisco
1870-71 San Francisco Municipal Reports Fiscal Year 1870-71, Vol. 21. Available via the San Francisco Public Library links to the Internet Archive: https://ia802606.us.archive.org/16/items/sanfranciscomuni70sanfrich/sanfranciscomuni70sanfrich.pdf. Accessed: February 24, 2015.
1871-72 San Francisco Municipal Reports Fiscal Year 1871-72, Vol. 22. Available via the San Francisco Public Library links to the Internet Archive: https://ia802607.us.archive.org/33/items/sanfranciscomuni71sanfrich/sanfranciscomuni71sanfrich.pdf. Accessed: February 24, 2015.
1872-73 San Francisco Municipal Reports Fiscal Year 1872-73, Vol. 23. Available via the San Francisco Public Library links to the Internet Archive: https://ia802506.us.archive.org/6/items/sanfranciscomuni72sanfrich/sanfranciscomuni72sanfrich.pdf. Accessed: February 24, 2015.
1873-74 San Francisco Municipal Reports Fiscal Year 1873-74, Vol. 24. Available via the San Francisco Public Library links to the Internet Archive: https://ia600303.us.archive.org/20/items/sanfranciscomuni73sanfrich/sanfranciscomuni73sanfrich.pdf. Accessed: February 24, 2015.
1874-75 San Francisco Municipal Reports Fiscal Year 1874-75, Vol. 25. Available via the San Francisco Public Library links to the Internet Archive: https://ia902705.us.archive.org/2/items/sanfranciscomuni74sanfrich/sanfranciscomuni74sanfrich.pdf. Accessed: February 24, 2015.
1875-76 San Francisco Municipal Reports Fiscal Year 1875-76, Vol. 26. Available via the San Francisco Public Library links to the Internet Archive: https://ia902607.us.archive.org/25/items/sanfranciscomuni75sanfrich/sanfranciscomuni75sanfrich.pdf. Accessed: February 24, 2015.
1876-77 San Francisco Municipal Reports Fiscal Year 1876-77, Vol. 27. Available via the San Francisco Public Library links to the Internet Archive: https://ia802609.us.archive.org/0/items/sanfranciscomuni76sanfrich/sanfranciscomuni76sanfrich.pdf. Accessed: February 24, 2015.
1877-78 San Francisco Municipal Reports Fiscal Year 1877-78, Vol. 28. Available via the San Francisco Public Library links to the Internet Archive: https://ia601406.us.archive.org/8/items/sanfranciscomuni77sanfrich/sanfranciscomuni77sanfrich.pdf. Accessed: February 24, 2015.
1878-79 San Francisco Municipal Reports Fiscal Year 1878-79, Vol. 29. Available via the San Francisco Public Library links to the Internet Archive:

https://ia902606.us.archive.org/12/items/sanfrancismunici78sanfrich/sanfrancismunici78sanfrich.pdf. Accessed: February 24, 2015.

1879-80 San Francisco Municipal Reports Fiscal Year 1879-80, Vol. 30. Available via the San Francisco Public Library links to the Internet Archive: https://ia800303.us.archive.org/15/items/sanfranciscomuni79sanfrich/sanfranciscomuni79sanfrich.pdf. Accessed: February 24, 2015.

1880-81 San Francisco Municipal Reports Fiscal Year 1880-81, Vol. 31. Available via the San Francisco Public Library links to the Internet Archive: https://ia902302.us.archive.org/31/items/sanfranciscomuni80sanfrich/sanfranciscomuni80sanfrich.pdf. Accessed: February 24, 2015.

1881-82 San Francisco Municipal Reports Fiscal Year 1881-82, Vol. 32. Available via the San Francisco Public Library links to the Internet Archive: https://ia902205.us.archive.org/23/items/sanfranciscomuni81sanfrich/sanfranciscomuni81sanfrich.pdf. Accessed: February 24, 2015.

1882-83 San Francisco Municipal Reports Fiscal Year 1882-83, Vol. 33. Available via the San Francisco Public Library links to the Internet Archive: https://ia802705.us.archive.org/14/items/sanfranciscomuni82sanfrich/sanfranciscomuni82sanfrich.pdf. Accessed: February 24, 2015.

1883-84 San Francisco Municipal Reports Fiscal Year 1883-84, Vol. 34. Available via the San Francisco Public Library links to the Internet Archive: https://ia601405.us.archive.org/11/items/sanfranciscomuni83sanfrich/sanfranciscomuni83sanfrich.pdf. Accessed: February 24, 2015.

1884-85 San Francisco Municipal Reports Fiscal Year 1884-85, Vol. 35. Available via the San Francisco Public Library links to the Internet Archive: https://ia601409.us.archive.org/15/items/sanfranciscomuni84sanfrich/sanfranciscomuni84sanfrich.pdf. Accessed: February 24, 2015.

1885-86 San Francisco Municipal Reports Fiscal Year 1885-86, Vol. 36. Available via the San Francisco Public Library links to the Internet Archive: https://ia902604.us.archive.org/33/items/sanfranciscomuni85sanfrich/sanfranciscomuni85sanfrich.pdf. Accessed: February 24, 2015.

1886-87 San Francisco Municipal Reports Fiscal Year 1886-87, Vol. 37. Available via the San Francisco Public Library links to the Internet Archive: https://ia802607.us.archive.org/31/items/sanfranciscomuni37sanfrich/sanfranciscomuni37sanfrich.pdf. Accessed: February 24, 2015.

1887-88 San Francisco Municipal Reports Fiscal Year 1887-88, Vol. 38. Available via the San Francisco Public Library links to the Internet Archive: https://ia802704.us.archive.org/2/items/sanfranciscomuni38sanfrich/sanfranciscomuni38sanfrich.pdf. Accessed: February 24, 2015.

1888-89 San Francisco Municipal Reports Fiscal Year 1888-89, Vol. 39. Available via the San Francisco Public Library links to the Internet Archive: https://ia802307.us.archive.org/32/items/sanfranciscomuni39sanfrich/sanfranciscomuni39sanfrich.pdf. Accessed: February 24, 2015.

1889-90 San Francisco Municipal Reports Fiscal Year 1889-90, Vol. 40. Available via the San Francisco Public Library links to the Internet Archive: https://ia800306.us.archive.org/9/items/sanfranciscomuni40sanfrich/sanfranciscomuni40sanfrich.pdf. Accessed: February 24, 2015.

1890-91 San Francisco Municipal Reports Fiscal Year 1890-91, Vol. 41. Available via the San Francisco Public Library links to the Internet Archive: https://ia902604.us.archive.org/6/items/sanfranciscomuni41sanfrich/sanfranciscomuni41sanfrich.pdf. Accessed: February 24, 2015.

1891-92 San Francisco Municipal Reports Fiscal Year 1891-92, Vol. 42. Available via the San Francisco Public Library links to the Internet Archive:

https://ia802706.us.archive.org/18/items/sanfranciscomuni42sanfrich/sanfranciscomuni42sanfrich.pdf. Accessed: February 24, 2015.

1892-93 San Francisco Municipal Reports Fiscal Year 1892-93, Vol. 43. Available via the San Francisco Public Library links to the Internet Archive: https://ia601409.us.archive.org/16/items/sanfranciscomuni43sanfrich/sanfranciscomuni43sanfrich.pdf. Accessed: February 24, 2015.

1893-94 San Francisco Municipal Reports Fiscal Year 1893-94, Vol. 44. Available via the San Francisco Public Library links to the Internet Archive: https://ia601408.us.archive.org/18/items/sanfranciscomuni44sanfrich/sanfranciscomuni44sanfrich.pdf. Accessed: February 24, 2015.

1894-95 San Francisco Municipal Reports Fiscal Year 1894-95, Vol. 45. Available via the San Francisco Public Library links to the Internet Archive: https://ia902608.us.archive.org/33/items/sanfranciscomuni45sanfrich/sanfranciscomuni45sanfrich.pdf. Accessed: February 24, 2015.

1895-96 San Francisco Municipal Reports Fiscal Year 1895-96, Vol. 46. Available via the San Francisco Public Library links to the Internet Archive: https://ia800301.us.archive.org/13/items/excerptsfromsanf00sanfrich/excerptsfromsanf00sanfrich.pdf. Accessed: February 24, 2015.

1896-97 San Francisco Municipal Reports Fiscal Year 1896-97, Vol. 47. Available via the San Francisco Public Library links to the Internet Archive: https://ia802608.us.archive.org/12/items/sanfranciscomuni47sanfrich/sanfranciscomuni47sanfrich.pdf. Accessed: February 24, 2015.

1897-98 San Francisco Municipal Reports Fiscal Year 1897-98, Vol. 48. Available via the San Francisco Public Library links to the Internet Archive: https://ia601407.us.archive.org/13/items/sanfranciscomun482sanfrich/sanfranciscomun482sanfrich.pdf. Accessed: February 24, 2015.

1898-99 San Francisco Municipal Reports Fiscal Year 1898-99, Vol. 49. Available via the San Francisco Public Library links to the Internet Archive: https://ia902707.us.archive.org/9/items/sanfranciscomuni49sanfrich/sanfranciscomuni49sanfrich.pdf. Accessed: February 24, 2015.

2008 *San Francisco Preservation Bulletin No. 16: City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources. Draft.* March 31. Available: http://default.sfplanning.org/Preservation/bulletins/HistPres_Bulletin_16.PDF. Accessed: May 11, 2015.

Corbett, Michael R.

1979 *Splendid Survivors: San Francisco's Downtown Architectural Heritage*. San Francisco, CA: California Living Books.

Cultural Landscape Foundation

2015 *Embarcadero—Justin Herman Plaza*. Available: http://tclf.org/landscapes/embarcadero-justin-herman-plaza. Accessed: April 30, 2015.

Delgado, James P.

2009 *Gold Rush Port: The Maritime Archeology of San Francisco's Waterfront*. Berkeley, CA: University of California Press.

Fagan, Kevin

2005 "San Francisco / U.N. Plaza Finally Getting New Look / Spruced-up site to have more events, outdoor markets." *San Francisco Chronicle*. March 10. Available: http://www.sfgate.com/bayarea/article/SAN-FRANCISCO-U-N-Plaza-finally-getting-new-2693193.php. Accessed: August 12, 2016.

Faragher, John Mack, Buhle, Mari Jo, Czitrom, Daniel, and Armitage, Susan H.
2001 *Out of Many: A History of the American People, Volume II, Brief Third Edition*. Upper Saddle River, NJ: Prentice Hall.

Fradkin, Philip L.
2005 *The Great Earthquake and Firestorms of 1906: How San Francisco Nearly Destroyed Itself*. Berkeley, CA: University of California Press.

Godfrey, Brian J.
1997 "Urban Development and Redevelopment in San Francisco." *Geographical Review*. 87 (July, 1997): 309-33.

Goldberger, Paul.
1979 "Will A New Market Street Mean A New San Francisco?" *The New York Times*. April 2. p. C15.

Google Earth Pro
2016 Google Earth Pro, Version 7.1.1.1580 (beta). Mountain View, CA. Accessed: March 30-31, 2016.

Graves, Donna J., and Watson, Shayne E.
2016 *Citywide Historic Context Statement for LGBTQ History in San Francisco*. City and County of San Francisco, San Francisco, CA. Available: http://208.121.200.84/ftp/files/Preservation/lgbt_HCS/LGBTQ_HCS_October2015.pdf. Accessed: April 16, 2016.

Grimes, William
2010 "John Carl Warnecke, Architect to Kennedy, Dies at 91." *The New York Times*. Available: http://www.nytimes.com/2010/04/23/arts/design/23warnecke.html?_r=0. Accessed: June 17, 2016.

The Green Arcade
n.d. *The Market Street Hub Neighborhood*. Available: http://www.thegreenarcade.com/assets/about/Hub_book__02_4PDF.pdf. Accessed: February 28, 2015.

Habert, David
1999 *Fifty Years of Redevelopment: Lessons for the Future*. March 1. Available: http://www.spur.org/publications/article/1999-03-01/fifty-years-redevelopment. Accessed: April 23, 2015.

Halprin, Lawrence
1963 *Cities*. New York, NY: Reinhold Publishing Corporation.

Hirsch, Alison Bick
2014 *City choreographer: Lawrence Halprin in Urban Renewal America*. Minneapolis, MN: University of Minnesota Press.

Hittel, John S.
1878 *A History of the City of San Francisco and Incidentally the State of California*. San Francisco, CA: A. L. Bancroft & Company.

Ho, Vivian
2013 *Dying SF trees not the palms of postcards.* Available: http://www.sfgate.com/bayarea/article/Dying-SF-trees-not-the-palms-of-postcards-4520116.php. Accessed: August 3, 2016.

Issel, William, and Cherny, Robert W.
1986 *San Francisco, 1865–1932: Politics, Power, and Urban Development*. Berkeley, CA: University of California Press.

Jewish Women's Archive
1993 *Women Strike for Peace*. November 1. Available: http://jwa.org/thisweek/nov/01/1961/wsfp. Accessed: April 18, 2016.

JRP Historical Consulting, LLC (JRP)
2010 *Historic Era Context in Archaeological Research Design and Treatment Plan for the Transit Center District Plan Area, San Francisco, California*. February. Prepared by Brian F. Byrd, Philip Kaijankoski, Jack Meyer, and Adrian Whitaker of JRP, Rebecca Allen of Past Forward, Inc., and Meta Bunse and Bryan Larson of JRP Historical Consulting, LLC, for the San Francisco Planning Department, San Francisco, CA.

Kamiya, Gary
2015 "Peace Riots" left trail of death at end of WWII in S.F. *San Francisco Chronicle.* August 14. Available: http://www.sfgate.com/bayarea/article/Peace-Riots-left-trail-of-death-at-end-of-6445437.php. Accessed: April 18, 2016.

Keller, Timothy J., Keller, Genevieve, and Land and Community Associates. Charlottesville, VA.
1987 *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes.* National Park Service. Available: https://www.nps.gov/nr/publications/bulletins/pdfs/nrb18.pdf. Accessed: April 18, 2016.

Kelley & VerPlanck
2008 *Transit Center District Survey, San Francisco, California*. July 22. Prepared for the San Francisco Planning Department, San Francisco, CA.

Kindig, Jessie
2008a Northwest Antiwar History: Chapter 1, Labor Radicalism and World War I. *Antiwar and Radical History Project – Pacific Northwest*. Available: http://depts.washington.edu/antiwar/pnwhistory_wwi.shtml. Accessed: April 18, 2016.
2008b Northwest Antiwar History: Chapter 2, Cracks in the Consensus: WWII. *Antiwar and Radical History Project – Pacific Northwest*. Available: http://depts.washington.edu/antiwar/pnwhistory_wwii.shtml. Accessed: April 18, 2016.
2008c Northwest Antiwar History: Vietnam War: Special Section. *Antiwar and Radical History Project – Pacific Northwest*. Available: http://depts.washington.edu/antiwar/vietnam_intro.shtml. Accessed: April 18, 2016.

King, John
2006 "Just start over with desolate Hallidie Plaza." *San Francisco Chronicle*. February 2. Available: http://www.sfgate.com/entertainment/article/Just-start-over-with-desolate-Hallidie-Plaza-2542335.php. Accessed: May 1, 2016.

2010 "San Francisco should find new use for news kiosks." *San Francisco Chronical*. November 26. Available: http://www.sfgate.com/bayarea/place/article/San-Francisco-should-find-new-use-for-news-kiosks-3164840.php. Accessed: April 26, 2016.

Knight, Lee
1985 *Market Street Planning Project Final Report, November 1985*. Prepared by San Francisco Public Utilities Commission with Ripley Associates, Architects & Planners, San Francisco, CA.

Kyle, Douglas E.
2002 *Historic Spots in California.* Fifth Edition. Stanford, CA: Stanford University Press.

Laubscher, Richard
2016 Laubscher, Richard. President of San Francisco Railway Museum, San Francisco, CA. July 11, 2016—interview questionnaire and notes from interview conducted by January Tavel, ICF.

Levy, Michael
2009 *Gay Rights Movement.* Encyclopedia Britannica Online. Available: http://www.britannica.com/topic/gay-rights-movement. Accessed: April 18, 2016.

Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
n.d. *San Francisco Has Bronze Furniture Too*. Undated article from an unidentified publication (014.I.A.010). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1962 *Monday meander on Market Street*. July 30, 1962. Lawrence Halprin personal meeting notes (014.I.A.1463 Box 40). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1964 *The Ferry Building Park Preliminary Report*. June 3, 1964. Prepared for The City and County of San Francisco, The San Francisco Redevelopment Agency, and the San Francisco Port Authority by Lawrence Halprin & Associates, Landscape Architects, John S. Bolles, Architect, and Mario J. Ciampi Architect (014.I.A.4046-4069 box 123). Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1966 Lawrence Halprin notes. December 3, 1966. Notebook 17, *Statement to Sculptors* (014.III.B.box4_NB17). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1969a William R. Hull, AIA. Market Street Join Venture Architects, San Francisco, CA. July 24, 1969—letter to Jack Barron, Transit Task Force (014.I.A.4300). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1969b William R. Hull, AIA. Market Street Joint Venture Architects, San Francisco, CA. December 23, 1969—memo to M. Ciampi, J. Warnecke, L. Halprin, M. Painter, D. Carter, Market Street Joint Venture Architects (014.I.A.4300). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.
1970a Mario J. Ciampi, John Carl Warnecke, Lawrence Halprin, Market Street Joint Venture Architects, San Francisco, CA. January 6, 1970—letter to Jack Barron, Transit Task Force, (014.I.A.4301). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.

1970b Iwamasa, The Marina Florist, San Francisco, CA. May 29, 1970—letter to Walton, Lawrence Halprin and Associates (014I.A. 4058 box 123). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.

1974 "Justin Herman Plaza." *San Francisco Chronicle.* October 23 (014.IX.A.011). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania.

1975 "A Talk with Lawrence Halprin: Planner Discusses Preservation, Reuse." *Preservation News*. February (014.IX.A.011). Lawrence Halprin Collection. The Architectural Archives, University of Pennsylvania. Philadelphia, PA.

Lotchin, Roger W.

1974 *San Francisco, 1846–1856: From Hamlet to City.* New York, NY: Oxford University Press.

Lowell, Waverly

2011 *Biographical Notes*. Mario J. Ciampi Records. 2007-6. Environmental Design Archives, College of Environmental Design. University of California, Berkley. Available: http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire_text/. Accessed: April 26, 2016.

Market Street Railway Museum

2016 *A Brief History of the F-Market and Wharves Line.* Available: http://www.streetcar.org/brief-history/. Accessed: August 2, 2016.

Martini, John A.

2004 *Seacoast Defense—Fortress San Francisco*. World War II in the San Francisco Bay Area, A National Register of Historic Places Travel Itinerary. National Park Service. Available: www.nps.gov/nr/travel/wwiibayarea/seacoastdefense.htm. Accessed: April 18, 2016.

McClelland, Linda F.

1991 *National Register Bulletin 16A: How to Complete the National Registration Form.* National Park Service. Available: https://www.nps.gov/nr/publications/bulletins/pdfs/nrb16a.pdf. Accessed: November 16, 2016.

McGloin, John Bernard

1978 *San Francisco: The Story of a City.* San Rafael, CA: Presidio Press.

Meyer, Elizabeth K.

2008 *Biography of Lawrence Halprin*. The Cultural Landscape Foundation. April 1. Available: https://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin. Accessed: April 25, 2016.

MIG

2015 *San Francisco Civic Center Historic District Cultural Landscape Inventory: Site History, Existing Conditions & Evaluation*. June. Prepared by MIG, in association with A&H Architecture & Planning, LLC, Berkeley, CA.

National Park Service

2015 *The Modern Civil Rights Movement, 1954–1964.* Available: https://www.nps.gov/subjects/civilrights/modern-civil-rights-movement.htm. Accessed: April 18, 2016.

No Author
1978 National Register Nomination Form for the San Francisco Civic Center (document that preceded the updated Registration Form, not available online). On file at the California Office of Historic Preservation, Sacramento, California.

No Author
1922 "Why San Francisco's Fire of April 18, 1906 Could Never Happen Again." *The San Francisco Call*. March 10, 1922.

Olmstead, Nancy
1991 *A History of Paving Blocks Along San Francisco's South Beach Waterfront.* Prepared for San Francisco Redevelopment Agency with Resource Consultants, San Francisco, CA. Available: http://sfocii.org/sites/default/files/FileCenter/Documents/1086-South%20Beach%20History%20of%20Paving%20Blocks.pdf. Accessed: July 10, 2016.

Page & Turnbull, Inc.
2007 *Historic Context Statement for the Market & Octavia Area Plan Historic Resource Survey, San Francisco, California*. December 20. Prepared for the San Francisco Planning Department, San Francisco, CA.
2009 *Historic Context Statement for the South of Market Area, San Francisco, California.* June 30. Prepared for the San Francisco Planning Department, San Francisco, CA.

Page, Robert R., Gilbert, Cathy A., and Dolan, Susan A.
1998 *A Guide to Cultural Landscape Reports: Contents, Process and Techniques.* U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship Partnerships, Park Historic Structures and Cultural Landscapes Program. Washington, District of Columbia. Available: https://www.nps.gov/cultural_landscapes/Documents/Guide_to_Cultural_Landscapes.pdf. Accessed: February 3, 2016.

Page, Robert R., Killion, Jeffrey, and Hilyard, Gretchen
2009 *National Park Service Cultural Landscapes Inventory Professional Procedures Guide.* U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship Partnerships, Park Historic Structures and Cultural Landscapes Program. Washington, District of Columbia. Available: https://www.nps.gov/oclp/CLI%20PPG_January2009_small.pdf. Accessed: February 3, 2016.

Pregill, Philip, and Volkman, Nancy
1998 *Landscapes in History, Design and Planning in the Eastern and Western Traditions, Second Edition*. New York, NY: John Wiley & Sons.

Richards, Rand
1999 *Historic San Francisco: A Concise History and Guide.* San Francisco, CA: Heritage House Publishers.

Riggs, Thomas

2015a "Civil Rights Movement." *Gale Encyclopedia of U.S. Economic History*. 2nd Edition. Vol. 1. Farmington Hills, MI: Gale, 2015. 233-235. *U.S. History in Context*. Available: http://ic.galegroup.com/ic/uhic/ReferenceDetailsPage/ReferenceDetailsWindow?failOverType=&query=&prodId=UHIC&windowstate=normal&contentModules=&display-query=&mode=view&displayGroupName=Reference&limiter=&currPage=&disableHighlighting=false&displayGroups=&sortBy=&search_within_results=&p=UHIC&action=e&catId=&activityType=&scanId=&documentId=GALE%7CCX3611000158&source=Bookmark&u=k12_histrc&jsid=5d41e41a42bd366a47ed952b290905b4. Accessed: April 18, 2016.

2015b "Women's Suffrage Movement." *Gale Encyclopedia of U.S. Economic History*. Vol. 3. Farmington Hills, MI: Gale, 2015. 1480-1482. *U.S. History in Context*. Available: http://ic.galegroup.com/ic/uhic/ReferenceDetailsPage/ReferenceDetailsWindow?failOverType=&query=&prodId=UHIC&windowstate=normal&contentModules=&display-query=&mode=view&displayGroupName=Reference&limiter=&currPage=&disableHighlighting=false&displayGroups=&sortBy=&search_within_results=&p=UHIC&action=e&catId=&activityType=&scanId=&documentId=GALE%7CCX3611000991&source=Bookmark&u=k12_histrc&jsid=fc547641421be0eb2b7067f994d9cd73. Accessed: April 18, 2016.

Roth, Matthew

2010 "Eyes on the Street: New Bus Shelters Appear on Market Street." *Streetblog San Francisco*. January 15. Available: http://sf.streetsblog.org/2010/01/15/eyes-on-the-street-new-bus-shelters-appear-on-market-street/. Accessed: May 1, 2016.

San Francisco Chronicle

1965 "Planner's Report, Market Street's Future." *San Francisco Chronicle.* June 16.

San Francisco Parks and Recreation Department

2016 *Sue Bierman Park*. Available: http://sfrecpark.org/destination/sue-bierman-park/. Accessed: August 3, 2016.

San Francisco News-Call Bulletin

1965 "Torchlight Procession for Selma – Civic Center." *San Francisco News-Call Bulletin* newspaper photograph archive. March 14. Available: http://www.oac.cdlib.org/ark:/13030/hb409nb3gq/?order=1&brand=calisphere. Accessed: April 15, 2016.

San Francisco Planning Department

2010 Executive Summary, Public Works Code Text Change, Project: Banners on Path of Gold. December 15. Available: http://commissions.sfplanning.org/hpcpackets/2010.1085U.pdf. Accessed: May 4, 2015.

San Francisco Public Library

1962 *What to Do About Market Street: a prospectus for a development program.* Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/whattodoaboutmar00livi. Accessed: August 2, 2016.

1967 *Market Street Design Plan, Summary Report*. November 6. City and County of San Francisco, San Francisco, CA. Available: https://archive.org/details/marketstreetdesi6196sanf. Accessed: August 11, 2016.

1976a *Market Street Development Project, Volume 1962/76*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdev196276mark. Accessed: June13, 2016.

1976b *Market Street Development Project, Volume 1968/73*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdev196873mark. Accessed: June13, 2016.

1976c *Market Street Development Project, Volume 1974/77*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdev197477mark. Accessed: June 20, 2016.

1976d *Market Street Development Project, Volume 1963/73*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdev196373mark. Accessed: June13, 2016.

1976e *Market Street Development Project, Volume 1965/73*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdev196573mark. Accessed: June13, 2016.

1976f *Market Street Development Project, Volume 1978*. Livingston and Blayney, City and Regional Planners, San Francisco, CA. Available: https://archive.org/details/marketstreetdeve1978mark. Accessed: June13, 2016.

San Francisco Public Works

2014 "Mechanics Monument Plaza Reinvigorates Urban Space." *In the Works*. San Francisco Public Works Community Newsletter. September 2014. Available: http://www.joomag.com/magazine/in-the-works-community-newsletter-september-2014/0168558001412119002?page=11. Accessed: July 27, 2016.

San Francisco Visual Arts Committee

2004 Meeting of the Full Arts Commission. Meeting Minutes, Monday, August 2. Available: http://www.sfgov3.org/archive.aspx?dept=3108&sub=3110&year=2004&dtype=3139&file=26739. Accessed: May 3, 2016.

Sandos, James A.

2004 *Converting California: Indians and Franciscans in the Missions*. New Haven, CT: Yale University Press.

Sanborn Fire Insurance Maps

1886 San Francisco, California, 1886–1893 Series, Volume 2. San Francisco Public Library Database, San Francisco, California

1887 San Francisco, California, 1886–1893 Series, Volume 1. San Francisco Public Library Database, San Francisco, California

1889 San Francisco, California, 1886–1893 Series, Volume 3. San Francisco Public Library Database, San Francisco, California

1913 San Francisco, California, 1913-1950 Series, Volume 1. San Francisco Public Library Database, San Francisco, California

1998 San Francisco, California, 1960-1991 Series, Volume 1. San Francisco Public Library Database, San Francisco, California

Scott, Mel

1985 *The San Francisco Bay Area: A Metropolis in Perspective.* Berkeley, CA: University of California Press.

Sherfy, Marcella, and Luce, W. Ray
1998 *National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*. U.S. Department of the Interior, National Park Service, National Register of Historic Places, Washington, District of Columbia. Available: https://www.nps.gov/nr/publications/bulletins/pdfs/nrb22.pdf. Accessed: February 3, 2016.

Shibley, Robert, Axelrod, Emily, Farbstein, Jay, and Wener, Richard
1999 *Commitment to Place: Urban Excellence & Community.* Available: http://www.rudybruneraward.org/wp-content/uploads/1999/01/1999_Committment-to-Place-1.pdf. Accessed: June 17, 2016.

Soulé, Frank
1855 *The Annals of San Francisco*. Written with John H. Gihon, and James Nisbet. New York, NY: D. Appleton & Company.

Spector, Ronald
2016 *Vietnam War*. Encyclopedia Britannica Online. Available: http://www.britannica.com/event/Vietnam-War. Accessed: April 16, 2016.

Taylor, Alan
2012 "50 Years Ago: The Cuban Missile Crisis." *The Atlantic*. October 15. Available: http://www.theatlantic.com/photo/2012/10/50-years-ago-the-cuban-missile-crisis/100387/. Accessed: April 18, 2016.

Temko, Allan
1991 "Retrospective of a Visionary S.F. Architect." *San Francisco Chronicle*. June 22. p. C5.

Tim Kelley Consulting, LLC
2011 *Draft Historic Context Statement, Mid-Market Historical Survey*. June 30. Prepared for the San Francisco Redevelopment Agency, San Francisco, CA.

United States Department of State Office of the Historian
2013 "Milestones: 1961–1968. The Cuban Missile Crisis, October 1962." *Office of the Historian*. Available: https://history.state.gov/milestones/1961-1968/cuban-missile-crisis. Accessed: April 18, 2016.

Ute, Grant, Hoffman, Philip, Beach, Cameron, Towenly, Robert, and Vielbaum, Walter
2011 *San Francisco's Municipal Railway: Muni*. Charleston, SC: Arcadia Publishing.

Vielbaum, Walt, Hoffman, Philip, Ute, Grant, and Townley, Robert
2004 *Images of Rail, San Francisco's Market Street Railway*. Charleston, SC: Arcadia Publishing.

Walter Hood Design, Inc.
2015 Yerba Buena Gardens, San Francisco, CA. Available: http://www.wjhooddesign.com/yerba-buena-lane. Accessed: August 3, 2016.

Weinstein, Dave
2005 "Signature Style: Mario Ciampi/ Works writ Bold/ Architect believes creative design can change how people live." *San Francisco Chronicle*. October 22. Available: http://www.sfgate.com/bayarea/article/SIGNATURE-STYLE-Mario-Ciampi-Works-writ-bold-2563789.php. Accessed: April 25, 2016.

Woodbridge, Sally B.

1990 *Visions of Renewal and Growth: 1945 to the Present*. *Visionary San Francisco*. San Francisco, CA: San Francisco Museum of Modern Art and Prestel-Verlag.

2006 *San Francisco In Maps and Views.* New York, NY: Rizzoli International Publications.

1988 *California Architecture. Historic American Buildings Survey.* San Francisco, CA: Chronicle Books.

Yee, Christopher

2012 "Palms cause rough ride on Market Street." *San Francisco Chronicle*. October 31. Available: http://www.sfgate.com/bayarea/article/Palms-cause-rough-rhttp://www.sfgate.com/bayarea/article/Palms-cause-rough-ride-on-Market-Street-3997430.phpide-on-Market-Street-3997430.php. Accessed: August 3, 2016.

Yoder, Anne M.

n.d. *Conscientious Objection During World War I*. Swarthmore College Peace Collection. Available: https://wwionline.org/articles/conscientious-objection-during-world-war-i/. Accessed: April 18, 2016.

Young, John P.

1912 *San Francisco: A History of the Pacific Coast Metropolis*. Volume II. S.J. San Francisco, CA: Clarke Publishing Company.

Appendix A

DPR 523 Forms

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 1 **of 6** ***Resource Name or** #(Assigned by recorder) Justin Herman Plaza
***Recorded by** January Tavel, ICF
***Date** March 30, 2016 ☐ Continuation ☐ Update

B1. Historic Name: Embarcadero Plaza, Ferry Park Plaza
B2. Common Name: Justin Herman Plaza
B3. Original Use: Pedestrian plaza B4. Present Use: Pedestrian Plaza
***B5. Architectural Style:** Modern
***B6. Construction History:** Vaillancourt fountain completed in 1971. Plaza completed in 1972. The plaza's setting was substantially altered in 1989 when the Loma Prieta earthquake damaged the Embarcadero Freeway and in 1991 when the Embarcadero Freeway was demolished. The allee of palm trees along the eastern boundary and along the pathway connecting Market Street to the Ferry Building the plaza were added by 2000. The southern boundary lawn was remodeled as a bocce court in November 2010. (See continuation sheets for further construction history)
***B7. Moved?** ☑ No ☐Yes ☐ Unknown **Date:** **Original Location:**
***B8. Related Features:** Market Street, the Embarcadero
B9a. Architect: Lawrence Halprin & Associates (architect) b. Builder: Unknown
***B10. Significance: Theme** Urban planning in the Twentieth Century
Area Architecture, Landscape Architecture
Period of Significance 1972 **Property Type** Site (designed landscape) **Applicable Criteria** C/3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Context Statement

Market Street Redevelopment Plan

Justin Herman Plaza was an individual project implemented as part of the City of San Francisco's broader effort to redevelop the Embarcadero area. Although it was funded separately, Justin Herman Plaza was included as a component of the design concept for the Market Street Redevelopment Plan (MSRP). The MSRP, which was designed by the Market Street Joint Venture Architects, Mario J. Ciampi & Associates, John Carl Warnecke & Associates, Lawrence Halprin & Associates, sought to resolve Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance through plaza development, removal of visually cluttering commercial signage, and sidewalk landscape designs intended to blend new street-level Bay Area Rapid Transit (BART) facilities into the overall streetscape.

(See continuation sheets for further evaluation of significance)

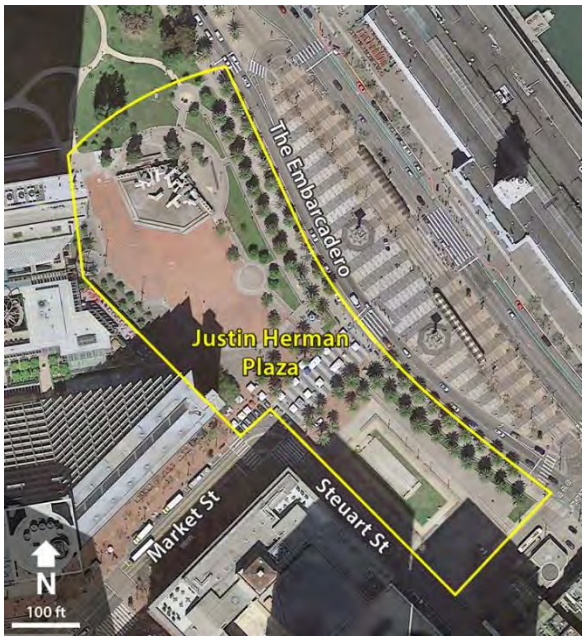
B11. Additional Resource Attributes: HP29, Landscape architecture; HP31, Urban Open Space;

***B12. References:**
See continuation sheets for references.

B13. Remarks: n/a
***B14. Evaluator:** January Tavel, ICF
***Date of Evaluation:** March 30, 2016

(This space reserved for official comments.)

(Sketch Map with north arrow required)



***B6. Construction History (cont.)**

Embarcadero Plaza (also referred to as Ferry Building Park), which was completed in 1972 and renamed Justin Herman Plaza in 1974 to honor Justin Herman, the director of the SFRA (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1974), was one of the most prominent elements of this MSRP redevelopment initiative. Designed by Lawrence Halprin, the Plaza was bounded in the east by the Embarcadero and the elevated Embarcadero Freeway, in the south by Don Chee Way, and in the north by the Embarcadero Freeway off-ramps to Clay and Washington Streets. The plaza's western boundary included the Embarcadero Center and Hyatt Regency buildings, as well as the eastern end of Market Street.

Prior to the construction of the Golden Gateway project, the site of Justin Herman Plaza was densely built with low-scale commercial and industrial buildings ranging from 1 to 4 stories in height. Buildings facing the Embarcadero on the block between Sacramento and Commercial Streets featured a series of small storefronts and restaurants, whereas buildings further west along Sacramento and Commercial included more industrial uses including a ship storage and service yard, several single story stores, storage structures, and a hotel. The block between Commercial Street and Clay Street included a one-story gas station at the corner of this block along the Embarcadero, and restaurants, stores and residential hotels further to the west. All of the properties on the site prior to construction of the plaza appear to have supported the workers and shipping/trade uses along the Embarcadero (**Image 1-4**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 and 12).

While the Embarcadero Plaza was not part of the Market Street Reconstruction Project, conceptually, it served as the anchor to the Market Street Redevelopment Plan (MSRP) sequence, connecting the street to the Ferry Building and the waterfront despite the freeway obstruction (Hirsch 2014:17). The four-acre plaza was characterized by an irregular pentagon-shaped plan reminiscent of an Italian piazza. Pedestrian circulation through the plaza was structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building, and the north-south access through the Plaza. The sunken plaza consisted primarily of red brick laid in a running bond pattern, broken by double red brick courses radiating in a sunburst pattern from the fountain (**Image** 6). The lower plaza was edged in concrete and stairs from the upper plaza on the western boundary that descended down to the lower plaza were also concrete. Paving of the upper terrace on the western boundary was granite. The southeastern boundary of the main plaza included a terraced concrete platform (**Image 5**). The main plaza also featured a circular terraced concrete island platform near its southern boundary (**Image 5**).

Justin Herman Plaza featured modern light standards with semi-translucent square luminaires mounted on square, light-colored granite columns (**Images 7, 9, 10**). The pedestrian promenade that connected Market Street with the Ferry Building featured light standards symmetrically arranged along the allée. Original concrete bollards were square granite reflecting the style of the original light standards spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends (**Image 8**). Vegetation within the plaza also included circular, 5-foot diameter stone flower tubs (**Images 10, 11**). A purchase list from The Marina Florist, dated May 29, 1970, records a variety of plants tagged for purchase for the Embarcadero Plaza: Lombardy Poplar (*Populus Nigra Italica)* – four 30" boxes and ten 24" boxes, twenty-seven 15 gallon buckets; Japanese black pine (*Pinus Thunbergii*) – one 24" box, one 15 gallon bucket; Austrian Pine (*Pinus Nigra)* – three 24" boxes; Scots pine (*Pinus Sylvestris)* – three 24" box; Monterey Pine (*Pinus Radiata*) – ten 24" boxes, thirty 15 gallon buckets; London planetree (*Platanus acerifolia*) – forty-one 15 gallon buckets, eighteen 20" boxes; and 42,000 square feet of sod (50% Windsor and 50% Newport) (*Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania* 1970b). While additional research would be required to discover the plaza's specific planting plan, in general, pines were planted along the property's eastern boundary (along the Embarcadero) and sycamores (London planetrees) were planted along the western boundary of the plaza and along Steuart Street (**Image 8**). A cluster of sycamores was also placed on either side of the pedestrian promenade's western entrance. In addition, the western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, features wood benches (**Image 12**). Statues of Bautista de Anza and Carlos III of Spain were also present in Justin Herman Plaza. Correspondence between Lawrence Halprin and Justin Herman discussed the location of Juan Bautista de Anza statue at the southern end of the plaza adjacent to the lawn, but did not explicitly discuss where the Carlos III of Spain statue was placed within the plaza (**Image 13**) (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1968). Both statues were relocated from Justin Herman Plaza to Lake Merced in 2004 (San Francisco Visual Arts Committee 2004).

Halprin conceived of the plaza as an environment for public participation and hired Canadian-Québécois artist Armand J. R. Vaillancourt to design a Modernist fountain for the lower terrace. Vaillancourt was born on September 3, 1929 in the city of Black Lake, Quebec, Canada. He is widely known as a Quebecois sculptor, painter, and performance artist. He received formal training in art at the Ecole des beaux-arts de Montreal (Beaudry 2013). The fountain in Justin Herman Plaza has become a source of controversy since its inception. Completed in 1971, the fountain measures approximately 40 feet in height, 200 feet in length, and 140 feet in width. It is composed of steel and precast concrete square tubes arranged in irregular angles. The concrete finish was highly textured. The fountain was designed to pump one million gallons of water an hour through the tubes, which spill into a pool below. There were two walkways with stairs that allow the public to stand between the tubes and offer views overlooking the plaza. The fountain featured concrete square platforms within the pool, which allowed the public to venture between the fountain's back wall and tube projections.

The fountain has been used as a site for public gatherings and for making political statements. It is sometimes referred to as the "Québec libre!" sculpture. The name was the result of one of Vaillancourt's own political actions in which he painted in red letters the phrase "Québec libre!" on the fountain to voice his support for the Quebec sovereignty movement, and more largely his support for the freedom of all people. Similarly in 1987, U2 singer Bono climbed the fountain and wrote "Rock N Roll Stops Traffic" on the sculpture, sparking political controversy and denouncements from then mayor Dianne Feinstein (Cultural Landscape Foundation 2015; Woodbridge 1990:121-24). The plaza's fountain caused much lively public and media debate regarding its visual appeal and artistic merit upon its completion (Hirsch 2014:79-80).

At the time the plaza was completed, the double-deck Embarcadero Freeway served as a massive backdrop for the fountain, dominating the skyline and cutting the plaza off from the waterfront. The elevated freeway was an integral part of the plaza plan. Halprin saw an opportunity to integrate the freeway into the context of the city by situating Vaillancourt's fountain in the bend of the freeway ramp so that the ramp and the fountain enclosed the space that makes up the remainder of the plaza. One contemporary article described the aesthetic effectiveness of Halprin's plan in the following way: "Wheezing vehicles on the freeway seem to weave through the concrete sculpture, giving it kinetic urban essence and, at the same time, embracing and adding dimension to the freeway" (Hirsch 2014: 80).

The fountain was also designed to counter the noise of the nearby freeway with the natural sound of numerous waterfalls cascading into a large pool of water. To create these waterfalls, the fountain was constructed with mechanical equipment that could pump up to 30,000 gallons of water per minute (Katz 1989: 23). During the state's energy crisis in 2001, the city shut off the water supply to the fountain in an effort to conserve resources. During this time, critics of the fountain used the energy crisis to push for its demolition. Water was restored and plans to demolish the fountain were abandoned in 2004 (San Francisco Chronicle 2004), but, in 2014, San Francisco Recreation and Parks Department instituted measures to reduce water consumption and turned off water to Vaillancourt Fountain as part of that initiative (Elton Pon 2014). The space continues to serve as "a gathering place for large civic ritual events, including political rallies, speeches, ceremonies, concerts, and parade culmination or initiation" (Hirsch 2014: 80).

Halprin wrote of his design intent for the plaza and the fountain:

This work has been conceived as a total environment in which all the elements working together create a place for participation. The locus is the termination of Market Street—major boulevard in the city—the Embarcadero freeway encloses the space on the east in massive and dramatic concrete and includes the movement of cars. There will be an enormous building complex to the west with terraces, platforms, shops, restaurants focusing down to the plaza. Many people. The plaza is a theater for events to happen. The fountain is the pivotal point in the plaza. It has been purposely placed off the axis of Market Street to avoid the Renaissance quality of objects in visual static relationship and to one point perspective. The back wall defines the space it also serves as wind and sun trap. The sculpture is an outgrowth of the wall and not thought of as a separate element in space. It is an environmental event in which water, light and people are each a part of the sculpture as tare the solid forms. It is basically made of concrete because it must be part of the environment not an object within it (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1966: 190-193).

***B10. Significance (cont.):**

On June 6, 1962, a meeting of Market Street businessmen, property owners, and officers of San Francisco Planning and Urban Renewal Association, resulted in agreement on three objectives, "to transform Market Street into one of the world's most attractive boulevards; to rid Market Street of its shabby atmosphere; and to put new life into Market Street as a center of Bay Area business, shopping, and entertainment" (San Francisco Public Library 1962:5). Recognizing "the complexity of the problems of Market Street, the committee retained a team of consultants—urban planners, designers and real estate experts—to tackle the challenge of surveying and analyzing Market Street in the interest of defining its problems and suggesting an approach to revitalization.

In December 1962, *What To Do About Market Street* was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Waston, Architects, and Larry Smith and Co., Real Estate Consultants. The document proposed a program of redevelopment that featured improvements to the environment including "better designed, more effective signs, both public and private," "more attractively designed street furniture, such as benches, newsstands, and litter cans," "beautiful landscaping, tree planting, fountains, and sculpture," and "squares, plazas, and arcades where people can gather and enjoy themselves" (San Francisco Public Library 1962:7).

What To Do About Market Street formally articulates Lawrence Halprin's first thoughts on the physical environment of Market Street, including the location where it met the Embarcadero, which he recorded in his "Monday meander on Market Street" notes from July 3, 1962 (Lawrence Halprin Collection, The Architectural Archives, University of *Pennsylvania* 1962). In his notes, Halprin comments on the need for a fountain adjacent to the Ferry Building such that "the objectionable qualities of the Embarcadero Freeway would be minimized" and remarks to "look into the question of depressing a plaza" (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1962).

The Market Street Joint Venture Architects—Mario J. Ciampi of Mario J. Ciampi & Associates, John Carl Warnecke of John Carl Warnecke & Associates, and Lawrence Halprin, of Lawrence Halprin & Associates—were hired to collaborate on development on the MSRP. The MSRP refers to the designed landscape that the joint venture architects created for the section of Market Street between the Embarcadero and Octavia Boulevard. The MSRP included design of the streetscape, design of two major plazas (UN Plaza and Hallidie Plaza), and design of four minor plazas (Robert Frost Plaza, Mechanics Plaza, Mark Twain Plaza, and Market Street Plaza). The MSRP incorporated Embarcadero Plaza/Justin Herman Plaza (funded through a separate redevelopment project) into its design concept footprint as an anchoring element of the Market Street corridor. The MSRP also incorporated Crocker Plaza, funded through a private project, into its design concept. The MSRP differs from the Market Street Reconstruction Project, which refers more specifically to the San Francisco Redevelopment Agency's 1967–1982 project associated with BART construction. The Market Street Reconstruction Project did not include Embarcadero/Justin Herman Plaza.

As the 1967 Market Street Design Plan Summary Report produced by the City and County of San Francisco in consultation with the design team explained:

Market Street has the potentiality of dynamic economic growth and, importantly, the possibilities of self-renewal. However, the construction of the new subways and new buildings will not in themselves produce a greater Street than there has been in the past. These natural assets can only be developed to their future civic possibilities through the reconstruction of the Street in the manner of a great thoroughfare. Attractive landscaping, paving, street furniture, and inviting public open spaces must be provided (San Francisco Public Library 1967:3).

In 1968, the Schematic Street Design Plan (included Embarcadero Plaza as a component) developed by the joint venture architects, was adopted by board of Supervisors (Res. 116-68) (Knight 1985:2). While the MSRP was not executed to the full extent envisioned in the Schematic Street Design Plans, the design sought to prioritize the pedestrian experience through plaza development, introduction of coordinated street furnishing amenities, removal of street-level Muni transit (streetcars, trolley buses, overhead wires), and blending of new street-level BART facilities into the overall streetscape.

Concurrent with the effort to redesign Market Street were plans to redevelop the Embarcadero area near Market Street. The Golden Gateway redevelopment project included construction of Embarcadero Center, a multi-block retail and office complex of five towers and two hotels adjacent to the Embarcadero just north of Market Street. Designed by John C. Portman, Jr., of John Portman and Associates, the project was built in stages from 1971-1973. The Redevelopment Agency saw an opportunity to establish a public open space/plaza between the waterfront and Embarcadero Center. This open space is what became known initially as Embarcadero Plaza, and later Justin Herman Plaza (Brown 2016b:47, 190, 245).

Justin Herman Plaza was created as part of the Ferry Building Park project. The *Ferry Building Park Preliminary Report*, prepared by a joint venture of Lawrence Halprin & Associates, Landscape Architects, John S. Bolles, Architect, FAIA, Mario J. Ciampi, Architect, FAIA, describe the goal of that redevelopment project within this context:

…it is intended that the Ferry Building Park would become part of a great development at the foot of Market Street and extend both north and south along the entire San Francisco waterfront. This waterfront should recapture for the people of the city this great resource of the Bay. It should contain marinas, shopping areas, great waterfront views, restaurants, waterfront activities of all kinds, and will go a long way towards making San Francisco that great city on the Bay which it has the potential to become (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1964).

Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945-1980

Responding to federal redevelopment programs of the 1950s that privileged the needs of the automobile over the pedestrian, Justin Herman Plaza is an example of a designed urban landscape that prioritized the activities of pedestrians. "The failure of government-sponsored urban planning, the insensitive severity of Modernist planning and architecture, pent-up demands for racial equity, and the maturing of liberal-minded baby boomers were all forces that led to greater social responsiveness in the design professions beginning in the 1960s" (Pregill and Volkman 1999: 710). In 1966 the Demonstration Cities and Metropolitan Development Act established the Model Cities Program, which mandated citizen input into planning decisions and required neighborhood preservation rather than demolition be part of urban improvement. This project represents a transition to a new phase of urban renewal and revitalization through landscape design in the last half of the twentieth century that gave greater focus to pedestrian-oriented public spaces and increased responsiveness to context. Plazas were included among the site types that were most important during this era as designers looked to the creation of these and other spaces (mixed-use centers, the downtown mall, redeveloped waterfront) as key devices for bolstering urban economic and social activity (Pregill and Volkman 1999: 721).

In most cities, the task of coordinating urban renewal fell to newly created local redevelopment agencies. In San Francisco, Justin Herman directed the San Francisco Redevelopment Agency during a particularly active period from 1959 until 1971. As with other city redevelopment agencies throughout the country, the SFRA leveraged federal funding and new powers to acquire land through eminent domain to facilitate redevelopment by razing large sections of San Francisco. At the time, this large-scale clearance was considered a necessary technique, which provided an environment for the redeveloped area that would prevent it from returning to its former blighted condition. However, this method displaced thousands of residents and businesses, proving especially disruptive to San Francisco's low-income, black and Asian communities (Brown 2010b:41). Project examples included Western Addition A-1, Diamond Heights, Golden Gateway, and Yerba Buena Center.

By 1960s, local opposition to the devastation wrought by urban renewal to existing residents and historic fabric echoed nationwide criticism. Through the 1970s, projects across the country and in San Francisco began shifting focus to reuse and rehabilitation rather than full-scale neighborhood clearance (Brown 2010b:41-42). Lawrence Halprin received national attention for master planning an early San Francisco example—Ghirardelli Square complex near Fisherman's wharf (1962-1965)—which successfully adapted an industrial complex for commercial use (Knight 1975: 7; Brown 2010b:1949). In addition to pioneering the adaptive reuse concept, the project also leveraged landscape design for urban revitalization through design of fountains, lighting, planting, and outdoor performance spaces (Brown 2010b:149)

Justin Herman Plaza: Design of Master Landscape Architect, Lawrence Halprin

Although the three designers associated with the Market Street Redevelopment Plan in San Francisco—architect Mario Ciampi, architect John Carl Warnecke, and landscape architect Lawrence Halprin—collaborated on the development of the MSRP project, Halprin was the primary designer of Justin Herman Plaza (Hirsch 2014: 82-83). He developed his expertise as master landscape architect during the period of renewal and revitalization from 1945-1980 and within the context of increasing collaboration among design disciplines. He was a thought-leader in the environmental design community, applying new approaches to urban placemaking that modeled pedestrian-oriented design, harmonizing Modern design within historic settings, development of public spaces for positive economic and social impact, and collaborative design processes. Halprin's participation in the joint venture collaboration, including design of Justin Herman Plaza, helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment as part of the urban redevelopment process.

Lawrence Halprin (1916–2009):

Born in New York City, Lawrence Halprin earned a B.S. in Plant Sciences from Cornell University in 1939 and continued his studies at University of Wisconsin where he earned a M.S. in Horticulture. As a graduate student, Halprin visited Taliesin, the home of master architect, Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University's Graduate School of Design where he earned a Bachelor of Landscape Architecture degree in 1944 (Brown 2010b:270). Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture (Brown 2010b:760), During World War II, Halprin served in the Navy and was assigned to the USS Morris. When his ship was destroyed, Halprin was given leave in San Francisco, where he remained (Brown 2010b:270).

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945-1949, Halprin worked with master landscape architect, Thomas Church (Brown 2010b:144-145). Collaboration included work on the Dewey Donnell Garden in Sonoma County (Brown 2010b:271), notable as a quintessential example of residential landscape design in the "California Style," which integrates the site with surrounding natural landscape through "repetition of forms or materials, and careful use of a variety of forms to link the hard, geometric lines of buildings with the more irregular, flowing lines of natural landscapes" (Pregill and Volkman 1999: 740-742).

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects in 1949. He escalated to designing large-scale planned residential complexes, such as the San Francisco projects Parkmerced (1949, with Thomas Church) and St. Francis Square (1961) (Brown 2010b:147-148), but is best known for his work at Sea Ranch (1962-1967) near Gualala, California. The iconic complex of condominiums at Sea Ranch is sited in a bucolic coast area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, collaboration with the architectural firm, Esherick, Homsey, Dodge & Davis (EHDD), Lawrence Halprin created the landscape and development plan, which clustered buildings and provided large areas of community open space (Brown 2010b:133).

In the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes (Brown 2010b:139-140). While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-WWII era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning (Brown 2010: 141). Through the work of his firm, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments" (Meyer 2008). Halprin's leadership included collaboration with Livingston and Blayney and George Thomas Rockrise on the 1962 *What to do about Market Street* planning proposal (Brown 2010b:247) and subsequent collaboration with Mario J. Ciampi and John Carl Warneke on the Market Street Redevelopment Plan.

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial and corporate designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards)(1969-1974), and design of the plaza at One Embarcadero Center (1967) (Brown 2010b:135, 138, 148-150).

Halprin is also recognized a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962-1965), which transformed an industrial complex into public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included on the National Register of Historic Places in 1982) (Brown 2010b:149). In his book, Cities, Halprin wrote:

We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts (Halprin 1963:216-217)

Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs. He is credited for developing innovative design development processes such as "motation," and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Instead, motation, used movement as a starting point to generate form (Hirsch 2014: 11-13). Similarly, RSVP cycles is a collaborative approach meant to guide the development of formal design and participatory process. It included the components of resources (preexisting site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuaction (a term Halprin coined for the critical feedback process that leads to consistent revision of the scores), and performance (acting out of the scores) (Hirsch 2014: 4-5).

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). Many of his projects reflect these ideals, including those beyond the San Francisco Bay area.

Nicollet Mall (1962–1967), a 12-block pedestrian street and transit mall in the shopping and dining district of Minneapolis, was designed as the first transit mall in the United States and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." For both of these projects, Halprin was given the chance to enhance the quality of civic rituals as collective participatory events (Hirsch 2014: 84). Although it was redesigned in 1990, Nicollet Mall is recognized as being the inspiration for similar projects in Portland, Oregon, and Denver, Colorado (Hirsch 2014: 90, 98). Four of Portland's public spaces were designed by Halprin: Lovejoy Plaza, a multi-block sequence of public fountains and outdoor rooms, featuring the Ira Keller Fountain; Pettigrove Park; Auditorium Forecourt; and the Transit Mall (1965–1978). The Transit Mall, which was a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, was redesigned in 2009 (Biggs n.d.). Skyline Park (1975), a one-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall.

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation (Meyer 2008). He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005) (Brown 2010b:271).

Significance Summary

NRHP Criterion A and CRHR Criterion 1:
Research did not find that the plaza is associated with any event(s) considered important locally, statewide, or nationally. Although the plaza has been used as a site for public discourse, political protests, and civic gatherings (political rallies, rock concerts, civic ceremonies, and public speeches) in San Francisco during the late twentieth and early twenty-first centuries, none of the events associated directly with Justin Herman Plaza rise to the level of significance necessary for listing in the state or national registers under Criterion A/1. While Justin Herman plaza is used periodically as the starting point for parades and is part of the civic processional route down Market Street to City Hall, association with significant Market Street processional events that begin at Justin Herman Plaza confers historical association upon the plaza as a component of the Market Street processional route, but does not contribute to the plaza's individual significance. Long before the MSRP was established with Justin Herman Plaza as its eastern anchor, Market Street had been used as a ceremonial and processional route through the city. As such, Justin Herman Plaza is not independently significant at the local, state or national level as a venue for civic engagement in San Francisco under Criterion A/1.

NRHP Criterion B and CRHR Criterion 2:
Research did not indicate association with the productive life of any individual(s) important in the area of civic ritual events or urban renewal projects, or, more broadly, in history at the local, state, or national levels of significance. Although Vaillancourt and U2 singer Bono are well-known public figures, their efforts to raise awareness for the freedom of all people and the power of rock music through painted slogans on the fountain do not rise to the level of singular importance necessary to meet NRHP Criterion B or CRHR Criterion 2. Additionally, even Justin Herman's redevelopment efforts to establish a plaza that was later named after him is insufficient to justify the listing of the property under Criterion B/2. Herman was the former regional director for the federal government's Housing and Home Finance Agency (HHFA) before he was recruited by Mayor George Christopher in 1959 to head the San Francisco Redevelopment Agency. His 12-year tenure in this position coincided with the most activist period in the nation's history for federal involvement in urban renewal projects. Herman was extremely effective in obtaining federal funding for redevelopment projects in San Francisco—such as Market Street, Diamond Heights, Golden Gateway, Western Addition, and Yerba Buena (Habert 1999). However, sites that might be significant for association with Herman would be those projects that he was directly associated with and that represent the influence he had on San Francisco's urban environment. Sites that are named to commemorate significant people are rarely, if ever, recognized as historically significant. As such, the plaza lacks a significant association with Justin Herman under Criterion B/2.

NRHP Criterion C and CRHR Criterion 3:
Justin Herman Plaza is associated with the work of master landscape architect Lawrence Halprin and is significant as an example of how his work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrate the viability of prioritizing sensitivity to human experience, and the existing built environment as part of the redevelopment

process. In the case of Justin Herman Plaza, this setting included the San Francisco Bay waterfront, Ferry Building, Embarcadero Freeway and Market Street. Halprin's design, including the Vaillancourt fountain, which invited pedestrian engagement, sought to aesthetically integrate transportation infrastructure into the urban landscape of the city and reconnect the city with the waterfront. Justin Herman Plaza is significant for its association with Halprin's canon of work particularly because these approaches were innovative during the redevelopment era, which prioritized automobiles over pedestrian experience and sought renewal though wholesale demolition instead of complementary integration with the existing context. Thus, for the application of these new approaches to urban design, Justin Herman Plaza appears to be significant at the under NRHP and CRHR Criterion C/3.

Existing Conditions

The following summarizes existing conditions for Justin Herman (Embarcadero) Plaza in terms of Natural Systems and Features, Spatial Organization, Cluster Arrangement, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small-Scale Features.

Spatial Organization: Justin Herman Plaza is at the eastern terminus of Market Street adjacent to the Embarcadero. The plaza is bounded in the west by the Embarcadero Center and Hyatt Regency buildings and the eastern end of Market Street. The plaza is no longer bounded in the north by the Embarcadero Freeway Clay and Washington Streets off-ramps. Instead, the boundary is now marked by the terminus of Clay Street and Sue Bierman Park, a 5.3-acre open space that was designed following the 1989 Loma Prieta earthquake, which damaged and led to demolition of the freeway and off-ramps to Clay and Washington Streets in 1991 (**Image 14**). Sue Bierman Park was renovated and renamed in 2011 (San Francisco Parks and Recreation 2016). At the eastern boundary of the plaza, there is a green space buffering the plaza from the Embarcadero where the highway had been. The area was remodeled in 2003 and includes hardscaping that replaced the concrete platform on the southeastern boundary of the plaza and the concrete island that was also in the southern section of the main plaza (**Image 21**). The post-Market Street Redevelopment Plan hardscaping features concrete stairs, ADA-accessibility ramps, and a much narrower grassy area (**Image 19**). Justin Herman Plaza's southern boundary is Don Chee Way. The ground plane of the northern main plaza is characterized by an irregular, pentagon-shaped plan. A pedestrian promenade, which joins the eastern terminus of Market Street to the Embarcadero in front of the Ferry Building (**Image 15**), bisects the northern section of the plaza (main plaza with fountain) and the southern section of the plaza (former lawn area that was remodeled as bocce court in 2010) (**Image 16, 26**). The Vaillancourt-designed fountain is located in the northeast corner of the main plaza's lower terrace.

Circulation: Pedestrian circulation is structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building (**Image 17**), and the north-south access through the Plaza. The 4-acre brick plaza is terraced, with the upper terrace of concrete descending to the lower plaza via three concrete steps. The sunken lower plaza consists primarily of red brick laid in a running bond pattern. This pattern is broken by double red brick courses radiating in a sunburst pattern from the plaza's fountain (**Image 18**). The lower plaza is edged in concrete and stairs from the upper plaza down to the lower plaza are also concrete. The concrete island platform that was originally positioned in the southeast corner of the lower terrace has been removed and the location has been paved with brick to match the rest of the lower plaza. Other patches to the brick are incompatible materials – those which do not match original historic materials in consistent color, size, and style of original – in a few locations. This includes scored and dyed concrete. Original paving of the upper terrace was granite, which has since been replaced by concrete. Paving in the pedestrian promenade connecting Market Street with the Ferry Building has been replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extend the Market Street sidewalks.

Vegetation: The eastern boundary of the plaza is lined with Canary Island date palms (*Phoenix canariensis*), which have replaced the pine and poplars that originally divided the plaza and the Embarcadero Freeway (**Image 21**) (Ho 2013). The post-Market Street Redevelopment Plan double allée of palms on either side of the pedestrian promenade are also Canary Island date palms (**Image 23**). Light fixtures are mounted on their trunks. Potted trees clustered around the base of light poles in the main plaza appear to be Queen Palms (*Syagrus romanzoffiana*) (**Image 22**). These pots are not repurposed Market Street Redevelopment Plan-era flower tubs. The trees in the lower plaza area, which are positioned within tree grates that are similar, but not identical to Market Street Redevelopment Plan-era tree grates, appear to be London plane trees (*Platanus acerifolia*). These trees appear to have been added after the lower plaza island was removed. The double row of trees planted along the plaza's western boundary adjacent to the Embarcadero Center development appear to be Ginkgo (*Ginkgo biloba*) (**Image 30**). Trees planted adjacent to the bocce court along Steuart Street are London planetree.

Buildings and Structures: In 1995, a green metal toilet was installed near the eastern end of the pedestrian promenade (**Image 29**). The structure is positioned south of the main plaza and styled consistent with advertising kiosks introduced along Market Street at the same time.

Views and Vistas: Market Street Redevelopment Plan-era views of the Embarcadero Freeway are no longer extant given its collapse and subsequent demolition after the 1989 earthquake. The obstructed Market Street Redevelopment Plan-era view of the Ferry Building and Bay Bridge from Justin Herman Plaza has been opened up with the removal of the freeway. The east-to-west view of the Market Street

Alignment is visible from the Justin Herman Plaza promenade (**Image 24**). The view of Justin Herman Plaza fountain from the promenade is also intact.

Constructed Water Features: The Justin Herman Plaza fountain (also known as Vaillancourt Fountain) is in the northeastern corner of Justin Herman Plaza (**Image 25**). The fountain measures approximately 40 feet high, 200 feet long, and 140 feet wide. It is composed of steel and precast concrete to form an interactive grotto that allows visitors to move under and through the structure. The precast concrete square tubes are arranged in irregular angles and feature a concrete finish that is highly textured. While the fountain was designed to pump 1 million gallons of water an hour through the tubes and spill it into the pool below, currently no water is flowing. Two walkways with stairs allow the public to stand between the tubes and offer views overlooking the plaza. The fountain also features concrete square platforms within the pool area, which allow the public to venture between the fountain's back wall and tube projections. Guardrails have been added to prevent falls, but do not block access to walking through the fountain or climbing the stairs. At the time the plaza was completed, the double-deck Embarcadero Freeway served as a massive backdrop for the fountain, dominating the skyline and cutting the plaza off from the waterfront. The fountain was positioned in the bend of the freeway ramp so that the ramp and the fountain enclosed the space that makes up the remainder of the plaza. The freeway and ramps are no longer extant, having been demolished following the 1989 Loma Prieta earthquake.

Small-Scale Features: None of the original lighting—modern standards with semi-translucent square luminaires mounted on square, light-colored granite square pillars arranged along the pedestrian promenade that connects Market Street with the Ferry Building—remains intact. Replica Path of Gold Light Standards are now placed in the plaza's promenade. Original concrete bollards (square granite reflecting the style of the original light standards) spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends have been replaced with circular concrete bollards (**Image 27**). Circular-shaped bronze tree grates in the lower plaza appear to have been added after the lower plaza island was removed (**Image 20**). In a few cases, trees have been removed and their subsequent holes cemented. Square receptacles with conical recycling tops, which are not original, have been placed in the plaza (**Image 28**). Juan Bautista de Anza and Carlos III of Spain statues are no longer present. They were relocated from Justin Herman Plaza to Lake Merced in 2004 (Visual Arts Committee 2004). Public art pieces that have been added to Justin Herman Plaza since its completion include large statues on the upper terrace adjacent to the Embarcadero Center development (**Image 31**) and the American Lincoln Brigade Memorial positioned on the east side of the plaza behind the fountain.

Integrity Evaluation

Feature Status Analysis

The following *Table 1. Feature Analysis Table: Justin Herman Plaza* discusses the plaza's condition in terms of features grouped into the following landscape categories: Spatial Organization, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small Scale Features. The table identifies the status of each feature in terms of three status categories: extant, partially extant, or lost. The summary also quantifies the volume of new features added to the major plaza landscapes that undermine integrity.

Table 1. Feature Analysis Table: Justin Herman Plaza

Description	Status	Comments/Analysis
Spatial Organization		
Placement at the eastern-most boundary of Market Street	Extant	The plaza's placement remains consistent, contributing to integrity of location and setting.
Arrangement in an irregular pentagon-shaped plan with terraces, promenade and open space	Extant	The plaza's plan remains consistent, contributing to integrity of design, feeling, and association. Compare **Images 5, 6, 7, 8** with **Images 14, 15, 16.**
Located adjacent to Embarcadero Freeway	Lost	While plaza's location has not changed, the freeway has been demolished, diminishing setting. Compare **Image 6** with **Image 14**).
Placement of fountains, small-scale features and	Partial	The open space south of the promenade has been remodeled into bocce courts (Compare **Image 8** with **Images 16, 26**); the open space north of the main plaza has been remodeled but remains an open space (compare **Image 6** with **Image 14**); the

Description	Status	Comments/Analysis
plantings within the plaza		hardscaping on the eastern edge of the plaza has been remodeled but retains similar configuration, minus the island platform that is lost (Compare **Image 5** with **Images 14, 21**); Together these alterations diminish the plaza's integrity of design, feeling, and association.
Circulation		
Pedestrian circulation along two primary axis	Extant	Pedestrian circulation axis remains intact and contributes to integrity of design, feeling, and association.
Plaza paving	Partial	The lower main plaza retains its brick laid in running bond pattern as paving for pedestrian circulation areas, though integrity of material is diminished in some locations where patches are not made with brick (**Image 18**). Original paving of the upper terrace was once granite, but has been altered to concrete (Compare **Image 5, 12** with **Image 30**), further diminishing integrity of design, materials, workmanship, feeling, and association.
Promenade paving	Lost	Promenade paving integrity is lost (Compare **Image 7, 10** and **15, 17**). All original paving materials have been altered, undermining integrity of design, materials, workmanship, feeling, and association.
Vegetation		
Trees	Partial	Market Street Redevelopment Plan-era pine and poplar trees along the eastern boundary of the plaza have been replaced with palms (Compare **Images 6, 8** with **Image 21**), new double allées of palms have been added to the promenade (Compare **Image 7** with **Images 15, 17, 23**), London planetrees in circular tree grates appear to have been added to the lower plaza when the island was removed (compare **Image 5** with **Image 15**), and potted palms have been added to the lower plaza. Together, these alterations have significantly undermined integrity of design, materials, workmanship, feeling, and association.
Views and Vistas		
View of the Embarcadero Highway/Opening of view to Ferry Building and Bay Bridge	Partial	Removal of the highway following the 1989 earthquake resulted in loss of highway view and opening of views of the Ferry Building and Bay Bridge (Compare **Image 7** with **Image 24**). This alteration diminishes integrity of setting.
Constructed Water Features		
Justin Herman Plaza Fountain	Extant	Retaining its overall form and material, the fountain in Justin Herman Plaza contributes to integrity of design, material, and workmanship (Compare **Image 6, 9** with **Image 25**). Although the lack of water flow diminishes feeling, and association, it is not a permanent condition.
Small-Scale Features		
Market Street Redevelopment Plan-era light standards	Lost	Market Street Redevelopment Plan-era promenade lighting alignment has been removed (Compare **Images 7, 10** and **Images 15, 17**. Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Market Street Redevelopment Plan-era bollards	Lost	Loss diminishes integrity of design, materials, workmanship, feeling, and association.

Description	Status	Comments/Analysis
Juan Bautista de Anza and Carlos III of Spain statues	Lost	Loss diminishes integrity of design, feeling, and association.
Post-Market Street Redevelopment Plan Features		
Public toilet	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.
Trash receptacles	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.
Public art	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.

Feature Integrity Evaluation

Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. When considering eligibility under Criteria C/3, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with Justin Herman Plaza's significance as an example of how Lawrence Halprin's work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, and illustrated the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

While the integrity of some of the features that are components of the landscape as a whole have been diminished, or even lost, the aggregate integrity of Market Street is retained when an aggregate of features have sufficient integrity in terms of location, setting, design, materials, workmanship, feeling, and association to express Justin Herman Plaza's historic significance as a cultural landscape associated with the works of master landscape architect Lawrence Halprin.

Based on feature condition analysis, the following integrity evaluation analyzes integrity of Justin Herman Plaza based on location, design, setting, materials, workmanship, feeling, and association

- **Location:** Location is the place where the cultural landscape was constructed. Justin Herman Plaza retains integrity of location through retention of the plaza's position at the eastern terminus of Market Street, bounded in the east by The Embarcadero, in the north by Sue Bierman Park, and in the west by the Embarcadero Center and Hyatt Regency buildings. As such, Justin Herman Plaza has integrity of location.
- **Setting:** Setting is the physical environment of the cultural landscape. While integrity of setting is supported by Justin Herman Plaza's continued positioning as the eastern terminus of Market Street, Spatial Organization has diminished integrity relative to setting based on demolition of the Embarcadero freeway. In addition, altered views of the Embarcadero, Ferry Building, and Bay Bridge has diminished integrity of setting. Overall, Justin Herman Plaza does not retain integrity of setting.
- **Design:** Design is the combination of elements that create the form, plan, space, structure, and style of a cultural landscape. The Justin Herman Plaza Fountain contributes to the plaza's integrity of design. In addition, spatial organization of the irregular pentagon-shaped plan with terraces, promenade, and southern open space also supports integrity of design, as does retained pedestrian circulation along two primary axes. However, the following spatial organization features contribution to diminished integrity of design: the open space south of the promenade has been remodeled into bocce courts; the open space north of the main plaza has been remodeled but remains an open space; the hardscaping on the eastern edge of the plaza has been remodeled but retains similar configuration, minus the island platform that is lost. Together these alterations diminish the plaza's integrity of design. While retained brick paving in the plaza's lower terrace supports integrity of design, loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of design. Loss of Pine and poplar trees and replacement with palms on eastern boundary diminishes integrity of design, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of design. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of design. Addition of potted palms, trash receptacles, public toilet, and public art also diminishes integrity of design. Overall, Justin Herman Plaza does not retain a sufficient combination of elements that create its form, plan, space, structure, and style from its period of significance to convey its association with the works of master landscape architect Lawrence Halprin.

- **Materials:** Materials are the physical elements that were combined during the particular period of time and in a particular pattern or configuration to form the cultural landscape. Retained Justin Herman Plaza Fountain contributes to the plaza's integrity of materials, but remodeling of the south lawn into bocce courts and hardscaping with island in the main plaza's lower terrace reduces integrity of materials. While the majority of the brick paving in the plaza's lower terrace is retained, locations where there has been patching with alternative materials diminishes integrity of materials. Loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of materials for Justin Herman Plaza. Loss of pine and poplar trees and replacement with palms on eastern boundary also diminishes integrity of materials, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of materials. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of materials. Addition of potted palms, trash receptacles, public toilet, and public art further diminishes integrity of materials. Overall, Justin Herman Plaza does not retain integrity of materials.
- **Workmanship**: Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. Retained Justin Herman Plaza Fountain contributes to the plaza's integrity of workmanship, but remodeling of the south lawn into bocce courts and hardscaping with island in the main plaza's lower terrace diminishes integrity of workmanship. The locations where there has been patching in the plaza's lower terrace with alternative materials also undermines integrity of workmanship. Loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of workmanship for Justin Herman Plaza. Loss of pine and poplar trees and replacement with palms on eastern boundary also diminishes integrity of workmanship, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of workmanship. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of workmanship. Addition of potted palms, trash receptacles, public toilet, and public art further diminishes integrity of workmanship. Overall, Justin Herman Plaza does not retain integrity of workmanship.
- **Feeling:** Feeling is a cultural landscape's expression of the aesthetic or historic sense of a particular period of time. This expressed as a composite of setting, design, materials, and workmanship. Justin Herman Plaza's integrity has been diminished in all of these categories. Particularly important, the combination of removal of the Embarcadero Freeway and alterations to trees, paving, lighting, and remodeling of the southern lawn to bocce court greatly undermines integrity of feeling. As such, Justin Herman Plaza does not retain integrity of feeling.
- **Association:** Association is the direct link between the important historic event or person and a cultural landscape. This can be expressed by the maintenance of a link to the past through continuation of a traditional use or occupation. While many of the features within categories of spatial organization, circulation, vegetation, and small-scale features are only partially extant or lost, Justin Herman Plaza continues to be used as an open space for public gathering and retains integrity of association.

Thus, the majority of feature categories – spatial organization, circulation, vegetation, views and vistas, constructed water features, and small-scale features do not retain enough integrity to express Justin Herman Plaza's historic significance. As such, there is insufficient integrity of setting, design, materials, workmanship, and feeling to convey Justin Herman Plaza's historic significance.

Conclusions

While Justin Herman Plaza possesses significance under NRHP and CRHR Criterion C/3 for its association with master landscape architect, Lawrence Halprin, alterations to the plaza have greatly diminished its integrity such that it no longer conveys its historic significance as an example of how his work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, or as an example of his work that illustrates the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

The property does not appear to be a historical resource for the purposes of the California Environmental Quality Act (CEQA) and has also been evaluated in accordance with Section 15064.5(a)(2)-(3) of the CEQA Guidelines, using the criteria outlined in Section 5024.1 of the California Public Resources Code.

While the plaza does not retain enough integrity to convey its significance as an individually eligible resource, features of the plaza that do retain integrity contribute as components to the integrity of the Market Street cultural landscape. Thus, the proposed status code is 3D (Contributor to a district that has been fully documented according to OHP instructions and appears eligible for listing).

***B12. References:**

Beaudry, Louise, "Armand J.R. Vaillancourt," *The Canadian Encyclopedia*. December 16, 2013. Electronic document accessed November 17, 2016. Available: http://www.thecanadianencyclopedia.ca/en/article/armand-jr-vaillancourt/

Biggs, Jean Senechal. "Portland Transit Mall." No Date. A Landscape Architect's Guide to Portland Oregon, Electronic document accessed April 30, 2016. Available at: https://www.asla.org/portland/site.aspx?id=43901

Brown, Mary. San Francisco Modern Architecture and Landscape Design, 1935–1979: Historic Context Statement. 2010. San Francisco City and County Planning Department, San Francisco, California.

Google Earth Pro. Google Earth Pro, Version 7.1.1.1580 (beta). Mountain View, CA. Accessed: March 30-31-2016.

Halprin, Lawrence, *Cities*, 2nd edition, New York: Reinhold Publishing Corporation, 1963.

Habert, David. "Fifty Years of Redevelopment: Lessons for the Future." March 1, 1999. Electronic document accessed April 23, 2015. Available at: http://www.spur.org/publications/urbanist-article/1999-03-01/fifty-years-redevelopment

Hirsch, Alison Bick. *City Choreographer: Lawrence Halprin in Urban Renewal America* (Minneapolis: University of Minnesota Press, 2014).

Ho, Vivian. "Dying SF trees not the palms of postcards." May 15, 2013. Electronic document accessed August 3, 2016. Available at: http://www.sfgate.com/bayarea/article/Dying-SF-trees-not-the-palms-of-postcards-4520116.php

Katz, Bernard S., *Fountains of San Francisco*, Nevada City, CA: Lexikos Publishing Co., 1989.

Keller, Timothy J., Keller, Genevieve, and Community Associates Charlottesville, Virginia. *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes.* National Park Service. 1987. Electronic document accessed April 18, 2016. Available at: https://www.nps.gov/nr/publications/bulletins/pdfs/nrb18.pdf.

Knight, Lee. Market Street Planning Project Final Report, November 1985. Prepared by San Francisco Public Utilities Commission with Ripley Associates, Architects & Planners.

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. "Monday meander on Market Street," notes by Halprin dated July 30, 1962 (014.I.A.1463 Box 40), Lawrence Halprin Collection, *The Architectural Archives, University of Pennsylvania*.

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. "The Ferry Building Park Preliminary Report" prepared for The City and County of San Francisco, The San Francisco Redevelopment Agency, and the San Francisco Port Authority by Lawrence Halprin & Associates, Landscape Architects, John S. Bolles, Architect, and Mario J. Ciampi Architect, dated June 3, 1964. (014.I.A.4046-4069 box 123), *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania*.

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Notes by Lawrence Halprin in Notebook 17, "Statement to Sculptors," dated December 3, 1966. (014.III.B.box4_NB17), *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Letter, Justin Herman, Executive Director of San Francisco Redevelopment Agency to Lawrence Halprin, dated July 29, 1968, regarding De Anza equestrian statuary (014.I.A. 4063), Lawrence Halprin Collection, *The Architectural Archives, University of Pennsylvania*.

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Clipping, "Justin Herman Plaza," article in San Francisco Chronicle, dated October 23, 1974 (014.IX.A.011), Lawrence Halprin Collection, *The Architectural Archives, University of Pennsylvania*.

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Clipping, "A Talk with Lawrence Halprin: Planner Discusses Preservation, Reuse," by Carleton Knight, III in *Preservation News*, dated February 1975. (014.IX.A.011), *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania*.

Meyer, Elizabeth K. "Biography of Lawrence Halprin," The Cultural Landscape Foundation. April 1, 2008. Electronic document accessed April 25, 2016. https://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin

No Author. "Vaillancourt Fountain Makes A Splash Again," *San Francisco Chronicle*, August 3, 2004. Electronic document accessed November 17, 2016. Available: http://www.sfgate.com/bayarea/article/Vaillancourt-Fountain-makes-a-splash-again-2736404.php

Pon, Elton. "Saving Water in Our City Parks." San Francisco Recreation and Parks Department. 2014. Electronic document accessed August 12, 2016. Available: http://sfrecpark.org/saving-water-in-our-city-parks/

Pregill, Philip and Volkman, Nancy. Landscapes in History, Design and Planning in the Eastern and Western Traditions, Second Edition, (New York: John Wiley & Sons, Inc., 1999).

San Francisco Parks and Recreation. "Sue Bierman Park.". Electronic document accessed August 3, 2016. Available: http://sfrecpark.org/destination/sue-bierman-park/

San Francisco Public Library. *What to Do About Market Street: a prospectus for a development program, 1962.* Electronic document accessed August 2, 2016. Available: https://archive.org/details/whattodoaboutmar00livi

San Francisco Public Library. Market Street Design Plan, Summary Report, November 6, 1967. Electronic document accessed August 11, 2016. Available: https://archive.org/details/marketstreetdesi6196sanf

San Francisco Public Library. Market Street Development Project, Volume 1965/73, 1976. Electronic document accessed June 13, 2016. Available: https://archive.org/details/marketstreetdev196573mark

San Francisco Visual Arts Committee, "Meeting Minutes, Monday, August 2, 2004," Electronic document accessed May 3, 2016. Available: http://www.sfgov3.org/archive.aspx?dept=3108&sub=3110&year=2004&dtype=3139&file=26739

The Cultural Landscape Foundation, "Embarcadero—Justin Herman Plaza," Electronic document accessed April 20, 2016. Available: https://tclf.org/landscapes/embarcadero-justin-herman-plaza

Woodbridge, Sally B. *Visions of Renewal and Growth: 1945 to the Present*. Visionary San Francisco. Paolo Polledri, Editor. San Francisco Museum of Modern Art and Prestel-Verlag, San Francisco, California.

Photographs:

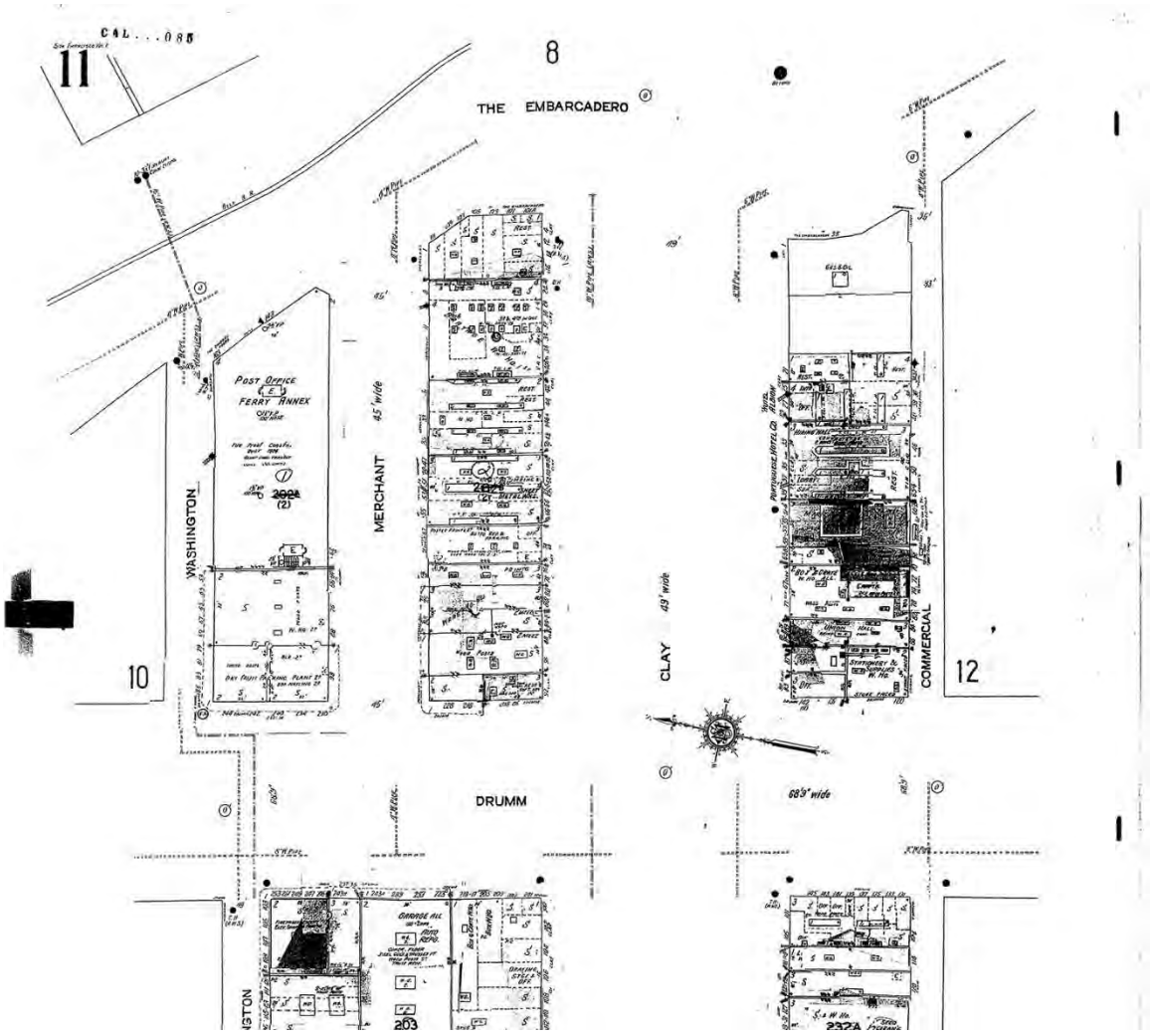


Image 1. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 shows area where Washington, Merchant, Clay, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)

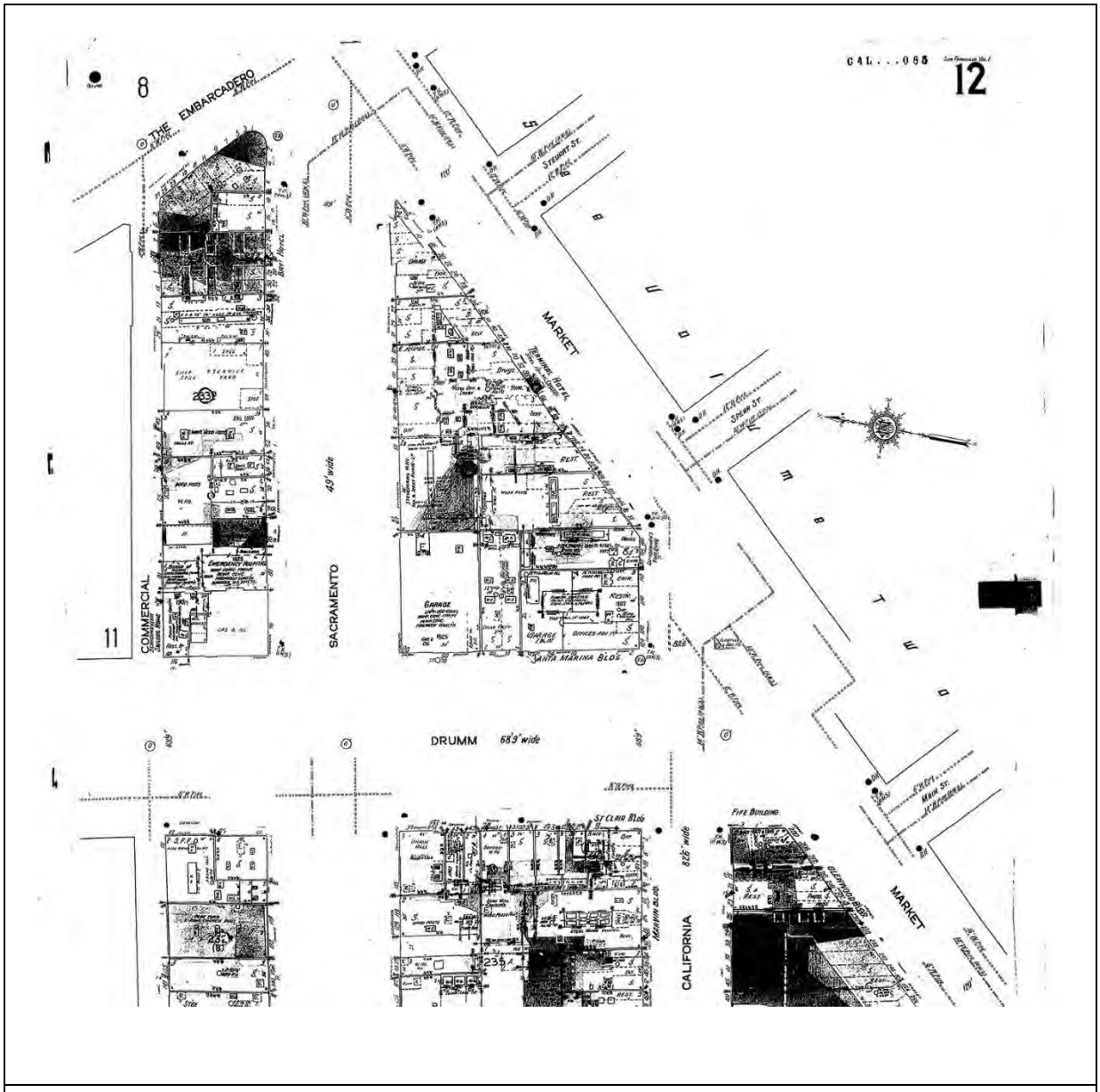


Image 2. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 12 shows area where Market, Sacramento, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)

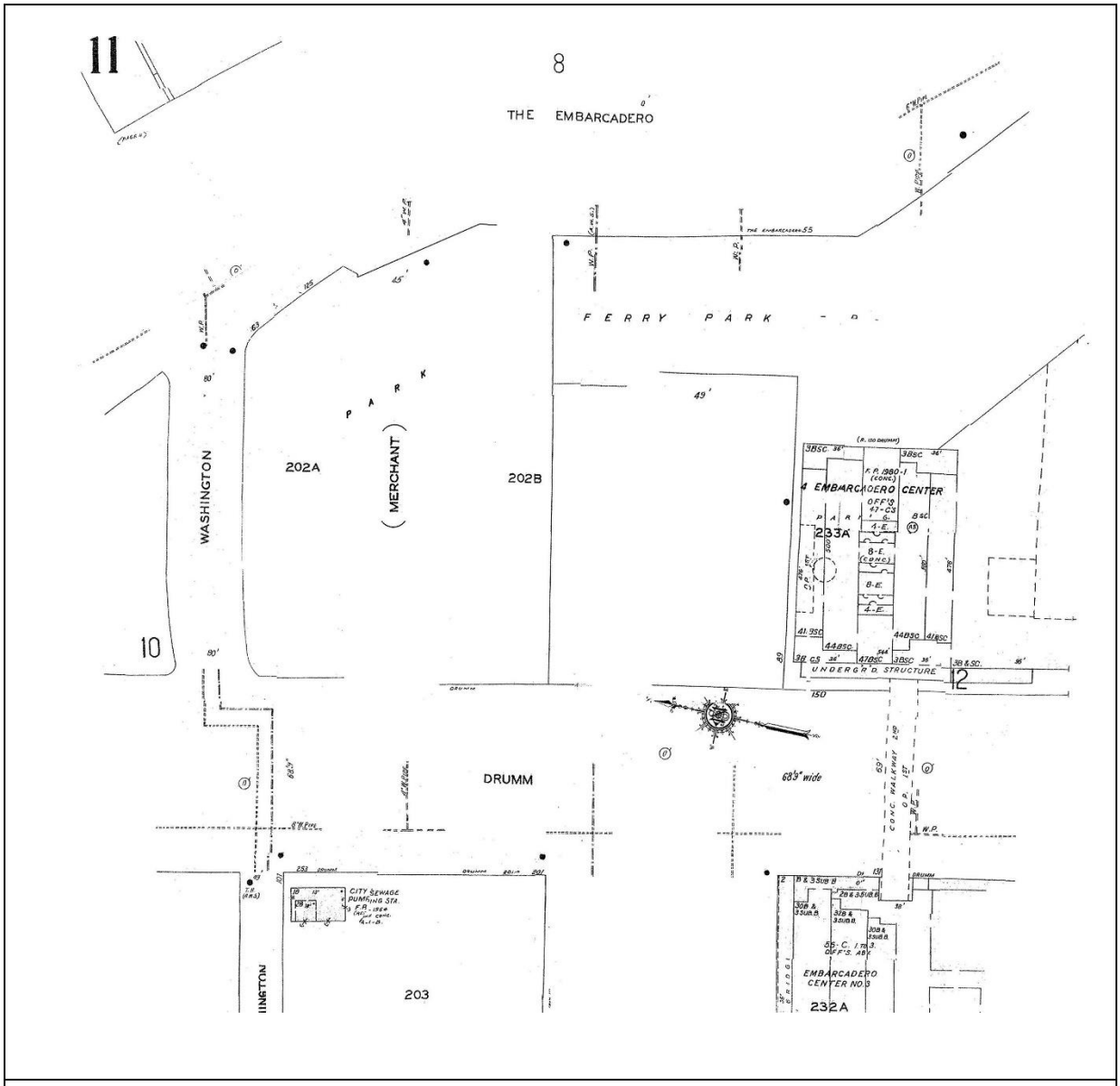


Image 3. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 11 shows the northern section of Justin Herman Plaza (indicated as Ferry Park), flanked on its western boundary by Embarcadero Center redevelopment and on its east by The Embarcadero. (*San Francisco History Center, San Francisco Public Library*)

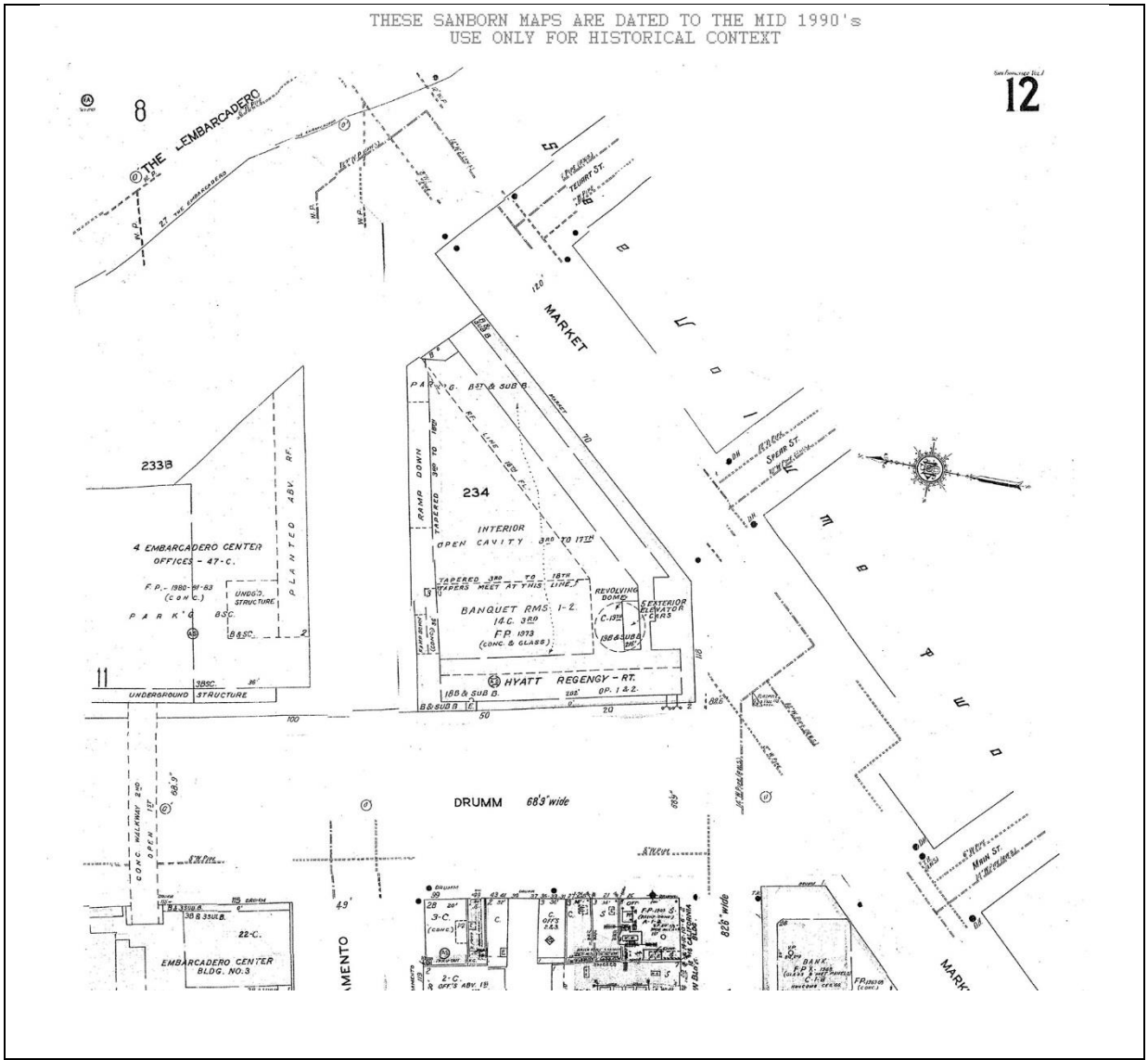


Image 4. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 12 shows the center section of Justin Herman Plaza (unlabeled) where its western boundary is flanked by the Embarcadero Center redevelopment, Hyatt Recency, and eastern terminus of Market Street. (*San Francisco History Center, San Francisco Public Library*)



Image 5. Justin Herman Plaza, 1979, showing south end of the lower terrace, east of the eastern terminus of Market Street. Lower terrace was paved in brick and featured a concrete platform along its southeastern boundary and a concrete island in the center of its southern section (right). Upper terrace and pedestrian promenade was paved with granite (left). *(Photograph of Contact Sheet [cropped] by author. Slide 22E105, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 6. Justin Herman Plaza, 1979, showing north end of the lower terrace paved with brick, featuring Vaillancourt fountain position in the northeast corner with the Embarcadero Freeway ramp wrapping around the plaza's northern boundary. *(Photograph of Slide Sheet [cropped] by author. Slide 22E104, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*



Image 7. The promenade of Justin Herman Plaza connected the eastern terminus of Market Street to the Embarcadero as a pedestrian space with the main terraced plaza to the north (left) and lawn in the south



Image 8. The southern section of the plaza featured a lawn open space backed by poplar trees on the eastern boundary and London planetrees on the western boundary. *(Photograph of Contact Sheet [cropped] by*

(right). *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R16-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 9. Justin Herman Plaza's upper terrace and promenade originally featured granite paving and square light poles with translucent glass. In addition, the Embarcadero Freeway off-ramps to Clay and Washington Street wrapped around the plaza's northern boundary, and pine and poplar trees lined the eastern boundary adjacent to the freeway. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R47, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

author. Sheet 1479R16-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)



Image 10. Small-scale features in Justin Herman plaza included stone planting tubs and square light poles with square translucent glass. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R22-3, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 11. Justin Herman Plaza, 1979, western boundary adjacent to Embarcadero Center development with concrete steps joining upper and lower terraces, featuring circular planters. *Photograph of Slide Sheet [cropped] by author. Slide 2C725, by Joshua Friedwald, dated 1979 [014.VI.2C.101-740], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*



Image 12. The western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, featured granite paving and included wood benches. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R29-7, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*



Image 13. The statue of Juan Bautista de Anza was placed at the southern end of Justin Herman Plaza, adjacent to the lawn. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R6-10, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*

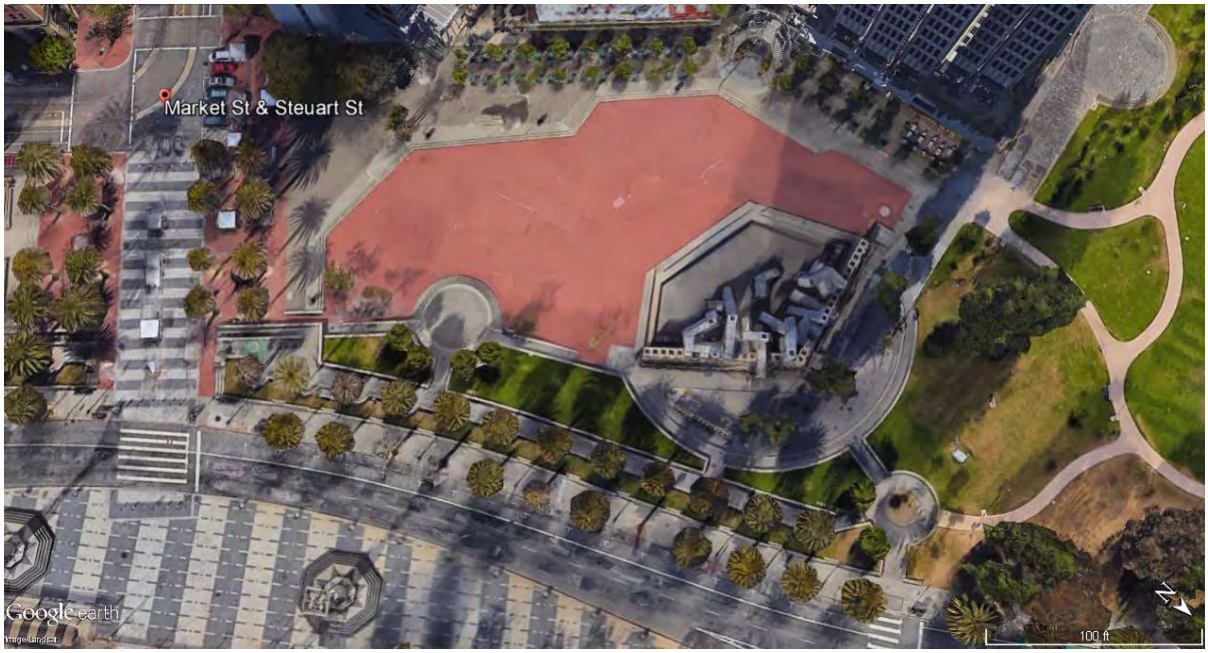


Image 14. Justin Herman Plaza, 2016, showing the northern section of the plaza that still features the main plaza with Valliancourt-designed fountain. However, the plaza has lost its center island and hardscaping along the eastern boundary also has been altered. The Embarcadero Freeway and off-ramps have been removed. (Google Earth 2016)



Image 15. Justin Herman Plaza, 2016, showing the center section (featuring the pedestrian promenade), which has been significantly altered since the MSRP era with removal of lighting, replacement of bollards and paving, and addition of palm trees. (Google Earth 2016)



Image 16. Justin Herman Plaza , 2016, showing the southern section of the plaza, which has been redeveloped with bocce courts (concrete hardscaping with decomposed granite and grass) and palm tree plantings. (Google Earth 2016)



Image 17. Justin Herman Plaza, 2016. Promenade pedestrian circulation space remains intact, but paving has been replaced, MSRP-era lighting has been



Image 18. Justin Herman Plaza, 2016, showing radiating pattern of brick in main plaza that has been retained. (Photograph by author, March 2016)

removed and paving has been altered. (Photograph by author, March 2016)	
	
Image 19. Justin Herman Plaza, 2016, showing the addition of stairs as part of the 2003 renovation. (Photograph by author, March 2016)	**Image 20.** Justin Herman Plaza, 2016, showing London planetrees in lower plaza. These may have been added when the lower plaza island was removed. (Photograph by author, March 2016)



Image 21. Justin Herman Plaza, 2016, showing palm trees along Embarcadero that have replaced poplars and pine trees. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)



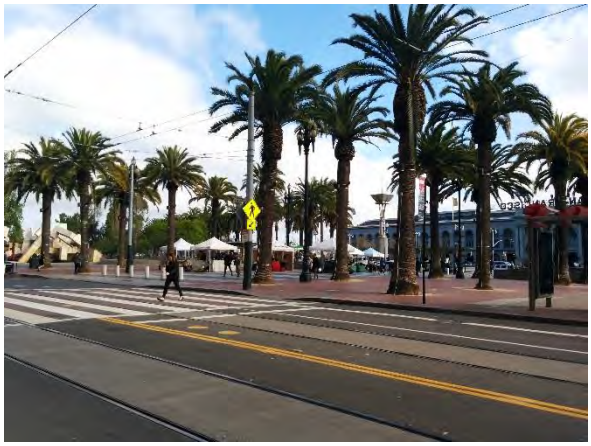


Image 22. Justin Herman Plaza, 2016, showing potted Queen palms clustered around light poles. (Photograph by author, March 2016)

Image 23. Justin Herman Plaza, 2016, showing Canary Island date palms lining the promenade. (Photograph by author, March 2016)



Image 24. Justin Herman Plaza, 2016, showing view of plaza, ferry building and bay bridge, and Embarcadero Center development. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)



Image 25. Justin Herman Plaza, 2016, showing plaza fountain. (Photograph by author, March 2016)





Image 26. Justin Herman Plaza, 2016, showing bocce courts in the plaza's southern-most section. (Photograph by author, March 2016)

Image 27. Justin Herman Plaza, 2016, showing new bollards located at the Market Street entrance of the plaza's promenade. (Photograph by author, March 2016)





Image 28. Justin Herman Plaza, 2016, showing example of non-MSRP-era rash receptacle placed in plaza. (Photograph by author, March 2016)	**Image 29.** Justin Herman Plaza, 2016, showing new public toilet structure placed in plaza between the main plaza and the pedestrian promenade. (Photograph by author, March 2016)
	
Image 30. Justin Herman Plaza, 2016, showing patio dining tables and Ginkgo trees along boundary with Embarcadero Center that have replaced MSRP-era benches. (Photograph by author, March 2016)	**Image 31.** Justin Herman Plaza, 2016, showing new public artwork introduced to the plaza since its completion. (Photograph by author, March 2016)

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary# _____
HRI # _____
NRHP Status Code(s) 3D_____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 1 **of 6** ***Resource Name or** #(Assigned by recorder) Hallidie Plaza
***Recorded by** January Tavel and Aisha Fike, ICF
***Date** March 29, 2015 ☐ Continuation ☐ Update

B1. Historic Name:
B2. Common Name: Hallidie Plaza
B3. Original Use: Pedestrian plaza B4. Present Use: Pedestrian Plaza
***B5. Architectural Style:** Modern
***B6. Construction History:** Constructed in 1973. Major alterations include the construction of a large exterior elevator near the entrance to the BART/Muni concourse and the removal of the benches and some of the trees in 1997. (See continuation sheets for further construction history.)

***B7. Moved?** ☑ No ☐Yes ☐ Unknown **Date:** **Original Location:**
***B8. Related Features:** Powell Bart Station, Market Street
B9a. Architect: Market Street Joint Venture Architects (Mario J. Ciampi & Associates, John Carl Warnecke & Associates, Lawrence Halprin & Associates)
b. Builder: Unknown
***B10. Significance: Theme** Urban planning in the Twentieth Century
Area Architecture, Landscape Architecture
Period of Significance 1973 **Property Type** Site (designed landscape) **Applicable Criteria** C/3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Context Statement

Market Street Redevelopment Plan

Hallidie Plaza, a three-level terraced plaza, was constructed in 1973 on the north side of Market Street at the intersection of Market and 5th Streets as part of the Market Street Redevelopment Plan (MSRP). The MSRP, which was designed by the Market Street Joint Venture Architects, Mario J. Ciampi & Associates, John Carl Warnecke & Associates, Lawrence Halprin & Associates, sought to resolve Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance through plaza development, removal of visually cluttering commercial signage, and sidewalk landscape designs intended to blend new street-level Bay Area Rapid Transit (BART) facilities into the overall streetscape.

(See continuation sheets for further evaluation of significance)

B11. Additional Resource Attributes: HP29, Landscape architecture; HP31, Urban Open Space; HP28, Street furniture

***B12. References:**
See continuation sheets for references.

B13. Remarks: n/a
***B14. Evaluator:** January Tavel and Aisha Fike, ICF
***Date of Evaluation:** March 29, 2016

(This space reserved for official comments.)

(Sketch Map with north arrow required.



***B6. Construction History (cont.):**

Prior to the construction of Hallidie Plaza, the triangular-shaped block bounded by Market, Mason, Eddy, and Powell Streets was densely built out with commercial buildings that varied in height from three stories at the corner of Market and Powell Streets to eight stories in height along Mason Street. Buildings that were demolished to create Hallidie Plaza included large-footprint commercial buildings featuring several stores and restaurants at the ground floor, as well as a few 2-story commercial buildings including stores, restaurants, and a billiard hall/movie theater. All of the buildings on the west side of the block along Mason Street were retained and are present today. These buildings, described from the corner of Mason and Market Street north along Mason to Eddy Street, include: the 8-story Graystone building; the 7-story Garfield Building, which wraps around the back of the Graystone Building and includes a façade along Market Street that was heavily modified in 2007); and two 4-story mixed use commercial/hotel buildings. These buildings all date to 1907 and 1908 and featured various commercial uses including restaurants, stores, offices and a movie theater (**Images 1, 2**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63; and 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63).

Constructed in 1973, this plaza intended to serve as a major multi-modal transportation hub, providing pedestrian access to the underground Muni and BART Powell Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, busses, and the end of the Powell Street cable car line (**Image 3**). The plaza also was designed to act as the gateway to the retail section of Market Street. The design featured an entrance to the BART station from a sizeable underground concourse that opens into the plaza (**Image 8**), which is sunken below street level and accessible from the street by stairs and escalators. The 1967 Market Street Design Plan Summary Report called for the sunken plaza with "amphitheater-style steps" to serve as a venue that could accommodate seasonal events such as fashion shows, concerts, and fundraising affairs (San Francisco Public Library 1967:18). In addition, the vertical movement via stairs and escalators from street level to Hallidie Plaza's terrace levels was desirable to Halprin as a means of varying the potential monotony of walking along the flat ground-lane of Market Street (Hirsch 2014:81).

The Market Street Redevelopment Plan called for careful attention to the pedestrian connections and "leftover" triangular spaces where the diagonal Market Street intersected with streets of the northern grid. To rationalize traffic flow, the plan called for the closure of some of these streets. These closures resulted in the Powell Street mall, which forms Hallidie Plaza and comprises the block of Powell Street between Ellis and Market Street (Hirsch 2014:78).

The plaza is divided at street-level by Cyril Magnin Street. Below this overpass is a passageway that joins the east and west sides of the plaza's lowest level and includes space for a visitor center. Escalators are parallel to Market Street on both the eastern and western sides of the plaza (**Images 4, 7**). In addition to the stairs adjacent to the escalators, the plaza also features stairways independent of escalators, which parallel Cyril Magnin Street on both sides. The design also includes: stepped concrete-walled terraces serving as areas for landscaped vegetation (**Images 4, 5, 9**); red brick paving laid in a herringbone pattern (which unified the plaza with the Market Street Redevelopment Plan design as a whole); mezzanines on both sides of the plaza, which creates space for pedestrian traffic to circulate between stairs and offers a vantage to view the plaza floor below (**Image 9**); the below-street level passage that joins the east and west sides of the plaza and includes space for the visitors center (**Image 7**); circular flower tubs like those also found in Justin Herman Plaza (**Image 5, 6**); tree plantings along the plaza's northeastern boundary and in the sunken plaza with circular metal grates similar to those found throughout the Market Street Redevelopment Plan (**Images 6, 10**); and custom-designed wood-slat benches overlooking and within the plaza (**Images 6, 10**). Research did not reveal a Market Street Redevelopment Plan planting plan that identified precise locations of circular flower tubs and tree plantings, but, according to an edition of the Market Street Development Project newsletter, 18 additional trees were added to upgrade the image of Hallidie Plaza sometime between its dedication in 1973 and 1976 (San Francisco Public Library 19776e:241). Further research is required to determine if these trees correspond directly with the trees placed at the northern boundary.

Upon completion of the MSRP, *The New York Times* reporter Paul Goldberger criticized the Hallidie Plaza sunken design:

> *The real disappointment [with the Market Street Development Project] is not the street itself, which really must count as a serious effort, but the plazas along the route. At the foot of Powell Street where the cable cars swing around a turntable is a dreary hole in the ground called Hallidie Plaza, which on a recent visit was full of more litter than any public place in New York…even though an entrance to San Francisco's BART transit system was the nominal justification for the sunken plaza, no one ever considers a below-ground plaza worth much respect* (Goldberger 1979).

Similarly, in 1979 the architectural critics Allan Temko and Paul Goldberg considered it to be a mundane plaza and a "two-million dollar hole in the ground" because the plan did very little to entice shoppers to descend into the sunken space that was obscured "from the eyes on the street," as Jane Jacobs described it in *The Death and Life of Great American Cities* (Hirsch 2014: 81-82).

***B10. Significance (cont.):**

In December of 1962, "What To Do About Market Street" was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Waston, Architects, and Larry Smith and Co., Real Estate Consultants. The document proposed a program of redevelopment that featured improvements to the environment that included, among other things, "squares, plazas, and arcades where people can gather and enjoy themselves" (San Francisco Public Library 1962:7).

The MSRP called for careful attention to the pedestrian connections and "leftover" triangular spaces where the diagonal Market Street intersected with streets of the northern grid. To rationalize traffic flow, the plan called for the closure of some of these streets. These closures resulted in the Powell Street mall, which forms Hallidie Plaza (Hirsch 2014: 78). Designed as part of the MSRP at the intersection of Market and 5th streets, adjacent to the Powell Street cable-car turnaround, Hallidie Plaza is a three-level terraced plaza. Dedicated in 1973, this plaza was intended to serve as a major multi-modal transportation hub, providing pedestrian access to the underground Muni Metro and Bay Area Rapid Transit (BART) Powell Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, busses, and the end of the Powell Street cable car line. The plaza also was designed to act as the gateway to the retail section of Market Street. The design featured entrance to the BART station from a sizeable underground concourse that opens into the plaza, which is sunken below street level and accessed from the street by stairs and escalators. While the design of Hallidie Plaza was a joint venture between Ciampi, Warnecke, and Halprin, it was Halprin specifically who promoted the concept of sinking the plaza below street level as a way to vary the potential monotony of walking along the flat ground-plane of Market Street (Hirsch 2014: 81).

Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945-1980

Responding to federal redevelopment programs of the 1950s that privileged the needs of the automobile over the pedestrian, Hallidie Plaza is an example of a designed urban landscape that prioritized the activities of pedestrians. "The failure of government-sponsored urban planning, the insensitive severity of Modernist planning and architecture, pent-up demands for racial equity, and the maturing of liberal-minded baby boomers were all forces that led to greater social responsiveness in the design professions beginning in the 1960s" (Pregill and Volkman 1999: 710). In 1966 the Demonstration Cities and Metropolitan Development Act established the Model Cities Program, which mandated citizen input into planning decisions and required neighborhood preservation rather than demolition be part of urban improvement. This project represents a transition to a new phase of urban renewal and revitalization through landscape design in the last half of the twentieth century that gave greater focus to pedestrian-oriented public spaces and increased responsiveness to context. Plazas were included among the site types that were most important during this era as designers looked to the creation of these and other spaces (mixed-use centers, the downtown mall, redeveloped waterfront) as key devices for bolstering urban economic and social activity (Pregill and Volkman 1999: 721).

In most cities, the task of coordinating urban renewal fell to newly created local redevelopment agencies. In San Francisco, Justin Herman directed the San Francisco Redevelopment Agency during a particularly active period from 1959 until 1971. As with other city redevelopment agencies throughout the country, the SFRA leveraged federal funding and new powers to acquire land through eminent domain to facilitate redevelopment by razing large sections of San Francisco. At the time, this large-scale clearance was considered a necessary technique, which provided an environment for the redeveloped area that would prevent it from returning to its former blighted condition. However, this method displaced thousands of residents and businesses, proving especially disruptive to San Francisco's low-income, black and Asian communities (Brown 2010b:41). Project examples included Western Addition A-1, Diamond Heights, Golden Gateway, and Yerba Buena Center.

By 1960s, local opposition to the devastation wrought by urban renewal to existing residents and historic fabric echoed nationwide criticism. Through the 1970s, projects across the country and in San Francisco began shifting focus to reuse and rehabilitation rather than full-scale neighborhood clearance (Brown 2010b:41-42). Lawrence Halprin received national attention for master planning an early San Francisco example—Ghirardelli Square complex near Fisherman's wharf (1962-1965)—which successfully adapted an industrial complex for commercial use (Knight 1975: 7; Brown 2010b:1949). In addition to pioneering the adaptive reuse concept, the project also leveraged landscape design for urban revitalization through design of fountains, lighting, planting, and outdoor performance spaces (Brown 2010b:149)

Hallidie Plaza: A Collaboration of Modern Design Masters

The three designers associated with the Market Street Redevelopment Plan in San Francisco—architect Mario Ciampi, architect John Carl Warnecke, and landscape architect Lawrence Halprin—developed their expertise as master architects during the period of renewal and revitalization from 1945-1980 and within the context of increasing collaboration among design disciplines. They were thought-leaders in the environmental design community, applying new approaches to urban placemaking that modeled pedestrian-oriented design,

harmonizing Modern design within historic settings, development of public spaces for positive economic and social impact, and collaborative design processes. The joint venture collaboration of these masters was an innovation as an early application of an interdisciplinary approach to design, bringing together masters in architecture and landscape architecture. Their effort helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment as part of the urban redevelopment process.

John Carl Warnecke (1919–2010):

John Carl Warnecke was born and raised in Oakland, California. The son of a prominent San Francisco Architect, Carl I. Warnecke, he earned a bachelor's degree from Stanford University in 1941. While studying there, he met future president John F. Kennedy, and was a member of the 1940 Rose Bowl-winning Stanford Indians football team. During this time, he suffered an injury that would keep him from serving in WWII (Brown 2010b:251).

Warnecke was an early participant in the group, Telesis, which first formed in 1940 to foster collaboration among landscape architects, planners, and architects in the San Francisco Bay Area, and to stage an exhibition highlighting three main concepts that later guided local planning efforts: urban renewal in "slum" areas, preserving an urban greenbelt, and collaborative planning at the regional level. Telesis has been recognized by the American Planning Association as the first volunteer-based group to bring multiple fields together to work toward environmental development on a regional basis (Brown 2010b:142-143) and involvement with this group likely influenced Warnecke's approach to planning and interdisciplinary collaboration.

As a graduate student in the Master of Architecture program at Harvard University, Cambridge, Massachusetts, Warnecke studied with Walter Gropius, a German architect credited with founding the Bauhaus School and being among the pioneering masters of Modern architecture. Warnecke completed the three-year program in one year, earning his degree in 1942 (Grimes 2010).

Upon completing graduate school, Warnecke worked as a building inspector in Richmond, California and later worked as a draftsman in his father's firm. He was inspired by the progressive approaches of Second Bay Tradition architects such as William Wurster and Bernard Maybeck (Brown 2010b:251).

In 1950, Warnecke founded his own firm John Carl Warnecke and Associates in San Francisco. He built his practice as "an architect whose modernist approach was tempered by a sensitivity for history and the environment" (Brown 2010a). His firm grew to be one of the country's largest during the 1960s. In addition to his San Francisco location, the firm also had an office in New York City. The firm worked on projects throughout the country on a wide variety of project types—skyscrapers, airports, libraries, civic complexes, and shopping centers, among others. San Francisco project include Hilton Hotel Tower (1971) and the Federal Office Building at 450 Golden Gate Avenue (1959). Notable projects that touched on planning, landscape design, and contextualization challenges included the United States Naval Academy master plan and several buildings in Annapolis, Maryland (1965); the John F. Kennedy Eternal Flame memorial gravesite at Arlington National Cemetery (1967); and the Hawaii State Capitol building in Honolulu, Hawaii (1969).

Warnecke's prominence as an early proponent of contextualizing designs to adapt to their surroundings was solidified by work on Lafayette Square in Washington, DC. His role as designer of the project, which included integrating new designs for the Howard T. Markey National Courts Building (1967) and the New Executive Office Building (1969), arose through participation in the advocacy campaign, supported by First Lady Jaqueline Kennedy, that sought to prevent the U.S. General Services Administration from razing historic townhouses lining Lafayette Square to replace them with federal office buildings. Critics argued that the changes would destroy the character of the square. Warnecke's proposal included renovation of the rowhouses and construction of office buildings behind them. "The plan was ultimately hailed as an elegant solution to the problem of historic preservation in an age of rapid urban renewal" (Brown 2010a).

Mario Joseph Ciampi (1907–2006):

Ciampi was born in San Francisco to Italian immigrants—his mother, a seamstress for Levi Strauss, and his father, in the business of architectural stone—and grew up living on Twin Peaks. During the 1920s, Ciampi began drafting as an apprentice for architect Alexander Cantin and attended classes at the San Francisco Architectural Club. He applied for a scholarship to attend Harvard and was admitted to the graduate program even though he had no college degree. In 1932, Ciampi graduated from Harvard University and then received a scholarship for additional study at the Ecole des Beaux-Arts, Paris (Weinstein 2005).

Ciampi worked for Dodge A. Reidy Architects before founding his own firm, Mario Ciampi and Associates, in 1945 (Brown 2010b: 209; Weinstein 2005). Ciampi first gained professional prominence by designing schools, commercial buildings, and churches in San Francisco Bay Area. Projects in the city of San Francisco included Lawton Elementary School (1940), Storefront of 4463 Mission Street (1948), Crest Auto Parts at 5050 Mission Street (1948), Storefront at 4680-4690 Mission Street (1949), California Flower Market (1956), and Corpus

Christi Catholic Church (1953). Other local projects included a collaboration on the Westmoor High School (1956) in Daly City with MSRP joint venture partner, Lawrence Halprin (Brown 2010b:209).

Ciampi's focus later shifted to urban planning. He was involved in a number of significant planning projects including a master plan for San Mateo County's Jefferson High School District, St. Mary's College in Moraga, and the University of Alaska in Fairbanks (Lowell 2011). In this role of urban planner, Ciampi left a significant imprint on the San Francisco Bay Area, leading projects that employed a focus on developing public spaces for positive economic and social impact. He served as the consultant in charge of the city's 1965 draft San Francisco Downtown Plan (Brown 2010b:209). He also consulted on projects including Golden Gateway Redevelopment Project (1969-1974), Embarcadero Plaza (later named Justin Herman Plaza) (1972), Fisherman's Wharf, and Yerba Buena Center (1969). During the urban renewal and roadway expansion era, Ciampi conducted a freeway study for San Francisco with the California Department of Transportation. He also designed a series of overpasses and interchanges along Interstate 280 in California in 1965. "After public protest compelled state highway engineers to seek outside help for aesthetics, Ciampi's streamlined concrete structures…transformed a crude preliminary scheme into one of the most gracious freeways in the world" (Temko 1991). Ciampi's innovative approach to the design of road infrastructure appealed to the public and earned him the respect of his professional community. He was awarded an American Institute of Architects Honor Award for the Junipero Serra overpass for Highway 280 on the San Francisco Peninsula (Lowell 2011).

Lawrence Halprin (1916–2009):

Born in New York City, Lawrence Halprin earned a B.S. in Plant Sciences from Cornell University in 1939 and continued his studies at University of Wisconsin where he earned a M.S. in Horticulture. As a graduate student, Halpin visited Taliesin, the home of master architect, Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University Graduate School of Design where he earned a Bachelor of Landscape Architecture degree in 1944 (Brown 2010b:270). Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture (Brown 2010b:760), During World War II, Halprin served in the Navy and was assigned to the USS Morris. When his ship was destroyed, Halprin was given leave in San Francisco, where he remained (Brown 2010b:270).

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945-1949, Halprin worked with master landscape architect, Thomas Church (Brown 2010b:144-145). Collaboration included work on the Dewey Donnell Garden in Sonoma County (Brown 2010b:271).

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects in 1949. He escalated to designing large-scale planned residential complexes, such as the San Francisco projects Parkmerced (1949, with Thomas Church) and St. Francis Square (1961) (Brown 2010b:147-148), but is best known for his work at Sea Ranch (1962-1967) near Gualala, California. The iconic complex of condominiums at Sea Ranch is sited in a bucolic coast area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, collaboration with the architectural firm, Esherick, Homsey, Dodge & Davis (EHDD), Lawrence Halprin created the landscape and development plan, which clustered buildings and provided large areas of community open space (Brown 2010b:133).

In the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes (Brown 2010b:139-140). While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-WWII era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning (Brown 2010: 141). Through the work of his firm, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments" (Meyer 2008). Halprin's leadership included collaboration with Livingston and Blayney and George Thomas Rockrise on the 1962 *What to do about Market Street* planning proposal (Brown 2010b:247) and subsequent collaboration with Mario J. Ciampi and John Carl Warneke on the Market Street Redevelopment Plan.

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial and corporate designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards)(1969-1974), and design of the plaza at One Embarcadero Center (1967) (Brown 2010b:135, 138, 148-150).

Halprin is also recognized a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962-1965), which transformed an industrial complex into public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included on the National Register of Historic Places in 1982) (Brown 2010b:149). In his book, Cities, Halprin wrote:

> *We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts* (Halprin 1963:216-217)

Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs. He is credited for developing innovative design development processes such as "motation," and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Instead, motation, used movement as a starting point to generate form (Hirsch 2014: 11-13). Similarly, RSVP cycles is a collaborative approach meant to guide the development of formal design and participatory process. It included the components of resources (preexisting site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuaction (a term Halprin coined for the critical feedback process that leads to consistent revision of the scores), and performance (acting out of the scores) (Hirsch 2014: 4-5).

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). Many of his projects reflect these ideals, including those beyond the San Francisco Bay area.

Nicollet Mall (1962–1967), a 12-block pedestrian street and transit mall in the shopping and dining district of Minneapolis, was designed as the first transit mall in the United States and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." For both of these projects, Halprin was given the chance to enhance the quality of civic rituals as collective participatory events (Hirsch 2014: 84). Although it was redesigned in 1990, Nicollet Mall is recognized as being the inspiration for similar projects in Portland, Oregon, and Denver, Colorado (Hirsch 2014: 90, 98). Four of Portland's public spaces were designed by Halprin: Lovejoy Plaza, a multi-block sequence of public fountains and outdoor rooms, featuring the Ira Keller Fountain; Pettigrove Park; Auditorium Forecourt; and the Transit Mall (1965–1978). The Transit Mall, which was a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, was redesigned in 2009 (Biggs n.d.). Skyline Park (1975), a one-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall.

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation (Meyer 2008). He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005) (Brown 2010b:271).

Significance Summary

NRHP Criterion A and CRHR Criterion 1:
Research did not find that the plaza is associated with any event(s) considered important locally, statewide, or nationally. As such, Hallidie Plaza does not rise to the level of significance necessary for listing in the state or national registers under Criterion A/1.

NRHP Criterion B and CRHR Criterion 2:
Research uncovered no individuals whose productive life is associated with the plaza in any significant way. Hallidie Plaza lacks a direct association with Andrew Smith Hallidie, the inventor and master engineer of the cable car system, since the establishment of the plaza post-dates Hallidie's invention. Additionally, the cable car turnaround on the Powell Street Mall lies just outside of the original limits of construction for the plaza as shown in the annotated drawing of the final 1971 plans (Figure 1). The plaza is indirectly associated with Justin Herman, former director of the San Francisco Redevelopment Agency, who was actively involved with the reconstruction of Market Street, under which Hallidie Plaza was completed. Herman was the former regional director for the federal government's Housing and Home Finance Agency (HHFA) before he was recruited by Mayor George Christopher in 1959 to head the San Francisco Redevelopment Agency. His 12-year tenure in this position coincided with the most activist period in the nation's history for federal involvement in urban renewal projects. Herman was extremely effective in obtaining federal funding for redevelopment projects in San Francisco, such as Market Street, Diamond Heights, Golden Gateway, Western Addition, and Yerba Buena (Habert 1999). However, sites that might be significant for their association

with Herman would be those projects that he was directly associated with and that represent the influence he had on San Francisco's urban environment. Lacking a direct association with Justin Herman or others, the plaza does not appear to be significant under Criterion B/2.

NRHP Criterion C and CRHR Criterion 3:
Hallidie Plaza is significant for its association with the master architects Mario J. Ciampi, John Carl Warnecke and master landscape architect Lawrence Halprin. Hallidie Plaza is an example of collaboration by these designers which helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning. As thought-leaders in the design community, the three joint venture masters applied a unique design approach that illustrated the viability of prioritizing sensitivity to the human experience and to the existing built environment as a part of the urban redevelopment process. The design of Hallidie Plaza was a joint venture between Ciampi, Warnecke, and Halprin, though it was Halprin specifically who promoted the concept of sinking the plaza below street level as a way to vary the potential monotony of walking along the flat ground-plane of Market Street (Hirsch 2014: 81).

Created during a time when federal redevelopment programs across the country were facilitating the wholesale demolition of historic buildings and prioritization of automobiles at the expense of pedestrians, Hallidie Plaza represents a reaction to the orthodox urban renewal policies of that time. By prioritizing the pedestrian experience through separation of pedestrian traffic from automobiles and rail transit, along with sympathy to the inherited historic environment as evidenced by retention of historically significant buildings and the Powell Street cable-car turnaround in the plaza's setting, the joint venture designers executed a unique approach to urban placemaking. Thus, for the application of this new approach to urban design, Hallidie Plaza appears to be significant under NRHP and CRHR Criterion C/3.

Existing Conditions

The following summarizes existing conditions for Hallidie Plaza in terms of Spatial Organization, Circulation; Vegetation; Buildings and Structures; Views and Vistas; Constructed Water Features; and Small Scale Features.

Spatial Organization: Hallidie Plaza is a three-level terraced plaza on the north side of Market Street at the intersection of Market and 5th Streets, adjacent to the Powell Street cable-car turnaround. The ground plane of the main plaza is characterized by a triangular-shaped plan. The plaza is divided at street-level by Cyril Magnin Street. Below this overpass is a passageway that joins the east and west sides of the plaza's lowest level and includes space for a visitor center (**Image 11**).

Circulation: The plaza serves as a major multi-modal transportation hub, providing pedestrian access to the underground Muni and BART Powell Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, busses, and the end of the Powell Street cable car line. The BART station is entered from the sizeable underground concourse that opens into the plaza, which is sunken below street level and accessed from the street by stairs and escalators. The plaza is divided at street-level by Cyril Magnin Street. A passageway below the Cyril Magnin Street overpass joins the east and west sides of the plaza's lowest level and includes space for a visitor center. Escalators parallel Market Street on both the eastern and western sides of the plaza. In addition to the stairs adjacent to the escalators, the plaza also features stairways independent of escalators, which parallel Cyril Magnin Street on both sides. As with the Market Street streetscape, red brick laid in a herringbone pattern paves the pedestrian circulation area throughout. Mezzanines on both sides of the plaza form the mid-level terrace and create space for pedestrian traffic to circulate between stairs and offers a vantage to view the plaza floor below. The below-street level passage that joins the east and west sides of the plaza includes space for the visitors center.

Vegetation: Stepped concrete-walled terraces include planting bed space for landscaped vegetation (shrubs on the western side of the plaza and ornamental grasses on the eastern side of the plaza) (**Images 15, 16**). Lower plaza tree plantings are London planetrees (Platanus acerifolia) like those found in the adjacent Market Street streetscape. Research did not reveal a Market Street Redevelopment Plan planting plan; accordingly, specific species for tub plantings and terrace planting beds are unknown. Few of the Market Street Redevelopment Plan-era flower tubs remain placed within the plaza and those that remain intact appear to have been moved. Historic images indicate there may have been a greater number of Market Street Redevelopment Plan-era flower tubs in the plaza, which were originally clustered in different locations than where they are found in Hallidie Plaza today. The majority of the tubs are relocated within the fenced café area at the northern boundary of the lower plaza (**Image 16**). While tree grates remain intact to indicate where missing trees were originally clustered, several of the below street-level tree plantings remain intact on both sides of the plaza. The row of trees along the plaza's northeastern boundary at street level were removed in 1998 (**Image 11, 12**) (King 2006).

Buildings and Structures: The plaza includes a large three-stop elevator, installed in 1997, to provide access to the subgrade plaza, the San Francisco Visitor Center, and the Powell Street BART/Muni stations (**Image 14**). The Post-Modern-style elevator was designed by MWA Architects of Oakland and features a sculpted form sheathed with perforated stainless steel screen walls. The elevator and its screen walls nearly obliterate the view of the sunken transit station steps and deeply beveled post and lintel entrances for pedestrians approaching from the lower level of the plaza. Additional structural components of the plaza include the terrace walls with rusticated granite characterized by evenly spaced vertical grooves, the Cyril Magnin overpass, and the Visitor Center structure below the overpass.

Small Scale Features: Hallidie Plaza retains an example of the original Market Street Redevelopment Plan advertising kiosks (street level on the northern corner of its west side) (**Image 13**), though its original bronze has been painted blue and gold. Café seating with a fence enclosure is present in the east side of the plaza at the lowest terrace level in one of the areas where original wood-slat benches were removed (**Image 16**). While the known date of wooden bench removal is 1998, the date for the addition of café tables is unknown. When trees were removed from the plaza's northeastern boundary in 1998, post-Market Street Redevelopment Plan lighting (gold poles and luminaries) were added to discourage illicit night-time activities in the area (King 2006).

Integrity Evaluation

Feature Status Analysis

The following *Table 1. Feature Analysis Table: Hallidie Plaza* discusses the plaza's integrity in terms of features grouped into the following landscape categories: Spatial Organization, Circulation, Vegetation, and Small Scale Features. The summary also quantifies the volume of new features added to the major plaza landscapes that undermine integrity and groups them in the category of Post-plaza Completion Features. The table identifies the status of each feature in terms of three status categories: extant, partially extant, or lost.

Table 1. Feature Analysis Table: Hallidie Plaza

Description	Status	Comments/Analysis
Spatial Organization		
Triangular, multi-level plan, bisected by Cyril Magnin Street	Extant	The plaza's plan and location remains consistent, contributing to integrity of design, feeling, and association (Compare **Image 3** with **Image 11**).
Circulation		
Plaza paving	Extant	The plaza retains its brick laid in herringbone pattern as paving for pedestrian circulation, contributing to integrity of design, materials, workmanship, feeling, and association.
Lower plaza level BART/Muni station entrance	Partial	While multi-level elevator obstruction (Compare **Image 3** and **Image 14**) diminishes integrity, retention of the lower plaza level BART/Muni station entrance (Compare **Image 8** and **Image 14**) supports integrity of design, materials, workmanship, feeling, and association.
Street-level transportation access (Powell Street cable car turn-around, busses, trolley, etc.)	Extant	Street-level access to transportation is retained and contributes to integrity of design and association (Compare **Image 3** with **Image 11**).
Vertical circulation from street-level to middle and lower plaza levels via escalator and stairs	Extant	Stairs and escalators intact and contributes to integrity of design, materials, workmanship, feeling, and association (Compare **Images 4, 5, 7, 8** with **Images 11, 16**).
Cyril Magnin Street (overpass at street level, underpass at lower plaza level)	Extant	Overpass/underpass continues to join east and west side of the plaza's lowest level and contributes to integrity of design, materials, workmanship, feeling, and association (Compare **Images 3, 7** with **Images 11**).
Mid-level terrace mezzanines	Extant	Terrace mezzanines intact and contributes to integrity of design, materials, workmanship, feeling, and association (Compare **Image 9** and **Image 12**).
Vegetation		
Trees	Partial	While retention of lower-level plaza trees as original species contributes (Compare **Image 5, 6** with **Image 14, 16**) to integrity, loss of trees along northern boundary (Compare **Image 4 with 16**), diminishes integrity of design, materials, workmanship, feeling, and association.

Description	Status	Comments/Analysis
Terrace planting bed and terrace wall ground plantings	Partial	Terrace planting beds remain intact, contributing to integrity of design, material, workmanship, feeling, and association (Compare **Image 4** with **Image 16**). None of the plantings that were placed at ground level adjacent to the street-level or mid-level terrace walls are intact and loss diminishes integrity of design, material, workmanship, feeling, and association Compare **Image 9** with **Image 12**).
Planting tubs	Partial	While original plant species are unknown, historic images show plants that differ significantly in character from those contained in tubs that do have plantings, and some tubs have no plantings (Compare **Images 5, 6** with **Images 15, 16**). This change diminishes integrity of design, material, workmanship, feeling, and association.
Buildings and Structures		
Terrace walls	Extant	Retention of terrace walls composed of rusticated granite with evenly spaced vertical grooves contributes to integrity of design, material, workmanship, feeling, and association.
Cyril Magnin overpass	Extant	Retention of Cyril Magnin overpass contributes to integrity of design, material, workmanship, feeling, and association.
Visitor Center structure	Extant	Retention of Visitor Center structure below the Cyril Magnin overpass contributes to integrity of design, material, workmanship, feeling, and association.
Small-Scale Features		
Wood slat benches	Lost	Loss of all wood-slat benches diminishes integrity of design, materials, workmanship, feeling, and association (Compare **Images 6, 9, 10** with **Images 12, 16**).
Advertising kiosk	Extant	Presence of Market Street Redevelopment Plan-era advertising kiosk contributes to integrity of design, materials, workmanship, feeling, and association.
Post-Plaza Completion Features		
Three-stop elevator (1997)	Added after period of significance	Addition of new elevator diminishes integrity of design, setting, feeling, and association (Compare **Image 3** with **Image 14**).
Light poles (1998)	Added after period of significance	Addition non-Market Street Redevelopment Plan-era light poles diminishes integrity of design, materials, workmanship, feeling, and association.
Café seating area with fence enclosure	Added after period of significance	Addition of café seating and fencing diminishes integrity of design, materials, workmanship, feeling, and association (Compare **Image 4, 6, 8** with **Image 16**).

Feature Integrity Evaluation

Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. When considering eligibility under Criteria C/3, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with Hallidie Plaza's significance as an example of how Lawrence Halprin's work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, and illustrated the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

While the integrity of some of the features that are components of the landscape as a whole have been diminished, or even lost, the aggregate integrity of Market Street is retained when an aggregate of features have sufficient integrity in terms of location, setting, design, materials, workmanship, feeling, and association to express its association with the master architects Mario J. Ciampi, John Carl

Warnecke and master landscape architect Lawrence Halprin as an example of collaboration by these designers, which helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning.

Based on feature condition analysis, the following integrity evaluation analyzes integrity of Hallidie Plaza based on location, design, setting, materials, workmanship, feeling, and association.

- **Location:** Location is the place where the cultural landscape was constructed. Hallidie Plaza remains located adjacent to the Powell Street cable-car turnaround on the north side of Market Street at the intersection of Market and 5th Streets. Hallidie Plaza retains integrity of location.

- **Setting:** Setting is the physical environment of the cultural landscape. While addition of elevator structure diminish integrity of setting, retention overall, setting retains integrity.

- **Design:** Design is the combination of elements that create the form, plan, space, structure, and style of a cultural landscape. Of the seven categories of integrity, for evaluation of Criterion C/3, design is the most important. Spatial organization of the plaza's triangular, multi-level plan, bisected by Cyril Magin Street supports integrity of design. With all of the circulation features extant or partially extant, this category of features significantly contributes to integrity of design. Integrity of design has been somewhat diminished with features in the vegetation category partially extant in all three cases. While retention of the advertising kiosk does support integrity of design, loss of wood-slat benches, which were more abundant small-scale features in the plaza than the kiosk, diminishes integrity of design significantly. In addition, the three-stop elevator, light poles, and café seating area, which were added to Hallidie Plaza after its completion, diminish integrity of design. Despite alterations and additions, Hallidie Plaza does retain a sufficient combination of elements that create its form, plan, space, structure, and style from its period of significance to convey its historic association with the master architects Mario J. Ciampi, John Carl Warnecke and master landscape architect Lawrence Halprin. Overall, Hallidie Plaza retains integrity of design.

- **Materials:** Materials are the physical elements that were combined during the particular period of time and in a particular pattern or configuration to form the cultural landscape. Retention of the brick laid in herringbone pattern as paving for pedestrian circulation, lower plaza level BART/Muni station entrance, escalators and stairs, Cyril Magnin Street overpass/underpass, and mid-level terrace mezzanines with walls composed of rusticated granite featuring evenly spaced vertical grooves. While retention of portions of the features represented by the vegetation category supports integrity of materials, integrity is also diminished by alteration to vegetation features. The loss of wood slat benches undermines integrity of materials, while retention of the advertising kiosk supports integrity. In addition, the three-stop elevator, light poles, and café seating area, which were added to Hallidie Plaza after its completion, diminish integrity of materials. Despite alterations and additions, Hallidie Plaza does retain a sufficient combination of elements to convey its historic association. Overall, Hallidie Plaza retains integrity of materials.

- **Workmanship:** Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. While diminished integrity for vegetation features and loss of wood-slat benches undermines integrity of workmanship, retained and partially retained features in circulation, vegetation, and small-scale feature categories support integrity of workmanship such that, overall, Hallidie Plaza does retain integrity of workmanship.

- **Feeling:** Feeling is a cultural landscape's expression of the aesthetic or historic sense of a particular period of time. This is expressed as a composite of setting, design, materials, and workmanship. Despite some alterations and additions, the majority of features associated with spatial organization, circulation, vegetation, and small-scale features are extant or partially extant and support integrity of feeling. As such, Hallidie Plaza retains integrity of feeling.

- **Association:** Association is the direct link between the important historic event or person and a cultural landscape. This can be expressed by the maintenance of a link to the past through continuation of a traditional use or occupation. The majority of the features within categories of spatial organization, circulation, vegetation, and small-scale features are extant or partially extant and support integrity of association. The features associated with spatial organization and circulation are particularly important for expressing continuation of traditional use. Thus, Hallidie Plaza continues to be used as an open space, as well as a transportation hub.

As described above, all of feature categories retain enough integrity to express Hallidie Plaza's historic significance as an individually eligible resources. Despite some alterations, which have diminished the plaza's integrity, enough character defining features in the categories of Spatial Organization, Cluster Arrangement, Circulation, Vegetation, and Small Scale Features remain extant or partially extant to offer enough overall integrity of location, setting, design, materials, workmanship, feeling, and association to convey Hallidie Plaza's significance as an example of collaboration by master architects Mario J. Ciampi, John Carl Warnecke and master landscape architect Lawrence Halprin, which helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning.

Criteria G Consideration

Hallidie Plaza retains its overall integrity of location, setting, design, materials, workmanship, feeling, and association, and conveys its significance as an example of collaboration by the joint venture designers, Ciampi, Warnecke, and Halprin. Hallidie Plaza, both as a component of the MSRP design and as an individual resource, helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning. As thought-leaders in the design community, the three joint venture masters applied a unique design approach that illustrated the viability of prioritizing sensitivity to the human experience and existing built environment as a part of the urban redevelopment process. Hallidie Plaza's period of significance for this association is 1973. As such, it is less than 50 years old and its historical associations must be of "exceptional importance" to the City of San Francisco, California, the western region of the United States, or the nation to be eligible for listing on the National Register of Historic Places (Keller, Keller and Community Associates Charlottesville, Virginia: 25).

While Hallidie Plaza's significance and integrity contribute to the significance of the Market Street cultural landscape, which is of exceptional importance, the plaza is a component of that larger landscape and is not exceptionally significant as an individual resource.

Conclusions

Hallidie Plaza possesses significance under NRHP and CRHR Criterion C/3 for its association with the master architects Mario J. Ciampi and John Carl Warnecke and master landscape architect Lawrence Halprin. Hallidie Plaza is an example of collaboration by these designers which helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning. As thought-leaders in the design community, the three joint venture masters applied a unique design approach that illustrated the viability of prioritizing sensitivity to the human experience and existing built environment as a part of the urban redevelopment process. Despite loss of some character defining features, Hallidie Plaza retains enough integrity to express its historic significance. Consequently, Criteria Consideration G was applied. While Hallidie Plaza is an important component the Market Street landscape that contributes to the overall significance of the streetscape, Hallidie Plaza does not appear to be exceptionally important independent of Market Street. Thus, Hallidie Plaza does not appear be eligible for NRHP and the CRHR as an individual resource.

The property appears to be a historical resource for the purposes of the California Environmental Quality Act (CEQA) having been evaluated in accordance with Section 15064.5(a)(2)-(3) of the CEQA Guidelines, using the criteria outlined in Section 5024.1 of the California Public Resources Code.

The proposed NRHP status codes is 3D (contributor to a district that has been fully documented according to OHP instructions and appears eligible for listing) as a contributor to the Market Street District.

***B12. References:**

Brown, Emma. "John Carl Warnecke dies at 91, designed Kennedy gravesite." The Washington Post. April 23, 2010. Electronic document accessed April 25, 2016. Available: http://www.washingtonpost.com/wp-dyn/content/article/2010/04/22/AR2010042205678.html

Brown, Mary. San Francisco Modern Architecture and Landscape Design, 1935–1979: Historic Context Statement. 2010. San Francisco City and County Planning Department, San Francisco, California.

Goldberger, Paul. "Will a 'New' Market Street Mean a New San Francisco?," *The New York Times*, April 2, 1979.

Google Earth Pro. Google Earth Pro, Version 7.1.1.1580 (beta). Mountain View, CA. Accessed: March 30-31-2016.

Grimes, William. *John Carl Warnecke, Architect to Kennedy, Dies at 91*. The New York Times. 2010. Electronic document accessed June 17, 2016. Available: http://www.nytimes.com/2010/04/23/arts/design/23warnecke.html?_r=0

Habert, David. "Fifty Years of Redevelopment: Lessons for the Future." March 1, 1999. Electronic document accessed April 23, 2015. Available at: http://www.spur.org/publications/urbanist-article/1999-03-01/fifty-years-redevelopment

Halprin, Lawrence. Cities. *(New York:* Reinhold Publishing Corporation, 1963).

Hirsch, Alison Bick. *City Choreographer: Lawrence Halprin in Urban Renewal America* (Minneapolis: University of Minnesota Press, 2014)

King, John. "Just start over with desolate Hallidie Plaza." *San Francisco Chronicle*. 2006. Electronic document accessed May 1, 2016. Available: http://www.sfgate.com/entertainment/article/Just-start-over-with-desolate-Hallidie-Plaza-2542335.php

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Clipping, "A Talk with Lawrence Halprin: Planner Discusses Preservation, Reuse," by Carleton Knight, III in *Preservation News*, dated February 1975. (014.IX.A.011), *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania*.

Lowell, Waverly. "Biographical Notes." *Mario J. Ciampi Records, 2007-6, Environmental Design Archives, College of Environmental Design. University of California, Berkley, Berkeley, California. 2011.* Electronic document accessed April 26, 2016. Available: http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire_text/

Meyer, Elizabeth K. "Biography of Lawrence Halprin," The Cultural Landscape Foundation. April 1, 2008. Electronic document accessed April 25, 2016. Available: https://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin

MWA Architects. "Hallidie Plaza Elevator/Hallidie Plaza Master Plan, Electronic document accessed May 1, 2016. Available: http://www.mwaarchitects.com/our-work/civic/hallidie-plaza-elevator-hallidie-plaza-master-plan.php

Philip Pregill and Nancy Volkman. Landscapes in History, Design and Planning in the Eastern and Western Traditions, Second Edition, (New York: John Wiley & Sons, Inc., 1999).

San Francisco Public Library. *What to Do About Market Street: a prospectus for a development program, 1962.* Electronic document accessed August 2, 2016. Available: https://archive.org/details/whattodoaboutmar00livi

San Francisco Public Library. Market Street Development Project, Volume 1965/73, 1976. Electronic document accessed June13, 2016. Available: https://archive.org/details/marketstreetdev196573mark

Temko, Allan. Retrospective of a Visionary S.F. Architect. The San Francisco Chronicle. June 22, 1991. C5.

Weinstein, Dave. "Signature Style: Mario Ciampi/ Works writ Bold/ Architect believes creative design can change how people live." San Francisco Chronicle. October 22, 2005. Electronic document accessed April 25, 2016. Available: http://www.sfgate.com/bayarea/article/SIGNATURESTYLEMarioCiampiWorkswritbold2563789.php

Photographs:

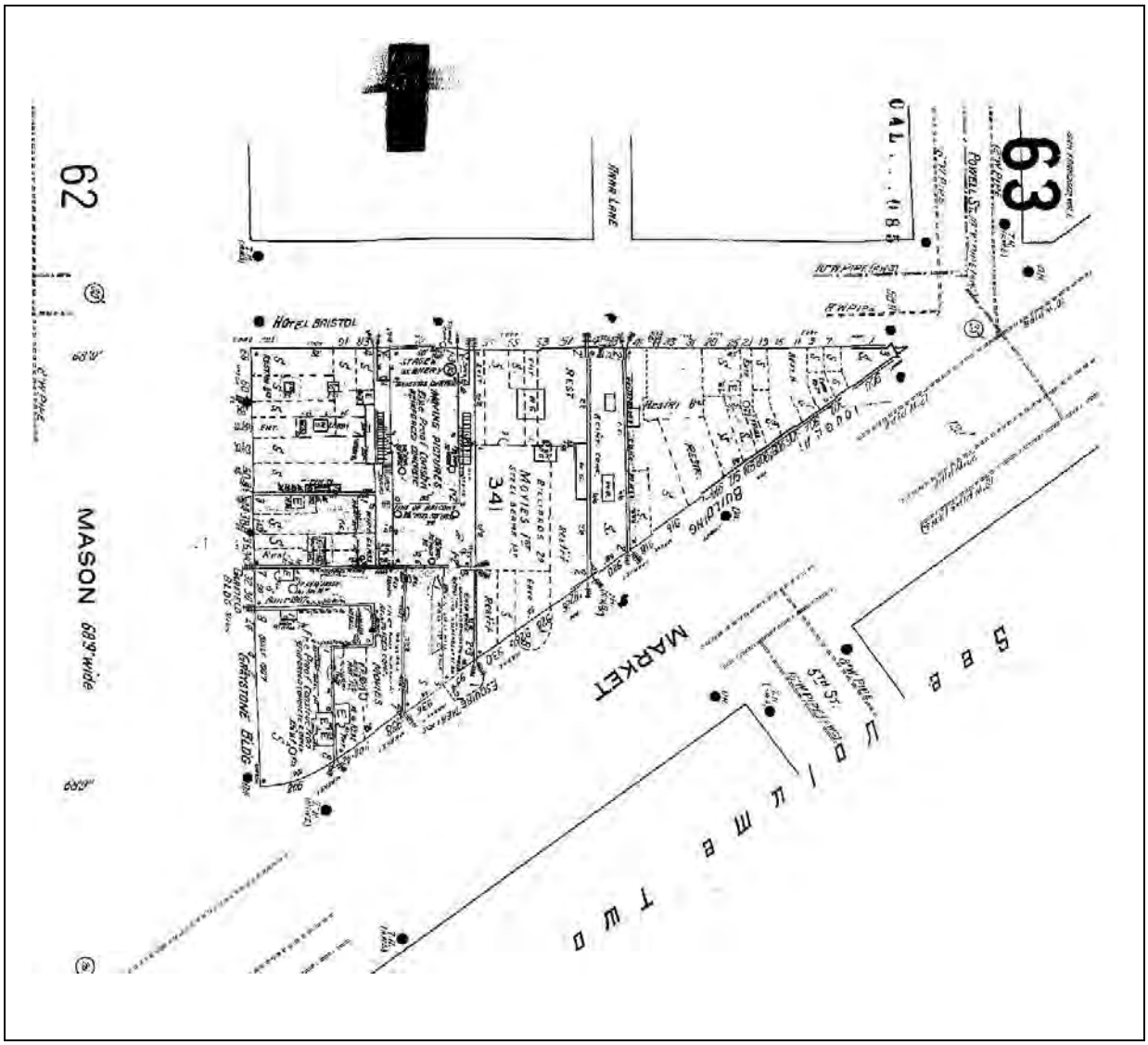


Image 1. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63 shows block on the north side of Market Street between Powell Street and Mason Street, illustrating existing properties demolished as part of the Hallidie Plaza construction. (*San Francisco History Center, San Francisco Public Library*)

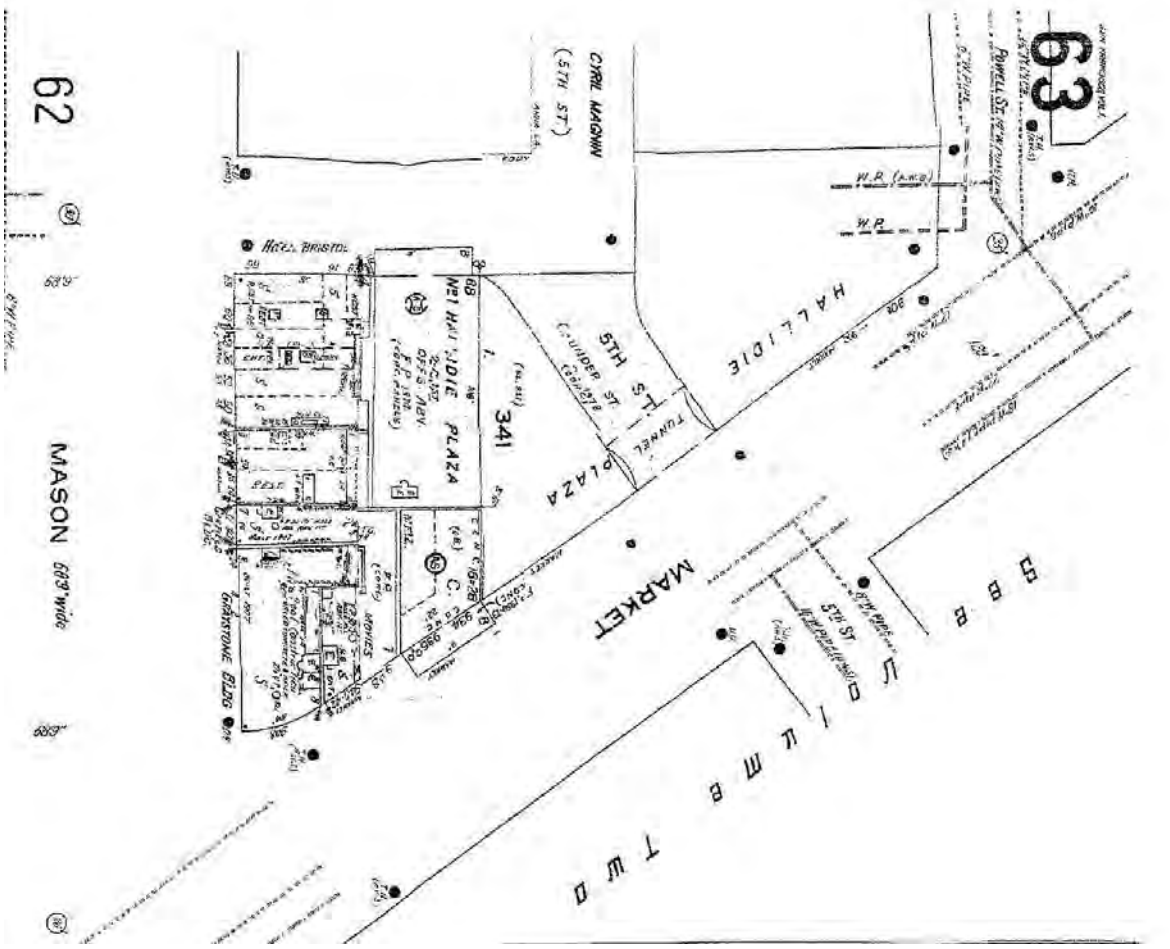


Image 2. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 63 shows location of Hallidie Plaza, bisected by Cyril Magnin Street and adjacent to Powell Street cable car turnaround. (*San Francisco History Center, San Francisco Public Library*)



Image 3. Hallidie Plaza, 1979, showing east side of the plaza with lower terrace entrance to BART Station (left) and Cyril Magin overpass forming space for Visitor Center below (center). *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R2-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 4. West side of Hallidie Plaza, 1979, showing landscaped terraces and stairs joining lower level of the plaza with middle and street level. This image also shows alignment of trees on northern street-level boundary of the plaza. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R2-2, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania)*



Image 5. Hallidie Plaza, 1979, southwest view showing tree placement and planting tub arrangement, along with vertical features—escalator and stairs. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R1-1, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 6. Hallidie Plaza, 1979, east side of plaza showing wood-slat benches lining the wall on the lowest level and trees clustered with planting tubs at the foot of the eastern stairs. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-8, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*





Image 7. Hallidie Plaza, 1979, showing west side stair access to upper terrace levels on the northern boundary. This image also shows distinctive light poles with square shaped lamps at street level and wood-slat benches in the lower level. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	**Image 8.** Hallidie Plaza, 1979, view from within the BART station looking up to the northeastern corner of the plaza (toward the Powell Street cable car turnaround) showing broad width of BART entrance stairway. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R3-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*
	
Image 9. Hallidie Plaza, 1979, view of mid-level terrace on east side showing wood-slat benches, terrace plantings, and plaza's granite walls. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R38-1, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*	**Image 10.** Hallidie Plaza, 1979, showing street-level northern boundary that includes an alignment of street trees, wood-slat benches, and brick paving in a herringbone pattern to match Market Street streetscape. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R11-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

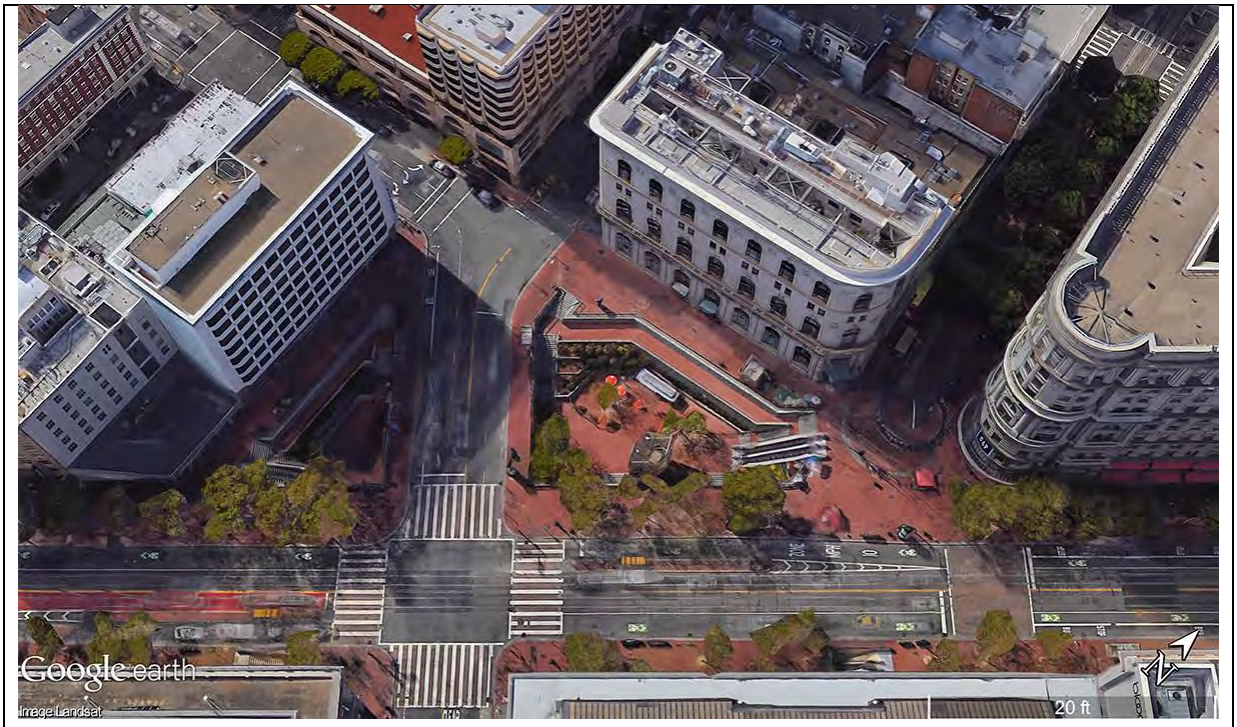


Image 11. Hallidie Plaza, 2016, retains it triangular plan, bisected by Cyril Magnin. Aerial view shows loss of tree row on northeastern boundary, as well as loss of original wood-slat benches. (Google Earth 2016)

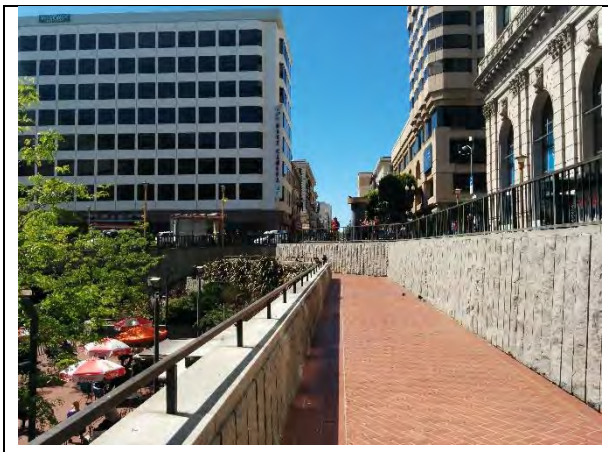


Image 12. Hallidie Plaza, 2016, east side view showing absence of trees lining the northeast boundary at street level, and absence of ground-level plantings and wood-slat benches on terrace. (Photograph by author, March 2016)



Image 13. Hallidie Plaza, 2016. Although it appears to have been painted, MSRP-era advertising kiosk has been retained at northern street-level stairway on eastern side of the plaza. Meanwhile new wayfinding BART signage has also been added. (Photograph by author, March 2016)

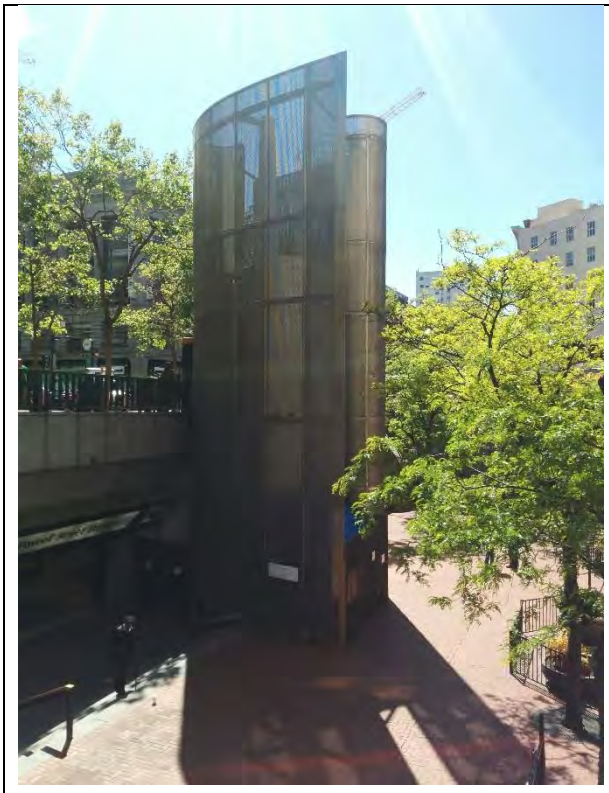


Image 14. Hallidie Plaza, 2016, showing multi-story elevator added to plaza on the southern boundary that blocks a portion of the lower-level BART station entrance and alters the open character of the plaza. (Photograph by author, March 2016)

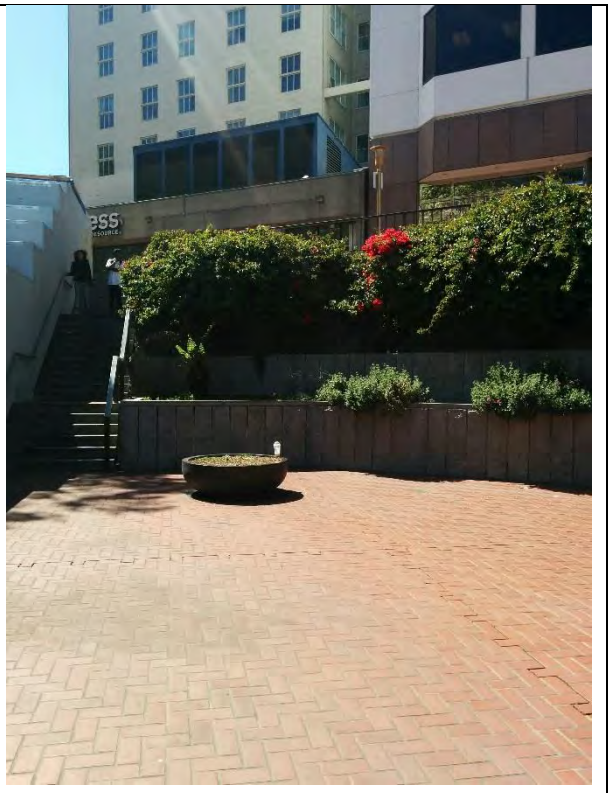


Image 15. Hallidie Plaza, 2016, showing eastern side of the plaza where wood-slat benches have been removed and cluster arrangement of planting tubs has been altered. Shrubby character of landscaped terrace beds is retained. (Photograph by author, March 2016)

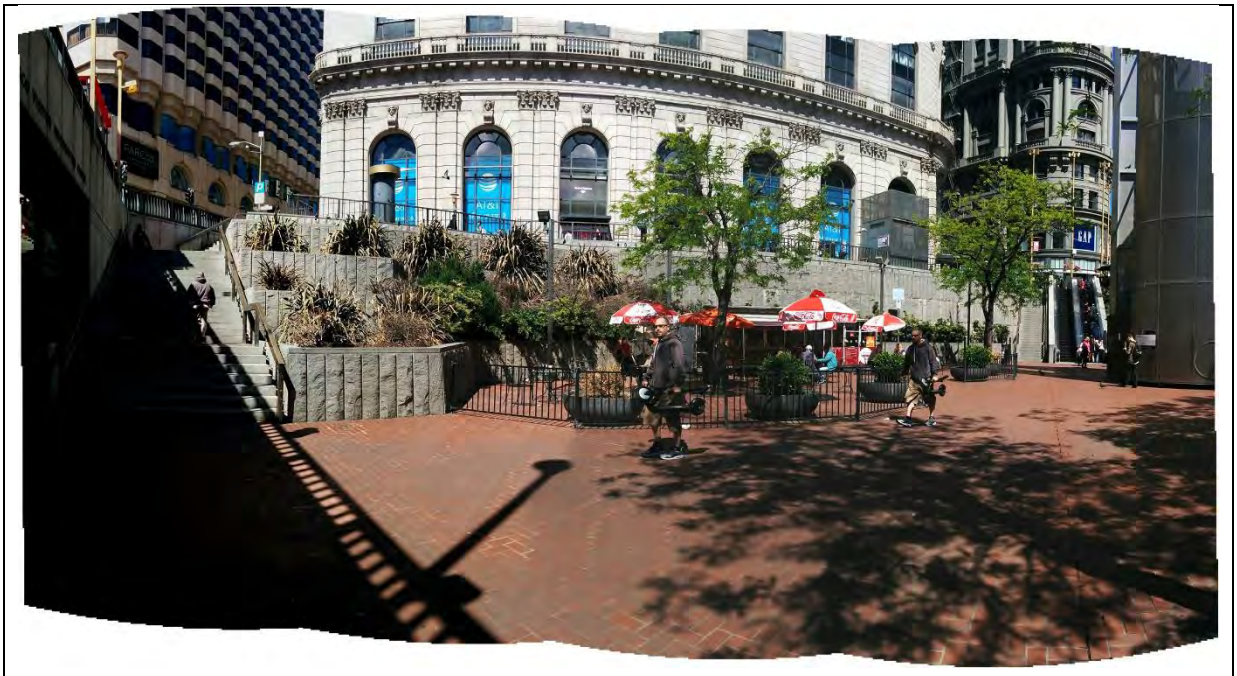


Image 16. Hallidie Plaza, 2016, showing eastern side of the plaza's lower level. With removal of wood-slat benches, café seating with fence enclosure has been added and planting tub arrangement has been altered. Terraced planting beds in eastern side of the plaza feature ornamental grasses. (Photograph by author, March 2016)

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary# P-38-000984
HRI # _____
NRHP Status Code(s) 3S, 3D

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 1 **of 6** ***Resource Name or** #(Assigned by recorder) United Nations Plaza
***Recorded by** January Tavel and Aisha Fike, ICF
***Date** March 29, 2016 ☐ Continuation ☐ Update

B1. Historic Name: United Nations Plaza
B2. Common Name: UN Plaza
B3. Original Use: Pedestrian plaza B4. Present Use: Pedestrian plaza
***B5. Architectural Style:** Modern
***B6. Construction History:** Completed in 1975. Major alterations occurred in 1995 and 2005. (See continuation sheet for further construction history).
***B7. Moved?** ☑ No ☐Yes ☐ Unknown **Date:** **Original Location:**
***B8. Related Features:** Civic Center BART/Muni Station, Market Street, Fulton Mall, Civic Center
B9a. Architect: Lawrence Halprin, Lawrence Halprin & Associates
***B10. Significance: Theme** Urban Planning in the Twentieth Century
Area Architecture, Landscape Architecture
Period of Significance 1976-1985 **Property Type** Site (designed landscape) **Applicable Criteria** C/3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Context Statement

Market Street Redevelopment Plan

Dedicated in 1976, the UN Plaza was established as part of the Market Street Redevelopment Plan (MSRP). The MSRP, which was designed by the Market Street Joint Venture Architects, Mario J. Ciampi & Associates, John Carl Warnecke & Associates, Lawrence Halprin & Associates, sought to resolve Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance through plaza development, removal of visually cluttering commercial signage, and sidewalk landscape designs intended to blend new street-level Bay Area Rapid Transit (BART) facilities into the overall streetscape.

(See continuation sheets for further evaluation of significance)

B11. Additional Resource Attributes: HP29, Landscape architecture; HP31, Urban Open Space; HP30, Trees.

***B12. References:**
See continuation sheets for references.

B13. Remarks: n/a
***B14. Evaluator:** January Tavel and Aisha Fike, ICF International
***Date of Evaluation:** March 29, 2016

(This space reserved for official comments.)

(Sketch Map with north arrow required.



***B6. Construction History (cont.):**

Dedicated in 1976, UN Plaza was established to commemorate the 1945 founding of the United Nations at the San Francisco Civic Center (San Francisco Public Library 1976c:441-440). The 2.6-acre plaza served as a tree-lined approach to the Civic Center, as well as an open space for the Mid-Market Street area. Located between 7th and 8th Streets, it extended westward from Market Street to Hyde and Fulton Streets. UN Plaza was the pivot of the renovated Market Street and offered a processional way where parades could march on the urban boulevard, turning at UN Plaza to continue up the Mall to the Polk Street steps of City Hall, located adjacent to the Federal Building at 50 United National Plaza (Hirsch 2014:82-83).

United Nations Plaza was created on three existing city blocks and the site of the terminus of Fulton Street, which was abandoned at Hyde Street to create the plaza. Several historic buildings around the perimeter of the plaza site were retained and are still present today. These buildings are described in further detail below. The majority of the buildings on the existing triangular-shaped block bounded by Market, Hyde, Fulton, and Leavenworth Streets were demolished to make way for UN Plaza. Demolished buildings included several commercial buildings varying in height from one to four stories. Examples of these buildings included a drugstore at the corner of Hyde and Market, the Marshall Building featuring eight storefronts and a restaurant along Market Street, and several 1-story stores decreasing in size moving towards the gore corner at Leavenworth and Market Streets. Buildings that were retained on this block were limited to the 4-story Orpheum Theater at 1182-1192 Market Street (1925), and the adjacent 1-story Art Deco-style commercial building at 1 United National Plaza (1932) (MIG 2015: 27, 82-83). The Federal Building at 50 United Nations Plaza (1936) filled the entire block bounded by Hyde, McAllister, Leavenworth and Fulton Streets and was retained. This 4-story, Beaux Arts style civic building was constructed in 1936 by Arthur Brown, Jr. and established the northern edge of the plaza. The block formerly bounded by Leavenworth, McAllister, Jones, and Market Streets was bisected at 7th Street to create Charles J. Brenham Place, which established the east edge of the plaza. The majority of the buildings to the west of Charles J. Brenham Place were demolished and included commercial buildings (stores and restaurants), offices, and lodging houses ranging in height from one to five stories. The only building that was retained on this portion of the block was the 5-story Methodist Book Concern building (a former printing/publishing house) at 83 McAllister Street (1907). The 7-story hotel at 1100-1112 Market Street takes up the remainder of the triangular-shaped block to the east of Charles J. Brenham Place. This building, now known as the Renoir Hotel, was retained and was located outside of the boundaries of the plaza site (**Images 1, 2**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95; and 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95).

The Market Street Redevelopment Plan design for UN Plaza created a pedestrian approach from Market Street that offered a framed vista of the City Hall dome, a viewshed that serves as an important element of UN Plaza (**Image 3**). In addition to being the main gateway to the Civic Center, the plaza serves as major multi-modal transportation hub, providing vertical circulation via street access to the underground Muni and BART Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, and busses.

As with creation of the Powell Street mall that forms Hallidie Plaza, the street closure established pedestrian connections and leveraged "leftover" triangular spaces where Market Street meets the northern street grid, and established the Fulton-Leavenworth mall, which formed UN Plaza (**Image 4**) (Hirsch 2014:78).

The plaza paving consisted primarily of red brick laid in a herringbone pattern similar to the material and design of the sidewalk paving along Market Street. Breaking the pattern at 40-foot intervals was a band of solid red brick courses on the Fulton Street central promenade. Additional granite paving with brass inlay was included in the original design near the southwest end of the fountain to indicate the city's latitude and longitude (**Image 5**). The central promenade aligned with Fulton Street between Hyde Street and what was formerly Leavenworth Street was originally designed with 16 granite light standards symmetrically arranged with eight fixtures per side placed at regular 40-foot intervals. The modernist light standards consisted of semi-translucent, hooded luminaires mounted on square, light-colored granite columns (**Image 6**). The 1973 plans indicate that there were 24 wooden-slat benches symmetrically placed along the central promenade with 12 benches per side arranged in a paired configuration. The custom-designed benches featured wooden slats and bronze-clad metal supports. Twenty-five concrete bollards linked with chain were placed along Hyde and McAllister Streets. Thirty-six decorative, circular-shaped bronze tree grates with a radial design were installed on Market Street as part of the larger Market Street Redevelopment Plan project. The grass-covered planting beds along the Fulton Street central promenade were established in 1936 and incorporated into the design of the plaza (**Image 4**). The planting area near the BART entrance was competed in 1975. At least 36 London plane trees were planted in the plaza in 1975. London Plane trees are a traditional choice for formally designed landscapes, and are a major feature of the public open spaces in the Civic Center district dating back to the Beaux Arts period. There is evidence of London planetrees planted as street trees in the district by 1916 (and some examples from that period remain). London planetrees were included by Thomas Church in his design for the War Memorial Courtyard in 1936 and by Douglas Baylis for Civic Center Plaza in 1960. Halprin's use of London Plane trees at UN Plaza was consistent with the historic plant palette in the area, marking his attention to the historic context of the site (MIG 2015:17, 29, 34, 45).

Lombardy poplar trees (*Populus nigra*) were also planted near Market Street. The stairwell and escalator to the BART subway station were built between 1973 and 1975. Two flagpoles with a radial pattern metal base and an advertisement kiosk were installed in 1975.

Pedestrian circulation was structured along two axes—a primary axis along Fulton Street, which Halprin saw as a processional parade route and pivot from Market Street to City Hall (**Image 3**), a secondary axis along Leavenworth Street. The UN Plaza Fountain, designed by Lawrence Halprin, was completed in 1975. The fountain features more than 100 blocks of granite clustered into five major masses that symbolize the major continents of the world, with the lower block in the center representing the mythical lost continent of Atlantis (**Image 7**). The pools of water surrounding the granite masses represented the Earth's major oceans. The tidal movement of the Earth's oceans was originally represented by a surge of water into the fountain basin, followed by a short pause at flood stage, then a rapid draining period. The original design called for the tidal cycle to be completed every 2 minutes, with a jet of water shooting up into the air to alert people that the surge was about to begin. Jets of water arching into the air were included in the original design to make the fountain more visible from Market Street and the surrounding plaza. The fountain area also included tall gold-colored spotlights. Pre-existing features within the street level of the UN Plaza that were left in place and incorporated into the overall plan for the plaza include: a red metal fire box dating to 1899 on Hyde Street; two fire hydrants on Hyde Street dating to 1909; sections of granite curbing on Market, Leavenworth, and Hyde Streets, dating to 1925; and 10 pre-1928 Path of Gold Light Standards on Market Street within the plaza boundaries (MIG 2015:82-84).

***B10. Significance (cont.)**

In December of 1962, "What To Do About Market Street" was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Waston, Architects, and Larry Smith and Co., Real Estate Consultants. The document proposed a program of redevelopment featuring improvements to the environment that included, among other things, "squares, plazas, and arcades where people can gather and enjoy themselves" (San Francisco Public Library 1962:7).

Designed to commemorate the 1945 founding of the United Nations at the San Francisco Civic Center, the 2.6-acre plaza serves as a tree-lined approach to the Civic Center, as well as an open space for the Mid-Market Street area (San Francisco Public Library 1976:441-440). Located between 7th and 8th streets, extending westward from Market Street to Hyde and Fulton Streets, the plaza is part of the City's Market Street parade route from the Ferry Building to the Polk Street steps of City Hall, located adjacent to the Federal Building (50 United National Plaza). UN Plaza was designed as the "pivot of the renovated Market Street," intended to facilitate Market Street's role as a processional way where parades can march on the urban boulevard turning at UN Plaza to continue up the Mall to the City Hall (Hirsch 2014: 82-83). This pedestrian approach from Market Street offers a framed vista of the City Hall dome, a viewshed that serves as an important character-defining element of the UN Plaza. In addition to being the main gateway to the Civic Center, the plaza serves as major multi-modal transportation hub, providing vertical circulation via street access to the underground Muni Metro and Bay Area Rapid Transit (BART) Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, and busses. As with creation of the Powell Street mall that formed Hallidie Plaza, the street closure was intended to establish pedestrian connections and leverage "leftover" triangular spaces where Market Street meets the northern street grid, established the Fulton-Leavenworth mall, which forms UN Plaza, (Hirsch 2014: 78).

Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945-1980

Responding to federal redevelopment programs of the 1950s that privileged the needs of the automobile over the pedestrian, United Nation's Plaza is an example of a designed urban landscape that prioritized the activities of pedestrians. "The failure of government-sponsored urban planning, the insensitive severity of Modernist planning and architecture, pent-up demands for racial equity, and the maturing of liberal-minded baby boomers were all forces that led to greater social responsiveness in the design professions beginning in the 1960s" (Pregill and Volkman 1999: 710). In 1966 the Demonstration Cities and Metropolitan Development Act established the Model Cities Program, which mandated citizen input into planning decisions and required neighborhood preservation rather than demolition be part of urban improvement. This project represents a transition to a new phase of urban renewal and revitalization through landscape design in the last half of the twentieth century that gave greater focus to pedestrian-oriented public spaces and increased responsiveness to context. Plazas were included among the site types that were most important during this era as designers looked to the creation of these and other spaces (mixed-use centers, the downtown mall, redeveloped waterfront) as key devices for bolstering urban economic and social activity (Pregill and Volkman 1999: 721).

In most cities, the task of coordinating urban renewal fell to newly created local redevelopment agencies. In San Francisco, Justin Herman directed the San Francisco Redevelopment Agency during a particularly active period from 1959 until 1971. As with other city redevelopment agencies throughout the country, the SFRA leveraged federal funding and new powers to acquire land through eminent domain to facilitate redevelopment by razing large sections of San Francisco. At the time, this large-scale clearance was considered a necessary technique, which provided an environment for the redeveloped area that would prevent it from returning to its former blighted condition. However, this method displaced thousands of residents and businesses, proving especially disruptive to San Francisco's low-income, black, and Asian communities (Brown 2010b:41). Project examples included Western Addition A-1, Diamond Heights, Golden Gateway, and Yerba Buena Center.

By 1960s, local opposition to the devastation wrought by urban renewal to existing residents and historic fabric echoed nationwide criticism. Through the 1970s, projects across the county and in San Francisco began shifting focus to reuse and rehabilitation rather than full-scale neighborhood clearance (Brown 2010b:41-42). Lawrence Halprin received national attention for master planning an early San Francisco example—Ghirardelli Square complex near Fisherman's wharf (1962-1965)—which successfully adapted an industrial complex for commercial use (Knight 1975: 7; Brown 2010b:1949). In addition to pioneering the adaptive reuse concept, the project also leveraged landscape design for urban revitalization through design of fountains, lighting, planting, and outdoor performance spaces (Brown 2010b:149)

UN Plaza: Design of Master Landscape Architect, Lawrence Halprin

Although the three designers associated with the Market Street Redevelopment Plan in San Francisco—architect Mario Ciampi, architect John Carl Warnecke, and landscape architect Lawrence Halprin—collaborated on the development of the MSRP project, Halprin was the

primary designer of UN Plaza (Hirsch: 82-83). He developed his expertise as master landscape architect during the period of renewal and revitalization from 1945-1980 and within the context of increasing collaboration among design disciplines. He was a thought-leader in the environmental design community, applying new approaches to urban placemaking that modeled pedestrian-oriented design, harmonizing Modern design within historic settings, development of public spaces for positive economic and social impact, and collaborative design processes. Halprin's participation in the joint venture collaboration, including design of UN Plaza, helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment as part of the urban redevelopment process.

Lawrence Halprin (1916–2009):

Born in New York City, Lawrence Halprin earned a B.S. in Plant Sciences from Cornell University in 1939 and continued his studies at University of Wisconsin where he earned a M.S. in Horticulture. As a graduate student, Halprin visited Taliesin, the home of master architect, Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University Graduate School of Design where he earned a Bachelor of Landscape Architecture degree in 1944 (Brown 2010b:270). Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture (Brown 2010b:760), During World War II, Halprin served in the Navy and was assigned to the USS Morris. When his ship was destroyed, Halprin was given leave in San Francisco, where he remained (Brown 2010b:270).

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945-1949, Halprin worked with master landscape architect, Thomas Church (Brown 2010b:144-145). Collaboration included work on the Dewey Donnell Garden in Sonoma County (Brown 2010b:271).

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects. He escalated to designing large-scale planned residential complexes, such as the San Francisco projects Parkmerced (1949, with Thomas Church) and St. Francis Square (1961) (Brown 2010b:147-148), but is best known for his work at Sea Ranch (1962-1967) near Gualala, California. The iconic complex of condominiums at Sea Ranch is sited in a bucolic coast area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, collaboration with the architectural firm, Esherick, Homsey, Dodge & Davis (EHDD), Lawrence Halprin created the landscape and development plan, which clustered buildings and provided large areas of community open space (Brown 2010b:133).

In the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes (Brown 2010b:139-140). While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-WWII era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning (Brown 2010b: 141). Through the work of his firm, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments" (Meyer 2008). Halprin's leadership included collaboration with Livingston and Blayney and George Thomas Rockrise on the 1962 *What to do about Market Street* planning proposal (Brown 2010b:247) and subsequent collaboration with Mario J. Ciampi and John Carl Warneke on the Market Street Redevelopment Plan.

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial and corporate designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America Plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards)(1969-1974), and design of the plaza at One Embarcadero Center (1967) (Brown 2010b:135, 138, 148-150).

Halprin is also recognized a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962-1965), which transformed an industrial complex into public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included on the National Register of Historic Places in 1982) (Brown 2010b:149). In his book, Cities, Halprin wrote:

> *We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts (Halprin 1963:216-217)*

Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs. He is credited for developing innovative design development processes such as "motation," and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Instead, motation, used movement as a starting point to generate form (Hirsch 2014: 11-13). Similarly, RSVP cycles is a collaborative approach meant to guide the development of formal design and participatory process. It included the components of resources (preexisting site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuaction (a term Halprin coined for the critical feedback process that leads to consistent revision of the scores), and performance (acting out of the scores) (Hirsch 2014: 4-5).

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). Many of his projects reflect these ideals, including those beyond the San Francisco Bay area.

Nicollet Mall (1962–1967), a 12-block pedestrian street and transit mall in the shopping and dining district of Minneapolis, was designed as the first transit mall in the United States and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." For both of these projects, Halprin was given the chance to enhance the quality of civic rituals as collective participatory events (Hirsch 2014: 84). Although it was redesigned in 1990, Nicollet Mall is recognized as being the inspiration for similar projects in Portland, Oregon, and Denver, Colorado (Hirsch 2014: 90, 98). Four of Portland's public spaces were designed by Halprin: Lovejoy Plaza, Pettigrove Park, Auditorium Forecourt, and the Transit Mall (1965-1978). Lovejoy Park was part of a larger urban web of linked open spaces oriented toward the experience of the pedestrian. The multi-block sequence of public fountains and outdoor rooms featured the Ira Keller Fountain. Halprin successfully convinced the representatives of the City of Portland to accept these Modern forms, as they had never been seen before in Portland's designed environment (Hirsch 2014:131). The Transit Mall, which was a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, was redesigned in 2009 (Biggs n.d.). Skyline Park (1975), a one-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall. In 1974, Halprin was selected by the FDR Memorial Commission to design the 7.5-acre site adjacent to the Cherry Tree Walk on the western edge of the Tidal Basin in Washington, D.C. to commemorate the presidency of Franklin Delano Roosevelt. The memorial, which was dedicated in 1997, is a sequence of four galleries or garden rooms that include water features, 10 bronze sculptures, and 21 carved inscriptions. While Halprin is credited as creating a new type of memorial with this project, the concept builds upon his prior work on projects like UN Plaza, which feature procession, narrative, and symbolic water features (Cultural Landscape Foundation n.d.).

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation (Meyer 2008). He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005) (Brown 2010b:271).

Gay Liberation, Pride Celebration, and LGBTQ Political Protest in the United States and San Francisco, 1960-1995

The advances of the black civil rights movement encouraged racial minorities, women, and LGBTQ people to create their own visible, powerful movements for equality. Conceptualizing gay rights, and organizing for them, evolved and became more complex from the 1960s through the 1980s. Earlier homophile activists had worked on the premise that rights would be gained by arguing that sexual behavior was a private matter and only one small part of their identity; in all other ways they were the same as straight people—and should therefore be equal to them. The Gay Liberationist Movement that arose in America during the 1960s believed incorporating homosexuality into public behavior and discussing identity was important and could transform society in coalition with other progressive movements. Both the gay liberation and the gay pride or gay identity movements assumed the central importance of coming out publicly as gay or lesbian (Graves and Watson 2016:180).

As the Gay Liberation Movement grew in the United States, the gay community in San Francisco provided leadership. In 1966, the Society for Individual Rights established what is commonly described as the first gay community center at 83 6th Street in San Francisco. By the late 1960s, the organization had 900 members, had created an educational program on sexually transmitted diseases. However, within a few years, the Society for Individual Rights' campaign to methodically win gay rights was overshadowed by more militant gay liberation groups, which drew tactics from the civil rights struggle, black militancy, labor organizing, and anti-war movements. They further parted

from the assimilationist stance of earlier gay rights groups by publicly affirming, celebrating, and cultivating homosexual difference (Graves and Watson 2016:182).

Homophile organizers began to employ more assertive tactics in the 1960s that reflected those of other protest movements. San Francisco homophile groups organized one of their first public protests on Armed Forces Day in May 1966 at the plaza in front of the Federal Building (450 Golden Gate Avenue, extant) to protest the exclusion and dishonorable discharge of homosexuals from military service. The Mattachine Society, the Daughters of Bilitis, the Council on Religion and the Homosexual, and the Society for Individual Rights notified the San Francisco Police Department of their plans and distributed more than 20,000 leaflets to promote and explain the protest. The gathering drew more than 40 protestors and several hundred onlookers—the largest gay rights demonstration up to this point in San Francisco. The protest received extensive local print and television coverage, as well as articles in *The New York Times* and *Newsweek*. The crowd listened to speakers such as Glide Memorial Church's Rev. Cecil Williams, who announced, "There is a homosexual revolution here and across the land" (Graves and Watson 2016:181).

On June 28, 1969, the Stonewall Inn, a gay bar in New York City, was raided by the police. Nearly 400 people joined a riot that lasted 45 minutes and resumed on succeeding nights. The event spurred annual commemoration in the form of Gay Pride celebration parades and rallies in U.S. cities, as well as other countries (Levy 2009). While the first gay rights parade in San Francisco took place in June 1970 on an alternative route—from Aquatic Park to City Hall via Polk Street—beginning in 1977, the Gay Freedom Day Parades traveled west across Market Street from downtown, through UN Plaza, to City Hall. Inspired by antigay backlash, the parades of 1977 and 1978 drew record numbers—200,000 and 350,000 respectively—making it biggest annual parade in San Francisco. The 1978 parade has been called "the signal event of the gay emergence in San Francisco during the late 1970s" (Graves and Watson 2016:222). The *San Francisco Chronicle* reported that it "may have been the largest single political gathering in San Francisco, and possibly the country, in the 1970s" (Graves and Watson 2016:222). For that same parade, a group of artists created a rainbow flag based on a design by artist Gilbert Baker. In subsequent years, the rainbow flag gradually came to be recognized and used internationally as a symbol for LGBTQ pride (Graves and Watson 2016:222).

The AIDS epidemic is among the most significant events to shape the LGBTQ community. San Francisco, New York, and Los Angeles were the first American cities to face the AIDS crisis in 1981. A pathologist at the University of California, San Francisco (UCSF) identified the first diagnosis of Kaposi's Sarcoma in April 1981. Two months later the Center for Disease Control released a report on the disease. UCSF was also at the forefront of treating the disease, opening a specialty clinic in August 1981, which attracted patients from across Northern California. In 1982, the Kaposi's Sarcoma Research and Education Foundation (later renamed the San Francisco AIDS Foundation) formed to mobilize the gay community to address the threat and pressure the government for funding to support treatment and cure research. In 1984, the Center for Disease Control and Prevention reported that of nine cities surveyed, only San Francisco had the needed partnerships between community AIDS organizations and public health officials to develop effective prevention programs (Graves and Watson 2016:292-294).

In his book *Impure Science: AIDS, Activism, and the Politics of Knowledge*, sociologist Stephen Epstein describes AIDS activism as "the first social movement in the United States to accomplish the large-scale conversion of disease victims into activist-experts" (Graves and Watson 2016:301). Several protesters with ARC (AIDS Related Complex) and AIDS, in what has been described as the first use of civil disobedience against the AIDS epidemic anywhere in the world, chained themselves to the doors of the federal building housing the regional office of Health and Human Services at 50 UN Plaza on October 27, 1985. The protesters demanded national attention and funding from the U.S. government for research, care, and social services via a 10-year, 24-hour vigil. The vigil ended in 1995 when the UN Plaza encampment was damaged by a storm, just as effective antiretroviral treatments were becoming available (Graves and Watson 2016:303).

Significance Summary

United Nation's Plaza has been previously recorded under the Primary Number P-38-000984. It appears in the California Historical Resources Information System (CHRIS) database with a California Historical Resource Status Code of 1D, indicating that it is part of a district that is listed in the NRHP and the CRHR. This district is the Civic Center Historic District, which was listed in the NRHP by the Keeper of the National Register in 1978. A portion of the plaza was later included in the area of the Civic Center that was designated a National Historic Landmark (NHL) District in 1987. The UN Plaza is also part of a locally-designated landmark district that the City and County of San Francisco established in 1994. The period of significance for the NRHP Historic District is 1906 to 1933 (National Register of Historic Places 1978). The period of significance for the locally-designated district is 1906 to 1936 (Starrett and Pound 1994: 22). The period of significance for the NHL district is 1913 to 1951 (Charleton 1984: 357). Based on the existing periods of significance for these districts, and because the 1976 dedication date of the plaza falls outside of each of these periods of significance, the UN Plaza is not recorded as a contributor to the significance of any of these districts.

NRHP Criterion A and CRHR Criterion 1:

Although the plaza was established to commemorate the 1945 founding of the United Nations at the Civic Center in San Francisco, it lacks a direct association with that event. In 1945, the current plaza configuration did not exist and all built features directly associated with the plaza plan post-date the United Nation's 1945 founding. However, research indicates the plaza does have association with event(s) considered important locally, statewide, or nationally. Gay Freedom Day Parades traveled west across Market Street from downtown, through UN Plaza, to City Hall beginning in 1977. The parades of 1977 and 1978 drew record numbers, making them the biggest annual parades in San Francisco, with the 1978 event being among the largest political gatherings in the country during the 1970s (Bruce 1963:1). That event also inspired design of the rainbow flag, which became the international symbol for LGBTQ pride (Graves and Watson 2016:222). On October 27, 1985, the LGBTQ community chose United Nation's Plaza as the site for protesting government inaction in response to the national AIDS epidemic. In what has been described as the first use of civil disobedience against the AIDS epidemic anywhere in the world, protesters with ARC (AIDS Related Complex) chained themselves to the doors of the federal building housing the regional office of Health and Human Services at 50 United Nation's Plaza. The protesters demanded national attention and funding from the U.S. government for research, care and social services via a 10-year 24-hour vigil. The vigil UN Plaza ended in 1995 when the encampment was damaged by a storm, just as effective antiretroviral treatments were becoming available (Graves and Watson 2016: 303). Thus, UN Plaza has a significant linkage with that event under Criterion A/1.

NRHP Criterion B and CRHR Criterion 2:
Research uncovered no individuals whose productive life is associated with the plaza in any significant way. The plaza lacks a direct association with individuals of national importance, such as President Harry S. Truman, who were in attendance at the Civic Center U. N. conference. The plaza also lacks a direct association with Justin Herman, the former director of the San Francisco Redevelopment Agency. Herman was actively involved with the reconstruction of Market Street, under which UN Plaza was completed. Herman was the former regional director for the federal government's Housing and Home Finance Agency (HHFA) before he was recruited by Mayor George Christopher in 1959 to head the San Francisco Redevelopment Agency. His 12-year tenure in this position coincided with the most activist period in the nation's history for federal involvement in urban renewal projects. Herman was extremely effective in obtaining federal funding for redevelopment projects in San Francisco, such as Market Street, Diamond Heights, Golden Gateway, Western Addition, and Yerba Buena (Habert 1999). However, sites that might be significant for their association with Herman would be those projects that he was directly associated with and that represent the influence he had on San Francisco's urban environment. Lacking a direct association with Justin Herman, the plaza does not appear to be significant under Criterion B/2. In addition, research uncovered no other individuals whose productive life is associated with the plaza in any significant way. As such, the plaza does not appear to meet NRHP Criterion B or CRHR Criterion 2.

NRHP Criterion C and CRHR Criterion 3:
United Nation's Plaza is associated with the work of master landscape architect Lawrence Halprin. Although the plans for the MSRP were developed by the Market Street Joint Venture Architects, consisting of Mario J. Ciampi & Associates, John Carl Warnecke & Associates, and Lawrence Halprin & Associates, it appears Halprin was largely responsible for UN Plaza design and its fountain (Hirsch 2014: 82-83). Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs, which was unique during the period of his practice during the urban redevelopment era. His projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). UN Plaza and the fountain were designed as choreographed spaces with rhythmic sequencing meant to inspire movement (through the Fulton Street and Leavenworth Street plaza routes, within the fountain, and below ground into the BART Station), as well as pause (observation of the fountain and use of benches). UN Plaza is significant for its association with Halprin as an example of how his worked helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrates viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process. UN Plaza's design integrates with the inherited environment, facilitates use of traditional pedestrian processional corridors (particularly, the ceremonial parade route along Market Street to the steps of City Hall), and preserves the important view corridor from Market Street to the City Hall dome. Thus for the application of these new approaches to urban design, UN Plaza appears to be significant under NRHP and CRHR Criterion C/3.

Existing Conditions

The following summarizes existing conditions for UN Plaza in terms of Spatial Organization, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small-Scale Features.

Spatial Organization: The 2.6-acre UN Plaza spans the Market Street alignment between 7th and 8th Streets, extending westward from Market Street to Hyde and Fulton Streets. The ground plane of the main plaza is characterized by a triangular plan, but the site also includes two linear promenades projecting to the north and west. The main plaza includes a water feature—the UN Plaza Fountain—in its eastern section (**Image 8**).

Circulation: In addition to being the main pedestrian gateway from Market Street to the Civic Center, the plaza serves as major multi-modal transportation hub, providing street access to the underground Muni and BART Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley, and busses. Vertical circulation consists of the stairwell and escalator to the BART/Muni subway station. Pedestrian circulation through the plaza remains structured along two axis—a primary east-west axis along Fulton Street and a secondary north-south axis along Leavenworth Street. As with the Market Street streetscape, the paving in areas of pedestrian traffic consists primarily of red brick laid in a herringbone pattern (**Image 8, 9, 10**).

Vegetation: The approach from United Nations Plaza to the Civic Center features original arrangement of trees organized in paired rows flanking single rows of lights aligned parallel within the pedestrian mall on the east-west Fulton Street axis (**Image 9**). The secondary linear arrangement of trees along the west side of the Leavenworth mall axis is also retained (**Image 10**). The grass-covered planting beds along the Fulton Street central promenade that were established in 1936 and retained by the Market Street Redevelopment Plan design remain in the plaza, though northern beds contain decomposed granite and southern beds contain grass (**Image 11**). The planting area near the BART entrance is also filled with decomposed granite instead of plantings. At least 36 London planetrees (*Platanus acerifolia*) were planted in the plaza in 1975. The rows of London planetrees remain intact, although they show the effects of the westerly winds that pass through the plaza. Lombardy poplar trees (*Populus nigra*) were also planted near Market Street and remain intact.

Buildings and Structures: A metal public toilet, added in 1995, is located at the southeastern edge of the plaza, adjacent to the Market Street sidewalk streetscape.

Views and Vistas: The original view of City Hall from UN Plaza, which was designed to maintain visual connection between the pedestrians in the plaza and civic center, is present when observed from Market Street (**Image 9**), but is partially obscured by the bronze equestrian monument of Simon Bolivar when the observer is positioned near the statue. The view from the west end of the Fulton promenade to UN Plaza fountain and Market Street beyond is open if the observer is not standing behind the Bolivar statue (**Image 16**).

Constructed Water Features: UN Plaza Fountain remains intact and located at the eastern end of UN Plaza (**Image 12, 13**). Arched jets of water shooting up from the center of the fountain remain intact, but the fountain's tidal effect, which was a component in producing the fountain's symbolism, is not currently functioning (MIG 2014:35).

Small-Scale Features: Small-scale features of UN Plaza include lighting, paving, seating, monuments, bollards, signage, and public toilet,

- Lighting: There are 16 granite light standards arranged symmetrically along the central promenade with eight fixtures per side placed at regular 40-foot intervals (**Images 9, 16**). While the lamps originally consisted of semi-translucent, hooded luminaires mounted on the square, light-colored granite columns, when the plaza's lighting scheme was altered in 1995, the original square Modernist hoods capping the luminaries were replaced with the frosted spherical globes that are in place now (**Image 14**). The square granite columns and the spatial arrangement of the light fixtures remain unchanged. Multi-story gold-colored light poles that feature multiple spotlight heads remain positioned around the fountain (**Image 12**). In addition, the light poles were added on the north side of the Fulton promenade in 2005 (Fagan 2005) and remain in place (**Image 20**).

- Paving: The granite paving with brass inlay indicating the city's latitude and longitude that is located near the southwest end of the fountain was included in the original design and remains intact (**Image 15**). The bands of granite and brass inlay quoting the Preamble to the United Nations charter that are placed in the Fulton Street promenade were added in 1995. The circular granite feature engraved with the United Nations symbol that is located at the intersection of the plaza's primary axis (**Image 22**) (Fulton Street promenade) and secondary axis (Leavenworth Street) was also placed into the paving during the 1995 renovation (MIG 2015:82-84).

- Monuments: The black monument pillar placed adjacent to the fountain is a feature of the original Market Street Redevelopment Plan design and remains intact (**Image 21**). The plaza also features a stone monument with the UN emblem and text in the plaza (**Image 23**). This was installed in 1995 to commemorate the 50th anniversary of the founding of the United Nations. (MIG 2015:82-84). There is a bronze equestrian monument of Simon Bolivar installed in 1984 at the west end of the plaza where the Fulton Street promenade meets Hyde Street (**Image 16**). The statue was a gift from Venezuela to the City of San Francisco to commemorate the 200th anniversary of Bolivar's birth and is not part of the original Market Street Redevelopment Plan design (MIG 2014:34).

- Flagpoles: Two flagpoles with a radial pattern metal were installed in 1975 as part of the Market Street Redevelopment Plan and remain present today (**Image 18**) (MIG 2014:81).

- Advertising kiosk: In addition to the flagpoles, an advertising kiosk was installed next to the plaza's BART/Muni entrance in 1975. This feature does not appear to be intact.

- Seating: The original wood-slat benches that were placed along the central promenade (12 benches per side arranged in a paired configuration) were removed from the central promenade sometime after 1999. No replacement seating has been added.

- Bollards: bollards with chain link adjacent to the BART/Muni entrance planting bed remain intact (**Image 17**).

- Signage: wayfinding signage with street map, points of interest and transit information has been added near the BART/Muni entrance. Precise date of addition is unknown (**Image 19**).

- Pre-Market Street Redevelopment Plan features: A few of the features within the ground plane of the UN Plaza that pre-date construction were retained and remain intact. These features include: one red metal fire box dating to 1899 on Hyde Street; two fire hydrants dating to 1909 on Hyde Street; and sections of granite curbing dating to 1925 on Market, Leavenworth, and Hyde Streets.

Integrity Evaluation

Feature Status Analysis

The following *Table 1. Feature Analysis Table: UN Plaza* discusses the plaza's condition in terms of features grouped into the following landscape categories: Spatial Organization, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small Scale Features. The table identifies the status of each feature in terms of three status categories: extant, partially extant, or lost. The summary also quantifies the volume of new features added to the major plaza landscapes that undermine integrity.

Table 1. Feature Analysis Table: United Nations Plaza

Description	Status	Comments/Analysis
Spatial Organization		
Located along Market Street between 7th and 8th Street	Extant	The plaza's placement remains consistent, contributing to integrity of location (Compare **Images 1, 2** with **Image 8**).
Triangular plan with two linear promenades projecting north and west	Extant	The plaza's plan remains consistent, contributing to integrity of design, feeling, and association (Compare **Images 1, 2** with **Image 8**).
Placement of fountain in eastern section	Extant	Placement of the fountain remains consistent, contributing to integrity of design, feeling, and association (**Compare Image 5** with **Image 12**).
Circulation		
Multi-modal transportation access point	Extant	Access to multi-modal transportation remains intact, contributing to integrity of design, material, workmanship, feeling, and association.
Vertical circulation for Civic Center BART/Muni station including stair and escalator	Extant	Vertical circulation features remain intact, contributing to integrity of design, material, workmanship, feeling, and association.
Two pedestrian circulation axis	Extant	Fulton Street east-west and Leavenworth Street north-south axis configuration remains intact, contributing to integrity of design, material, workmanship, feeling, and association. (Compare **Images 3, 6** with **Image 8**)

Description	Status	Comments/Analysis
Red brick paving in herringbone pattern	Extant	Paving remains intact, contributing to integrity of design, material, workmanship, feeling, and association (Compare **Image 5, 6** and **Images 9, 15**)
Vegetation		
Trees	Extant	Tree rows remain intact, contributing to integrity of design, material, workmanship, feeling, and association (Compare Images (Compare **Images 3, 4** with Images **9, 11**).
Planting beds	Partial	Beds in Fulton promenade and adjacent to BART/Muni station remain intact, but grass is mostly replaced with decomposed granite, contributing to integrity of design, material, workmanship, feeling, and association (Compare **Images 3, 4** with Images **9, 11**).
Views and Vistas		
View of City Hall	Partial	View of City Hall obscured by Simon Bolivar Statue, diminishes integrity of design, setting, feeling, and association (Compare **Image 3** and **Images 8, 9, 16**).
Constructed Water Features		
UN Plaza Fountain	Extant	Fountain remains intact, contributing to integrity of design, materials, workmanship, feeling, and association (Compare **Images 3, 5, 7** with **Images 8, 12, 13**).
"Ocean pools" and "Earth Tides" water cycle of UN Plaza Fountain	Extant	Loss of "earth tide" cycle is not permanent and, therefore, does not significantly diminish integrity. Arched jets of water and "ocean pools" remain intact and contributes to integrity of design, feeling, and association (Compare **Image 7** with **Image 13**).
Small-Scale Features		
Granite light standards in Fulton promenade	Partial	Light standards have been modified, diminishing integrity of design, materials, workmanship, feeling, and association (Compare **Image 6** with **Image 14, 16**).
Light poles at fountain	Extant	Light poles are intact, contributing to integrity of design, materials, workmanship, feeling, and association (Compare **Images 3, 5** with **Image 12**).
Wood-slat benches	Lost	Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Flag poles with radial base design	Extant	Flag poles are intact, contributing to integrity of design, materials, workmanship, feeling, and association (Compare **Image 3** with **Images 9, 18**).
Granite paving with brass inlay	Extant	Market Street Redevelopment Plan-era granite paving with brass inlay is intact, contributing to integrity of design, materials, workmanship, feeling, and association (Compare **Image 5** with **Image 15**).
Stone monument	Extant	Market Street Redevelopment Plan-era stone monument intact, contributing to integrity of design, materials, workmanship, feeling, and association (Compare **Image 5** with **Image 12**).
Advertising kiosk	Lost	Market Street Redevelopment Plan-era advertising kiosk does not appear to be intact. Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Bollards	Extant	Market Street Redevelopment Plan-era Bollards adjacent to BART/Muni entrance remain intact, contributing to integrity of design, materials, workmanship, feeling, and association.

Description	Status	Comments/Analysis
Post-plaza Completion Features		
Wayfinding signage	Added after period of significance	Addition diminishes integrity of design, materials, workmanship, feeling, and association.
Public toilet	Added after period of significance	Addition diminishes integrity of design, materials, workmanship, feeling, and association.
1995 United Nations 50th Anniversary stone monument	Added after period of significance	While new monument would typically diminish integrity, participation of designer Lawrence Halprin in the process mitigates reduced integrity.
Light poles	Added after period of significance	Addition diminishes integrity of design, materials, workmanship, feeling, and association.
Simon Bolivar equestrian statue	Added after period of significance	Addition diminishes integrity of design, feeling, and association.
1995 paving, including granite bands and brass inlay in Fulton promenade, circular granite UN symbol	Added after period of significance	While 1995 paving and brass inlay would typically diminish integrity of design, material, workmanship, feeling, and association, participation of designer Lawrence Halprin in the process mitigates reduced integrity.

Feature Integrity Evaluation

Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. When considering eligibility under Criteria C/3, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with UN Plaza's significance as an example of how Lawrence Halprin's work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, and illustrated the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

While the integrity of some of the features that are components of the landscape as a whole have been diminished, or even lost, the aggregate integrity of Market Street is retained. This is particularly relevant where features identified as Priority 1 and 2 have sufficient integrity in terms of location, setting, design, materials, workmanship, setting, and association to express UN Plaza's historic significance as a cultural landscape associated with the works of master landscape architect Lawrence Halprin.

Based on feature condition analysis, the following integrity evaluation analyzes integrity of UN Plaza based on location, design, setting, materials, workmanship, feeling, and association

- **Location:** Location is the place where the cultural landscape was constructed. UN Plaza retains integrity of location through retention of the plaza's position on the North side of Market Street between 7th and 8th Streets. As such, UN Plaza has integrity of location.

- **Setting:** Setting is the physical environment of the cultural landscape. Integrity of setting for UN Plaza is supported by plaza's continued positioning on the north side of Market Street between 7th and 8th Streets. In addition, the retained view of City Hall also supports integrity of setting.

- **Design:** Design is the combination of elements that create the form, plan, space, structure, and style of a cultural landscape. Retained UN Plaza Fountain contributes to the plaza's integrity of design. Of the seven categories of integrity, for evaluation of Criterion C/3, design is the most important. The retained triangular plan with two linear promenades projecting north and west, along with retained position of the fountain, support integrity of design. All the extant features in the circulation category also contribute to retained integrity of design. Although grass is missing from planting beds, retained beds and trees rows further contribute to integrity of design. Although the view of City Hall is slightly obscured by the Simon Bolivar Statue when observed near the statue within the Fulton promenade, the view is retained when observed from greater distance in the main plaza near the fountain. The UN Plaza Fountain is intact and supports integrity of design. Given loss of the "earth tide" cycle is not permanent it does not significantly diminish integrity of design. The fountain's arched jets of water and "ocean pools" remain

intact and contribute to integrity of design, feeling, and association. While the granite light standards in Fulton promenade have been altered and the wood-slat benches are lost, the majority of small-scale features are extant and support UN Plaza's integrity of design. While UN Plaza has been altered by features that have been added after the period of significance, overall, the plaza retains enough features in the categories of spatial organization, circulation, vegetation, views and vistas, constructed water features, and small scale features to have integrity of design.

- **Materials:** Materials are the physical elements that were combined during the particular period of time and in a particular pattern or configuration to form the cultural landscape. Despite loss of wood slat benches and the presence of features added after UN Plaza's period of significance, with features within the categories of circulation, vegetation, constructed water features, and small scale features identified as extant or partially extant, overall, UN Plaza retains integrity of materials.

- **Workmanship:** Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. While the UN Plaza wood slat benches have been lost and features added to the plaza after the period of significance are present, integrity of workmanship is present in extant and partially extant features associated with categories of circulation, vegetation, constructed water features, and small scale features. Thus, UN Plaza retains integrity of workmanship.

- **Feeling:** Feeling is a cultural landscape's expression of the aesthetic or historic sense of a particular period of time. This expressed as a composite of setting, design, materials, and workmanship. UN Plaza's integrity is retained in all of these categories. Particularly important, the combination of extant features in spatial organization, circulation, and constructed water features contribute most to integrity of feeling. As such, UN Plaza does retains integrity of feeling.

- **Association:** Association is the direct link between the important historic event or person and a cultural landscape. This can be expressed by the maintenance of a link to the past through continuation of a traditional use or occupation. With the majority of features within categories of spatial organization, circulation, vegetation, views and vistas, constructed water features, and small-scale features identified as being extant or partially extant, despite the presence of features added after the period of significance, UN Plaza continues to be used as an open spaces for public gathering and retains integrity of association.

Thus, the all of the feature categories – spatial organization, circulation, vegetation, views and vistas, constructed water features, and small-scale features retain enough integrity to express UN Plaza's historic significance. As such, there is sufficient integrity of setting, design, materials, workmanship, and feeling to convey UN Plaza's historic significance as an example of how Lawrence Halprin's work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, and illustrated the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

Criteria Consideration G

Because the UN Plaza is currently less than 50 years of age, and post-dates each of the periods of significance for the Civic Center historic district, the following historic context statement has been written to address the property's potential individual eligibility and status under NRHP Criteria Consideration G: Properties that Have Achieved Significance within the Last Fifty Years.

UN Plaza retains its overall integrity of location, setting, design, materials, workmanship, feeling and association, and conveys its role as venue for civic engagement in San Francisco, particularly in terms of its use by the local LGBTQ community to achieve national recognition for social and political agendas associated with the equal rights for gay, lesbian, bisexual, transgender and queer people. UN Plaza's period of significance for this association is 1979-1985. As such, UN Plaza is less than 50 years old and its historical associations must be of "exceptional importance" to the City of San Francisco, California, the western region of the United States, or the nation to be eligible for listing on the National Register of Historic Places (Keller, Keller and Community Associates Charlottesville, Virginia 1987: 25).

San Francisco's significance as one of California's most populous cultural and economic engines, its reputation as a politically progressive community and its role in international affairs makes it a priority location for advocacy. Other public spaces within San Francisco could have served as the location for the 1985 AIDS vigil protest, which sought to bring greater attention to the national epidemic, but no others offered the exceptional opportunity for advocacy messaging to relevant audiences provided by UN Plaza's location adjacent to the federal building and alignment as the pivot point of the processional axis between Market Street and City Hall in Civic Center.

UN Plaza also conveys its historical significance as a cultural landscape associated with the works of master landscape architect Lawrence Halprin. Specifically, UN Plaza is an example Halprin's work which helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrates viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process. UN Plaza's period of significance for this association is 1975, which makes character defining features related to the latter years of this period less than 50 years old. As such, Market Street's

historical associations must be of "exceptional importance" to the City of San Francisco, California, the western region of the United States, or the nation to be eligible for listing on the National Register of Historic Places (Keller, Keller and Community Associates Charlottesville, Virginia 1987: 25).

UN Plaza is particularly important as an exceptional project within Halprin's career. He went on to design additional plaza projects, including the fountains and open spaces associated with the Franklin Delano Roosevelt Memorial in Washington, D.C. Early work on UN Plaza played an important role in helping him develop mature design concepts that placed him on the national stage as a designer of world-class urban environments that prioritize the human experience and respond to the existing built environment. "Market Street provided a hometown laboratory for Halprin to develop techniques he was simultaneously considering for other projects" (Hirsch 2014: 83). As a monumental public space design that incorporated the creation of a focal-point fountain feature, the reclamation of streets for use as pedestrian promenades, and prioritization of pedestrian views, UN Plaza is exceptionally important as a critical proof of concept in one of America's major metropolises that facilitated future high-profile work for Halprin.

Conclusions

UN Plaza possesses significance under NRHP and CRHR Criterion A/1 for its role as the venue used for nationally significant events important to the elevation of LGBTQ issues to nation-wide attention, including the Gay Freedom Day Parades and the first civil disobedience protest against the AIDS epidemic anywhere in the world. UN Plaza also possesses significance under NRHP and CRHR Criterion C/3 for its association with master landscape architect, Lawrence Halprin as an example of his work which elevated the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrated viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process. Although alterations have diminished its integrity in some categories, UN Plaza retains enough of its character defining features to convey its historic significance in both cases. Consequently, Criteria Consideration G was applied. UN Plaza is exceptionally important for being a unique place for advocacy messaging, which facilitated recognition of LGBTQ rights issues and AIDS epidemic nation-wide. UN Plaza is also exceptionally important for facilitating the development of the design approaches that helped build Halprin's reputation nationally and supported the development of an innovative memorial design type and as an important local example of his urban design work.

The property appears to be a historical resource for the purposes of the California Environmental Quality Act (CEQA) having been evaluated in accordance with Section 15064.5(a)(2)-(3) of the CEQA Guidelines, using the criteria outlined in Section 5024.1 of the California Public Resources Code. The proposed NRHP status codes are 3S (appears to be eligible for separate listing) for UN Plaza's individual significance and 3D (Contributor to a district that has been fully documented according to OHP instructions and appears eligible for listing) as a contributor to the Market Street District.

***B12. References:**

Biggs, Jean Senechal. "Portland Transit Mall." No Date. A Landscape Architect's Guide to Portland Oregon, Electronic document accessed April 30, 2016. Available: https://www.asla.org/portland/site.aspx?id=43901

Brown, Mary. San Francisco Modern Architecture and Landscape Design, 1935–1979: Historic Context Statement. 2010. San Francisco City and County Planning Department, San Francisco, California.

Charleton, James H. "National Register of Historic Places Inventory-Nomination Form for the San Francisco Civic Center. November 9, 1984.

Cultural Landscape Foundation. *Franklin Delano Roosevelt Memorial*. Electronic document accessed November 17, 2016. Available: https://tclf.org/landscapes/franklin-delano-roosevelt-memorial

Fagan, Kevin, "San Francisco / U.N. Plaza Finally Getting New Look / Spruced-up site to have more events, outdoor markets." San Francisco Chronicle. March 10, 2005. Electronic document accessed August 12, 2016. Available: http://www.sfgate.com/bayarea/article/SAN-FRANCISCO-U-N-Plaza-finally-getting-new-2693193.php

Google Earth Pro. Google Earth Pro, Version 7.1.1.1580 (beta). Mountain View, CA. Accessed: March 30-31-2016.

Graves, Donna J. and Watson, Shayne E. Citywide Historic Context Statement for LGBTQ History in San Francisco. 2016. Electronic document accessed April 16, 2016. Available: http://208.121.200.84/ftp/files/Preservation/lgbt_HCS/LGBTQ_HCS_October2015.pdf

Habert, David. "Fifty Years of Redevelopment: Lessons for the Future." March 1, 1999. Electronic document accessed April 23, 2015. Available: http://www.spur.org/publications/urbanist-article/1999-03-01/fifty-years-redevelopment

Halprin, Lawrence. *Cities. (New York:* Reinhold Publishing Corporation, 1963).

Hirsch, Alison Bick. *City Choreographer: Lawrence Halprin in Urban Renewal America* (Minneapolis: University of Minnesota Press, 2014)

Keller, Timothy J., Keller, Genevieve, and Community Associates Charlottesville, Virginia. *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes.* National Park Service. 1987. Electronic document accessed April 18, 2016. Available: https://www.nps.gov/nr/publications/bulletins/pdfs/nrb18.pdf

Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania. Clipping, "A Talk with Lawrence Halprin: Planner Discusses Preservation, Reuse," by Carleton Knight, III in *Preservation News*, dated February 1975. (014.IX.A.011), *Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania*.

Meyer, Elizabeth K. "Biography of Lawrence Halprin," The Cultural Landscape Foundation. April 1, 2008. Electronic document accessed April 25, 2016. Available: https://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin

MIG. *San Francisco Civic Center Historic District Cultural Landscape Inventory: Site Hsitory Existing Conditions & Evaluation.* June 2015. Prepared by MIG in association with A&H Architecture & Planning, LLC.

National Register of Historic Places, San Francisco Civic Center, San Francisco, San Francisco County, California, National Register #78000757.1978. Electronic document accessed August 12, 2016. Available: http://npgallery.nps.gov/nrhp/GetAsset?assetID=09db73b4-3884-493b-89e2-a79615df3bd9

Pregill, Philip and Volkman, Nancy. Landscapes in History, Design and Planning in the Eastern and Western Traditions, Second Edition, (New York: John Wiley & Sons, Inc., 1999).

San Francisco Public Library. *What to Do About Market Street: a prospectus for a development program, 1962.* Electronic document accessed August 2, 2016. Available: https://archive.org/details/whattodoaboutmar00livi

San Francisco Public Library. Market Street Development Project, Volume 1965/73, 1976. Electronic document accessed June13, 2016. Available: https://archive.org/details/marketstreetdev196573mark

Starrett, Patricia and Pound, John. *San Francisco Civic Center Historic District.* Prepared for the Landmarks Preservation Board, City and County of San Francisco. October 10, 1994.

Weinstein, Dave. "Signature Style: Mario Ciampi/ Works writ Bold/ Architect believes creative design can change how people live." San Francisco Chronicle. October 22, 2005. Electronic document accessed April 25, 2016. Available: http://www.sfgate.com/bayarea/article/SIGNATURESTYLEMarioCiampiWorkswritbold2563789.php

Photographs:

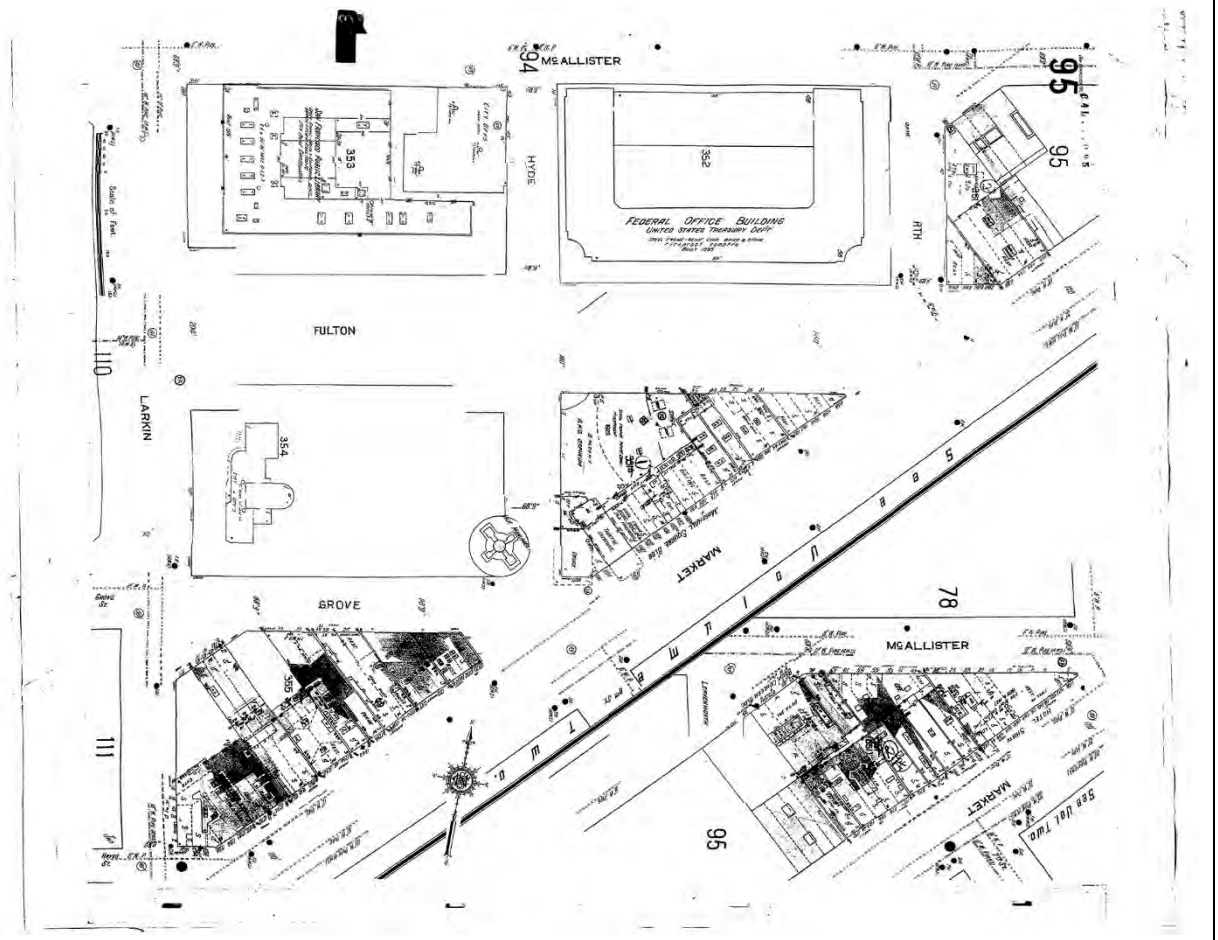


Image 1. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95 shows site conditions prior to construction of UN Plaza, including structures demolished as part of the Market Street Redevelopment Plan. (San Francisco History Center, San Francisco Public Library)

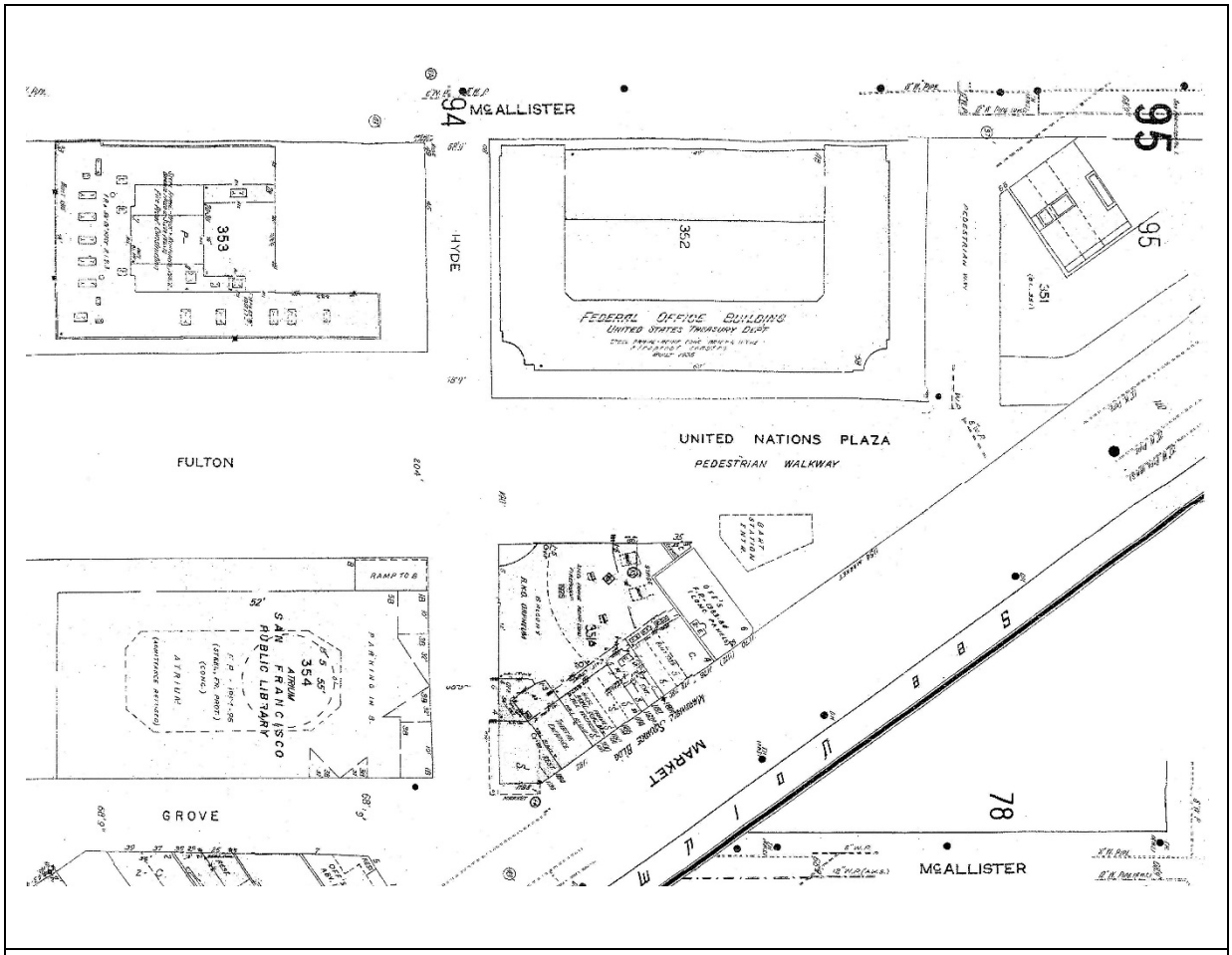


Image 2. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, sheet 95 shows site conditions after construction of United Nations Plaza, with Leavenworth and Fulton Streets repurposed as pedestrian malls. (San Francisco History Center, San Francisco Public Library)



Image 3. UN Plaza, 1979, showing orientation of fountain, monument, and Fulton Promenade (with lighting and tree rows) in relation to the view of City Hall. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R40-2*, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 4. Fulton Promenade, 1979, southeast view showing brick-paved areas for pedestrian traffic heading toward the fountain and BART station entrances, as well as trees aligned within grass-filled planting beds. *(Photograph of Contact Sheet [cropped] by author. Slide 56608, by Joshua Friedwald, dated 1979 [014.VI.5G.601-622], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 1. UN Plaza, 1979, showing herringbone brick pattern accompanied with granite and in-laid bronze. This image also shows a northeast view toward the plaza fountain, lighting, and monument. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R6-12, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 6. Fulton Promenade, 1979, with lighting that features granite pillars with square, translucent glass lamps. *(Photograph of Contact Sheet [cropped] by author. Slide 56607, by Joshua Friedwald, dated 1979 [014.VI.5G.601-622], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 7. UN Plaza featured a Halprin-designed fountain, pictured here, with light poles featuring square translucent glass lamps lining its north side. *(Photograph of Contact Sheet [cropped] by author. Sheet* 1479R7-11, *Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*



Image 8. UN Plaza, 2016, showing the presence of features including retained fountain and monument cluster, Fulton and Leavenworth Streets promenades with tree plantings, BART entrance with planting bed and bollard. Brick paving remains intact, blending pedestrian plaza space with Market Street streetscape area. This image also shows placement of Bolivar statue at the end of the Fulton promenade in the upper left corner, as well as new granite paving features added between the promenade's tree allée. (Google Earth 2016)

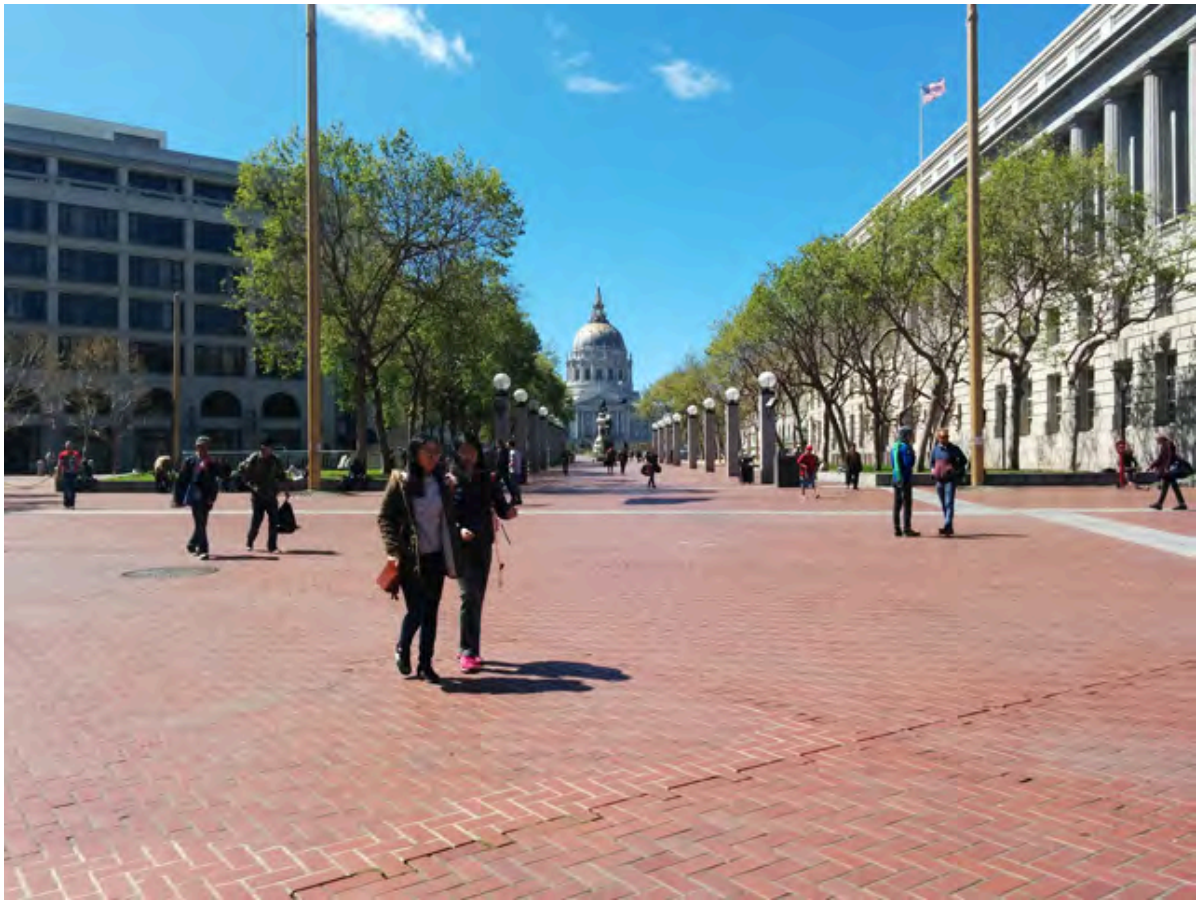


Image 9. UN Plaza, 2016. View of City Hall from UN Plaza is retained, though diminished by Bolivar statue obstruction (center). This image also shows placement of flag poles flanking Fulton promenade, as well as the altered lighting, with retained granite pillars and replaced circular glass lamps. (Photograph by author, March 2016)

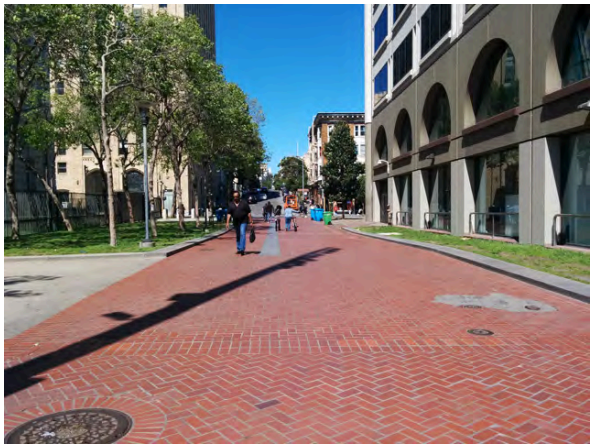


Image 10. UN Plaza, 2016, showing brick paving featured in the Leavenworth Promenade north of the UN Plaza fountain. (Photograph by author, March 2016)



Image 11. UN Plaza, 2016, showing decomposed granite that has replaced grass in Fulton Promenade planting beds. (Photograph by author, March 2016)



Image 12. UN Plaza, 2016, retains cluster arrangement with granite monument on southwest side and multi-story lighting retained on northern side. (Photograph by author, March 2016)

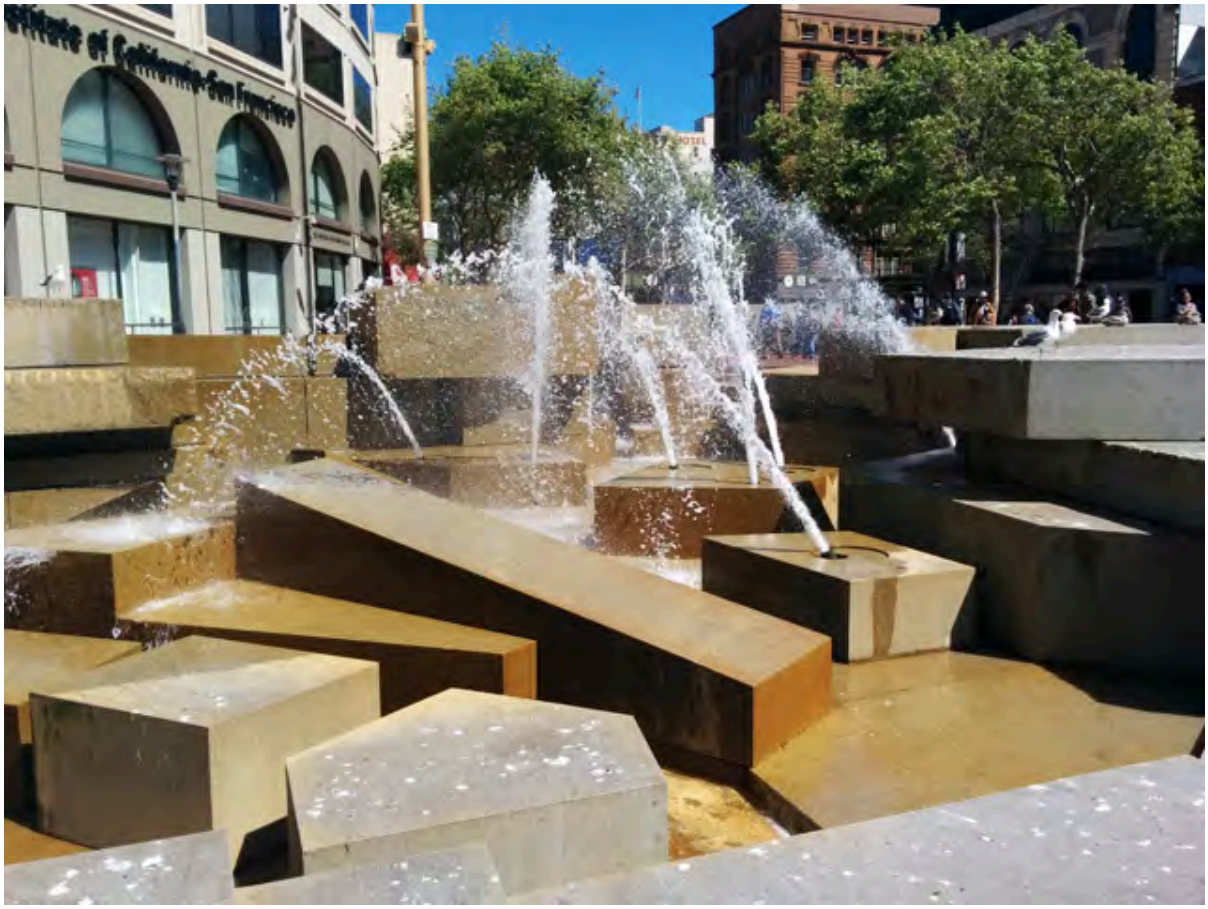


Image 13. UN Plaza, 2016, showing the design of UN Plaza fountain is intact. Although the “earth tides” water flow in the fountain’s pool is not currently operational, jets of water actively spray. (Photograph by author, March 2016)



Image 14. UN Plaza, 2016, showing Fulton promenade light standard with original granite base and altered circular glass light fixture. (Photograph by author, March 2016)

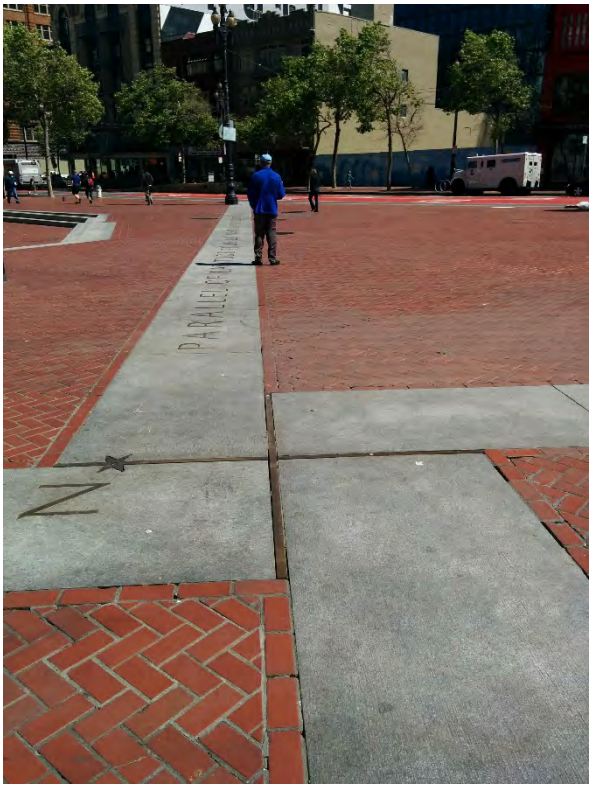


Image 15. UN Plaza, 2016. Although bands of granite with brass inlay in the Fulton promenade were added after the plaza was completed, the granite with brass latitude and longitude (pictured) are part of the original design. (Photograph by author, March 2016)





Image 16. UN Plaza, 2016, showing that the addition of Simon Bolivar statue obscures view from Civic Center through plaza to Market Street. (Photograph by author, March 2016)	**Image 17.** UN Plaza, 2016, showing that concrete bollards with chain links adjacent to BART entrance planting bed remain intact. (Photograph by author, March 2016)
	
Image 18. UN Plaza, 2016. Flag poles that flank either side of the Fulton promenade feature decorative radial brass bases in a style that is sympathetic to that of the MSRP tree grate design. (Photograph by author, March 2016)	**Image 19.** UN Plaza, 2016, showing new wayfinding signage added to the plaza. (Photograph by author, March 2016)



Image 20. UN Plaza, 2016, showing that new lighting, which is not sympathetic to the design of the granite pillar lighting in the Fulton promenade or fountain lighting, has been inserted into the promenade's northwestern planting bed. (Photograph by author, March 2016)



Image 21. UN Plaza, 2016, showing that the granite monument adjacent to plaza fountain has been retained. (Photograph by author, March 2016)



Image 22. UN Plaza, 2016. New features were added to the plaza to celebrate the 50th Anniversary of the United Nations, including the United Nation's symbol, embedded into the paving between the fountain and the southeastern entrance to the Fulton promenade. (Photograph by author, March 2016)



Image 23. UN Plaza, 2016, showing a new stone monument added to the plaza as part of the anniversary renovation. (Photograph by author, March 2016)

Appendix B

Market Street Transportation Development Timeline of Key Events

Appendix B
Market Street Transportation Development Timeline of Key Events

The following timeline of key events highlights transportation development milestones for Market Street within context of other major local or national events. These highlights are described in more detail in Chapter 4, Historic Chronology and Comparative Contexts.

1847 – Jasper O'Farrell survey establishes Market Street alignment (JRP 2010:36; Lotchin 1974:7164-65; Woodbridge 2006:33).

1848 – California Gold Rush begins.

1849 – San Francisco experiences a particularly wet winter, terrible street conditions throughout the city include locations where mud is knee- and waist-deep. Brush and limbs from trees are cut down and thrown into the streets to mitigate conditions (Olmsted 1991:4).

1850 – Mission Delores Plank Road company constructs wood "highway" on Market Street composed of Oregon fir (Douglas fir) plans, three to four inches thick; Market Street Wharf extends 600 feet from the shore (Olmsted 1991:4, 6).

1853 – City of San Francisco adopts the Hoadley Grade of 6.7 feet above the high-water mark as baseline elevation for drainage (Hittell 1878: 436, 438; JRP 2010: 43).

1850s-1860s – Streets are paved with cobblestone (rounded river rocks) interspersed with rubble and flagstone walkways at intersections to delineate crosswalks (Olmsted 1991:6).

1860 – First set of pair rails laid in the center of Market Street for steam dummy (small steam engine) west of Montgomery Street by the privately owned Market Street Railroad Company (Laubscher 2016).

1860 (July 4) – San Francisco Market Street Railroad first operates steam railway from 3rd and Market Streets to 16th and Valencia Streets (Vielbaum, Hoffman, Ute, Townley 2004:7).

ca. 1863 – Horse-drawn streetcars supplant the steam engine on Market Street (Laubscher 2016).

ca. 1870 – Asphalt is used extensively for San Francisco sidewalks, but not considered heavy and strong enough for street paving (Olmsted 1991:10, 12).

1873 – Andrew Hallidie invents the cable car for use on steep hills, with later implementation on flat routes, including placement of cable machinery in underground conduit in the street (Laubscher 2016).

1873 – Municipal Order #1127 adopts cobblestones and stone blocks for construction of the pavement for streets in San Francisco, but does not specify stone type (Olmsted 1991:14).

1875 – San Francisco begins using basalt stone blocks for street paving (Olmsted 1991:12).

1882-1883 – Central Pacific Railroad acquires Market Street Railroad Company and renames it Market Street Cable Railway. Cable cars introduced on Market Street with main powerhouse complex built on south side of Market Street at intersection with Valencia Street (Laubscher 2016).

1883-1889 – Market Street Cable Railway Company introduces five cable lines on Market running west from the Ferry and branching out onto McAllister, Hayes, Haight, Valencia and Castro Streets (Laubscher 2016).

1889 – Municipal Order #2121 requires San Francisco's streets to be repaved with basalt block. (Olmsted 1991:14)

1892 – Electric streetcars first appear in San Francisco, though not on Market Street (Laubscher 2016).

1893 – Market Street Cable Railway Company renamed as Market Street Railway Company. San Francisco's major transit lines (formerly owned by multiple competing private companies) consolidate into ownership by Market Street Railway Company (Laubscher 2016).

1894-1903 – Ferry Building constructed as northeast terminus of Market Street at the San Francisco Bay.

1902 – Baltimore Syndicate acquires Market Street Railway Company and merges them with the Sutter Street Railway and the San Francisco & San Mateo Electric Railway. The consolidated company becomes known as United Railroads of San Francisco (Vielbaum, Hoffman, Ute, Townley 2004:7).

ca. 1906 – Market Street has two sets of cable car tracks running the length of the street from the Ferry to Sutter Street, with two horse-drawn streetcar tracks flanking two cable car tracks. Streets are paved with stone blocks with slabs of granite at intersections to delineate crosswalks (Laubscher 2016).

1906 (April 18) – Earthquake and fire destroys the cable car system along Market Street, including main powerhouse and cable-winding machinery at Valencia and Market Streets (Laubscher 2016). Re-establishment of the public transit system is deemed an essential priority for recovery and, within 10 days of the fire being extinguished, electric wires are strung to allow replacement of cable service on Market Street with electric trolley to facilitate reconstruction efforts (Ute, Hoffman, Beach, Townley, Vielbaum 2011:11-12). Earthquake damages the city's basalt paved streets, throwing the blocks out of alignment and requiring reconstruction (Olmsted 1991:15).

1906 (May) – Within 1 month of the earthquake, reconstruction of Market Street includes transition to electric streetcar system with overhead wires installed and electric streetcars routed over the cable car tracks. Street and sidewalk retain pre-earthquake widths and alignment (Laubscher 2016).

1906-1916 – Path of Gold Light Standards are installed along Market Street from the Ferry Building to Valencia Street. In addition to providing street lighting, the system's light poles support four parallel overhead streetcar power wires, as well as switching wires, for United Railroads' new electrified trolley system (Corbett 1979:241; Issel and Cherny 1986; 172-73; Laubscher 2016; San Francisco Planning Department 2010:2-3).

1909 – Bonds approve construction of San Francisco Municipal Railway (Muni), initially by acquiring a private cable car line running from Market Street to the Richmond District via Geary

Street. However, this line cannot extend east to the Ferry Terminal via Market because of United Railroad franchise rights on Market Street (Laubscher 2016).

1909-1912 – Construction of the Auxiliary Water Supply System installs more than 60 hydrants on Market Street between the Embarcadero and Octavia Boulevard (No Author 1922).

ca. 1910s – City begins using asphalt to pave both sides of the street for automobile use while keeping the center paving blocks exposed to protect cable cars and tracks and to simplify related repairs (Olmsted 1991:16).

1912 – Muni becomes the first publicly owned transit system to operate in a major American city with opening of Geary Street service. (Ute, Hoffman, Beach, Townley, Vielbaum 2011: 7).

1913 – Muni extends Geary Street service to the Ferry Terminal by acquiring the rights to horsecar tracks that flanked the United Railroads streetcar tracks east of Sutter Street (Ute, Hoffman, Beach, Townley, Vielbaum 2011:24). Horse car service on Market Street ends (Laubscher 2016).

1915 – The first "traffic indicator," a precursor to traffic signals and controlled manually by a traffic officer, is installed at the city's busiest intersection, Kearney and Market streets (Ute, Hoffman, Beach, Townley, Vielbaum 2011: 52).

1918 – Muni opens (what was then) the world's largest streetcar tunnel under Twin Peaks to facilitate commuters from western developed areas (present-day Sunset and Parkside Districts) to downtown San Francisco (Laubscher 2016).

ca. 1918 – Muni constructs its own new tracks beside United Railroad tracks along the entire length of Market Street to connect the J-Church streetcar line and the Twin Peaks tunnel portal at Castro Street to existing Muni tracks at Geary and Market Streets (Market Street Railway 2016).

1921 – Heavily in debt and plagued by corruption, United Railroads is bankrupt. Market Street Railway re-emerges as the railway operator. (Vielbaum, Hoffman, Ute, Townley 2004:7)

1925 – Bond issue to reduce streetcar traffic on Market Street by developing an underground subway is defeated. Automobile traffic on Market Street increases as personal vehicle ownership expands (Laubscher 2016).

1925 – Standard Gas & Power Company acquires Market Street Railway and hires the Byllesby Corporation to operate the railway. Byllesby, in turn, hires Samuel Kahn as executive vice president to modernize the system (Vielbaum, Hoffman, Ute, Townley 2004:7).

1929-1939 – Great Depression.

1930 – Initiative passes to give Market Street Railway a 25-year operating permit extension (Ute, Hoffman, Beach, Townley, Vielbaum 2011:61).

1941 – America enters World War II

1944 (September 29) – City of San Francisco Muni purchases private competitor, Market Street Railway Company, for $7.2 million. (Vielbaum, Hoffman, Ute, Townley 2004:7)

1945 – World War II ends.

1947 – Bond issue for transit used to replace two dozen streetcar lines with modern electric trolley buses. Electric selected instead of diesel for performance on hills. Trolley buses do not need tracks, but do continue to use overhead power supply system. Second wire is added to serve as an electrical ground (Laubscher 2016).

1947 – Outer pair of tracks on Market Street that are unused by electric trolley buses are removed (Laubscher 2016).

ca. 1949 – Market Street is converted to a three-lane thoroughfare, with streetcars in the center lane, electric trolley and motor coaches (buses) in the curb lane, and other automobile traffic in the middle (Ute, Hoffman, Beach, Townley, Vielbaum 2011:94).

1962 – As prospectus for redeveloping Market Street, *What To Do About Market Street* is published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Watson, Architects and Larry Smith and Co., Real Estate Consultants

(San Francisco Public Library 1962:7).

1967 – Construction begins on Market Street Bay Area Rapid Transit (BART) subway in San Francisco (Bay Area Rapid Transit 2015).

1967 (July 25) – Construction begins on BART and Muni subway along Market Street (Bay Area Rapid Transit 2015).

1968 – Schematic Street Design Plan developed as part of Market Street Redevelopment Plan by Joint Venture is adopted by the San Francisco Board of Supervisors (Res. 116-68) (Knight 1985:2).

1969 – Dedication of Crocker Plaza (San Francisco Public Library 1976d:251).

1972 – Dedication of Embarcadero Plaza (San Francisco Public Library 1976a:176)

1973 – Dedication of Mechanics Monument Plaza (San Francisco Public Library 1976d:665)

1973 – Dedication of Hallidie Plaza (San Francisco Public Library 1976d:387).

1973 (November 3) – A 7.5-mile San Francisco BART line with eight stations (including those on Market Street) opens, with expectation that transit would be removed from Market Street at surface level (Bay Area Rapid Transit 2015).

1974 – Renaming of Embarcadero Plaza to Justin Herman Plaza (San Francisco Public Library 1976a:176)

1976 – Dedication of United Nations Plaza (San Francisco Public Library 1976c:441-440).

1976 (May 27) – Embarcadero Station officially opens for revenue service (Bay Area Rapid Transit 2015).

1978 – Dedication of Robert Frost Plaza (San Francisco Public Library 1976f:39).

1978 – Dedication of Mark Twain Plaza (San Francisco Public Library 1976f:83, 113).

1978 – San Francisco Board of Supervisors amends Schematic Street Design Plan to require retention of trolley overhead wires (Res. 213-78) (Knight 1985:2).

1979 – Board of Supervisors empowers itself to control track and boarding island removals from the street (Res.846-79) (Knight 1985:2).

1981 – Board of Supervisors authorizes *Market Street Design Planning Study* (Res.240-81) to review transit operations and street design, including retention of streetcars (Knight 1985:2).

1983 – Board of Supervisors amends Market Street Beautification policy on removal of street-level transit by authorizing operation of four lanes of Muni service on Market Street east of Van Ness Avenue, supporting retention of surface streetcar operations, and upgrading streetcar tracks on Market Street east of Van Ness Avenue (Knight 1985:2)

1983 (June) – First of five summer San Francisco Historic Trolley Festivals operating historic streetcars from the Transbay Terminal at 1st and Mission Streets to Market Street, and up Market Street to Duboce Avenue (Knight 1985:2).

1984 – Market Street Planning Project launches, administered by San Francisco Public Utility Commission Planning and Development (Knight 1985:2).

1985 – *Market Street Planning Project Final Report* is published, which calls for a Transit Thoroughfare on Market Street. Recommendations include permanent reintroduction of streetcars (Knight 1985:1).

1985 (August 7) – Muni and Department of Public Works begin 9-month trial operation of four-lane service on Market Street between the Financial District and Civic Center, including Muni trolley coaches and buses two lanes in both directions, along with streetcar service; this effort involves the San Francisco Department of Public Works relocating boarding islands and curb stops to serve four lands of Muni vehicles (Knight 1985:1).

Appendix 6-4: Public Works Standard Archaeological Measures I-III

Public Works Standard Archaeological Measure I: Archaeological Discovery

The following requirements are applicable to:

- All projects that will include soil disturbance,
- Any discovery of a potential historical resource or of human remains, with or without an archeological monitor present.

Prior to ground disturbing activities:

A. Alert Sheet. Public Works shall, prior to any soils disturbing activities, distribute the Planning Department archeological resource "ALERT" sheet to each project contractor or vendor involved in project-related soils disturbing activities; ensure that each contractor circulates it to all field personnel; and provide the Environmental Review Officer (ERO) with a signed affidavit from each contractor confirming distribution to all field personnel.

Upon making a discovery:

B. Work Suspension. Should a potential archeological resource be encountered during project soils disturbing activity, with or without an archeological monitor present, the project Head Foreman shall immediately suspend soils-disturbing activities within 50 feet (15 meters) of the discovery in order to protect the find from further disturbance, and notify the Public Works Project Manager (PM) and/or environmental planning staff, who shall immediately notify the ERO for further consultation.

C. Qualified Archeologist. All archeological work conducted under this measure shall be performed by an archeologist who meets the Secretary of the Interior's Professional Qualifications Standards (36-CFR 61); consultants will be selected in consultation with the ERO and meeting the criteria or specialization required for the resource type as identified by the ERO in a manner consistent with Public Works's on-call contracting requirements.

D. Assessment and Additional Measures. If the ERO determines that the discovery is a potential archeological/historical resource, the archeologist, in consultation with the ERO, shall document the find, evaluate based on available information whether it qualifies as a significant historical resource under the CEQA criteria, and provide recommendations for additional treatment as warranted. The ERO will consult with Public Works and the qualified archeologist on these recommendations and may require implementation of additional measures as set forth below in Archeological Measures II and III, such as preparation and implementation of an Archeological Monitoring Plan, an Archeological Testing Plan, and/or an Archeological Data Recovery Plan, and including associated research designs, descendant group consultation, other reporting, curation, and public interpretation ofresults. Report Reviews. All plans and reports prepared by an archeological consultant, as specified herein, shall be submitted first and directly to the ERO for review and comment with a copy to the Public Works and shall be considered draft reports subject to revision until final approval by the ERO.

E. Draft and Final Archeological Resources Reports. For projects in which a significant archeological resource is encountered and treated during project implementation (see Archeological Measures II and III), the archeological consultant shall submit a draft Final Archeological Resources Report (FARR) to the ERO that evaluates the historical significance of any discovered archeological resource and describes the archeological and historical research methods employed in the archeological testing/monitoring/data recovery program(s) undertaken, research questions addressed, and research results. Information that may put at risk any archeological resource shall be provided in a separate, removable insert within the draft final report.

Once approved by the ERO, copies of the FARR shall be distributed as follows: two copies to the applicable California Historic Information System Information Center (CHRIS), one copy to each descendant group involved in the project, and documentation to the San Francisco Planning Department of transmittal of the above copies. In addition, the Planning Department shall be provided one bound, one unbound and one unlocked, searchable PDF copy on CD of the FARR, which shall include copies of any formal site recordation forms (CA DPR 523 series) and/or National Register of Historic Places/California Register of Historical Resources nominations.

F. Other Reports. In instances of high public interest or interpretive value, the ERO may require different or additional final report content, format, and distribution than that presented above.

G. Human Remains, Associated or Unassociated Funerary Objects. Public Works shall ensure that human remains and associated or unassociated funerary objects discovered during any soils disturbing activity are treated in compliance with applicable State and federal laws. In the event of the discovery of potential human remains, the construction contractor shall ensure that construction activity within 50 feet of the find is halted and the Public Works PM, ERO, and the County Coroner are notified immediately. If the Coroner determines that the remains are of Native American origin, he/she will notify the California State Native American Heritage Commission. Subsequent consultation on and treatment of the remains shall be conducted consistent with Public Resources Code Section 5097.98 and CEQA Guidelines Section 15064.5(d), in consultation with the ERO.

Public Works Standard Archaeological Measure II: Monitoring

A. Archeological Monitoring Plan (AMP). Where an archeological field investigation to identify expected buried or submerged resources cannot reasonably be carried out during project planning/ environmental review (for example, where definitive determination would require extensive street opening prior to construction), prior to any project-related soils- disturbing activities the qualified archeologist identified under Archeological Measure I.C. shall consult with Public Works and the ERO to develop an Archeological Monitoring Plan (AMP). The AMP which will be implemented in conjunction with soil-disturbing activities during construction. Preparation and implementation of an AMP also may be required based on the results of pre-construction archeological testing or upon a discovery during construction.

The AMP shall include the following elements, at minimum:

- Historical context and research design for assessment of resource types likely to be encountered;

- Project activities to be archeologically monitored and intensity of monitoring of each type and location of project construction activity; and

- Procedures for the documentation, significance and integrity assessment, treatment, interpretation and reporting of the types of resources likely to be encountered.

B. Reporting. Whether or not significant archeological resources are encountered, the archeological consultant shall submit a written report of the findings of the monitoring program to the ERO at the end of construction (See Archeological Measure I.E [Report Reviews] and I.F. [Draft and Final Archeological Research Report]).

C. Monitoring Authorities

- The archeological monitor will have the authority to halt construction activity at the location of a suspected resource for inspection, documentation, and assessment of the need for further measures as set forth in Archeological Measure III.

- The Archeological Monitor shall record and be authorized to collect soil samples and artifactual/ecofactual material as warranted for analysis.

- The Archeological Monitor(s) shall be present on the project site according to a schedule identified in the AMP, subject to modification upon ERO concurrence, based on findings.

D. Testing/Data Recovery. In the event of a discovery during construction, if the ERO and archeological consultant determine that the discovery is a significant resource (that is, a resource that meets the eligibility criteria of the California Register of Historic Resources or qualifies as a unique archeological resource) that will be adversely affected (that is, where the project would result in loss of data potential) or that additional investigation is required to make this determination, all applicable elements of Archeological Measure III (Archeological Testing/Data Recovery) also shall be implemented.

Public Works Standard Archaeological Measure III: Testing/Data Recovery

The following provisions apply prior to or during construction when a significant archeological resource (as defined in Measure II.D) or an archeological resource of undetermined significance is expected to be present in the work area and the ERO, in consultation with the qualified archeologist, determines that an archeological field investigation is needed to determine: a) the presence of an archeological resource, b) whether it retains depositional integrity, and c) whether it qualifies as a legally significant resource under CEQA criteria. All archeological work under this Measure will be carried out by a qualified archeologist as identified in Archeological Measure I.C. Per Archeological Measure I.J, implementation of this measure shall not exceed four weeks except at the direction of the ERO and only if this is the only

feasible means to reduce potential effects on a significant archeological find to a less- than-significant level.

A. Archeological Testing Program. If an archeological investigation is required in order to verify resource location and/ or assess the significance of the resource, the archeological consultant shall consult with the ERO to prepare and implement an Archeological Testing Plan (ATP) that identifies:

- Key research questions and associated data needs,
- Testing/ sampling methods, and
- Testing locations.

Results of testing shall be presented to ERO in a written report following Measure I.E. If, based on the archeological testing program, the archeological consultant finds and the ERO concurs that significant archeological resources may be present, Measures III.B and/or III.C below will be implemented.

B. Treatment. If the project could adversely affect a significant (CRHR-eligible) archeological resource, preservation in place is the preferred manner of mitigating impacts, as detailed in CEQA Guidelines 15126.6(b) (3)(a) and (b).

If preservation in place is determined to be infeasible, the Public Works at its discretion shall either:

- Re-design the proposed project so as to reduce the adverse effect to a less- than-significant level through preservation in place or other feasible measures; and/or
- For a resource important for its association with an important event or person, or which is of demonstrable public interest for both its scientific and historical values (e.g., a submerged ship), and where feasible, preserve the resource in
- place with appropriate documentation; or, if not feasible to preserve in place, systematically document and/or recover for interpretive use, at the discretion of the ERO, and/or;
- For an archeological resource significant primarily for its data potential, design and implement an archeological data recovery program, as detailed under Measure III.D, below.

C. Archeological Data Recovery Plan (ADRP). For resources for which the elected treatment is archeological data recovery, the archeological consultant, in consultation with the ERO, shall prepare and implement an ADRP. It will identify how the significant information the archeological resource is expected to contain will be recovered and preserved. Data recovery results will be reported in the FARR, as detailed in Measure I.F. The ADRP shall include the following elements:

- Historic context and research design
- Field methods and procedures, including sampling strategy
- Archeological monitoring recommendations for ongoing construction

- Cataloguing and laboratory analysis
- Discard, deaccession, and curation policy
- Interpretive program
- Security measures