NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018 34

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

# National Register of Historic Places Registration Form



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

## 1. Name of Property

historic name HUNTER - DULIN BUILDING

other names/site number ONE ELEVEN (111) SUTTER BUILDING

## 2. Location

street & number 111 Sutter Street ☐ not for publication N/A

city or town San Francisco ☐ vicinity N/A

state California code CA county San Francisco code 075 zip code 94104

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Daniel Abeyta, Deputy 3/14/97
Signature of certifying official/Title Date

California Office of Historic Preservation
State of Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

## 4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper — Date of Action

Carol R. Rogers — 4/17/97

## 5. Classification

**Ownership of Property**
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

**Category of Property**
(Check only one box)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

**Number of Resources within Property**
(Do not include previously listed resources in the count.)

| Contributing | Noncontributing | |
|---|---|---|
| 1 | 0 | buildings |
| 0 | 0 | sites |
| 0 | 0 | structures |
| 0 | 0 | objects |
| 1 | 0 | Total |

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

N/A

**Number of contributing resources previously listed in the National Register**

-0-

## 6. Function or Use

**Historic Functions**
(Enter categories from instructions)

COMMERCE/TRADE: Business: Office Building
: Professional: Law Offices
: Financial Institutions: Stock Brokerages

**Current Functions**
(Enter categories from instructions)

COMMERCE/TRADE: Business: Office Building

## 7. Description

**Architectural Classification**
(Enter categories from instructions)

Late 19th & 20th Century Revival:
French Renaissance Revival
Late Gothic Revival

**Materials**
(Enter categories from instructions)

foundation Granite
walls Terra Cotta
Brick
roof Ceramic Tile; asphalt
other Metal: Copper, Caste Iron, Bronze

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

SEE ATTACHED

## 8. Statement of Significance

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

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

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

Property is: N/A

- [ ] **A** owned by a religious institution or used for religious purposes.
- [ ] **B** removed from its original location.
- [ ] **C** a birthplace or grave.
- [X] **D** a cemetery.
- [ ] **E** a reconstructed building, object, or structure.
- [ ] **F** a commemorative property.
- [ ] **G** less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**
(Enter categories from instructions)

ARCHITECTURE
ECONOMICS
COMMUNICATIONS

**Period of Significance**

1927-1947

**Significant Dates**

1927 - N/A

**Significant Person**
(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

SCHULTZE, Leonard A. & Weaver, Spencer F.
BRUNNIER, H. J., S. E.
Lindgren & Swinerton, Inc., Contractors

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

## 9. Major Bibliographical References SEE ATTACHED

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

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- [ ] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [X] Other

Name of repository:

G. Bland Platt Associates

## 10. Geographical Data

**Acreage of Property** Less than one acre.

**UTM References**
(Place additional UTM references on a continuation sheet.)

| | Zone | Easting | Northing | | Zone | Easting | Northing |
|---|---|---|---|---|---|---|---|
| 1 | 10 | 552710 | 4182480 | 3 | | | |
| 2 | | | | 4 | | | |

☐ See continuation sheet

**Verbal Boundary Description**
(Describe the boundaries of the property on a continuation sheet.) The Hunter - Dulin Building occupies all of Lot 1 in Assessor's Block 292. See Sketch Map.

**Boundary Justification**
(Explain why the boundaries were selected on a continuation sheet.) These are the historic boundaries.

## 11. Form Prepared By

name/title Mrs. Bland Platt, Historic Preservation Consultant

organization G. Bland Platt Associates date November 20, 1996

street & number 362 Ewing Terrace telephone (415) 922 - 3579

city or town San Francisco state California zip code 94118

## Additional Documentation

Submit the following items with the completed form:

**Continuation Sheets** - 39

**Maps**

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

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

**Photographs** - 22

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

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

## Property Owner

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

name Sutter Street Holdings, Inc. c/o Northwest Asset Management

street & number 160 Sansome Street - Suite 200 telephone (415) 291 - 0327

city or town San Francisco state California zip code 94104



US GOVERNMENT PRINTING OFFICE : 1993 O - 350-416 QL 3

DESCRIPTION

The Hunter-Dulin Building is a 24-story, over two (2) below ground basements, steel and concrete French Renaissance Revival tripartite office building located on the southwest corner of Sutter and Montgomery Streets in San Francisco's Financial District. The building is clad with buff-colored Granitex terra cotta on its primary North and East facades, and with gray coated brick on its secondary elevations. Its gabled, multi-faceted Mansard roof with terra cotta dormers is sheathed with warm, brown glazed terra cotta roof tiles and surmounted by richly patinaed copper-clad cresting that takes the form of an arched, pierced parapet wall to which a variety of projecting finials have been attached. The building, U-shaped in plan with a rear above-grade court, covers its entire lot: the Sutter Street frontage, incorporating the two-story high round-arched, barrel-vaulted entry, is 160 feet long while the Montgomery Street frontage is 100 feet in length. The building, which sits on a granite base, is highly ornamented, primarily in matching terra cotta, accentuated by decorative, lead-coated copper spandrel panels, and by bronze and caste iron window trim, and cresting within the main entryway. A prominent, and visually significant contributor to San Francisco's skyline since its completion in 1927, the Hunter-Dulin Building has been extraordinarily well maintained over the last seventy years, the only alterations being ground floor store front sash, some of which has been replaced to accomodate changing tenant needs.

SITE DESCRIPTION

The Hunter-Dulin Building covers the entire of its site, although there is a light court at the rear from the third floor to the roof. The primary elevation is on Sutter Street where the building is 160 feet long; the Montgomery Street elevation is 100 feet long. See Photo One, circa 1930. The building has two (2) below ground basements, extending more than thirty (30) feet below grade. The first, or mezzanine, basement, according to the original plans, extends beneath the Sutter Street sidewalk, providing storage space for tenants, as well as vaults for electrical and telephone service. Because the Sutter Street sidewalk, which is not remarkable, is wider than the Montgomery sidewalk, it has been possible to add street trees close to the curb: there are two street trees appropriately spaced along the frontage on either side of the grand central entry. See Photo Two. The trees are planted in the ground, rather than in planters; the root system or base is surrounded by circular radiating metal plates. An assortment of portable newsracks are placed at the curb along Montgomery Street, and near the corner.

ARCHITECTURAL DESCRIPTION - EXTERIOR

As was often the case with skyscrapers designed in the 1920's, the Hunter-Dulin Building is of tripartite construction with the high first floor, which sits on a granite base of varying height reflecting the slope of the site, together with the second, forming the monumental base of the building. The most striking feature is the repetition of round-arched terra cotta openings, each a full story in height, and each with a slightly recessed intrados in which each terra cotta block contains a single flower, or an occasional eagle-like bird, designed specifically for its position within the arch. Glazing is set back to the full depth of the terra cotta block. There are five (5) arches on the 100-foot long Montgomery Street elevation. The 160-foot-long Sutter Street facade, which provides the primary entrance to the building, is more complex: the centered two-story entrance arch, elaborately framed as shown in Photo Three, is flanked by three arches on each side that match those on Montgomery Street. However, between the monumental entry and the arch on either side is a small opening, varying in height from 8 to 11 feet, depending on the slope of the hill, and only 4 feet wide; identical openings also occur in the end bays on both elevations. Each has a flat header, the ends of which drop down several inches before rounding outward briefly and heading to the ground in a straight line. As can be seen in Photo Four, within the small rounded portion on each side, a man's head is affixed, so that they look across the opening at one another. Above each of these small openings, and in line with the springline of the entry arch, is a terra cotta medallion, which the original drawings explain, represent The Four Seasons.

The two-story entry arch is delineated at the face of the building with a series of voussoirs to the spring line of the arch where the terra cotta blocks then ressemble granite or other stone, the basic cladding along both primary elevations. Recessed slightly within the arch are four (4) terra cotta pilasters, each with a different but compatible design, which continue beyond the springline, and around the arch as intrados; at the springline, each pilaster displays a different and unusually designed capital consisting of people and/or animals before continuing upward. See Photo Five. Although it may appear as though these are simply affixed to a wide band of terra cotta, a photograph in Gary Kurtz's Architectural Terra Cotta of Gladding, McBean shows the entire arch system laid out on the floor with plain, angular, recessed terra cotta bands inset between the elaborate, rounded ones. Beyond the arch is a barrel vaulted coffered ceiling, also of terra cotta, from which hangs a multi-facited glass and bronze light fixture, with detailing enhanced by red, green and blue enameling. See Photo Six. Entry to the building itself is through a pair of "brass" revolving doors that appear to have replaced the original bronze doors in the 1960's or 1970's, although there are no extant permits for the work; these are so compatible with respect to design and materials that they appear original to anyone not comparing them to the original plans. These doors are separated by a terra cotta bas relief panel entitled

"Mercvrivs". Above the doors is a deep, crested metal enframement, encised on all visible surfaces and painted black and gold, which continues across the sidewalls, highlighting an entrance on each side to commercial spaces; it is supported by pilasters of the same material and description which frame each door and the Mercury panel. While the store entry on the left (East) continues to function as such, the one on the right has been glazed, permitting a view through, but no direct access to the commercial space. Above the main entry doors, there is a tall, panelled bronze and glass element that takes light into the interior, and permits a view of lobby light fixtures. Above that is the arched back wall of the entry where the terra cotta tympanum contains a scene, in relief, of a woman using an urn to water a tall sunflower plant while a man, on the other side of the plant, tills the soil. Beneath is a panel, also in relief, divided into three segments: the first contains a woman with hair flying in the breezes riding a sea creature with curled tail; the second contains a mythological bird, facing forward, with widespread curled wings on either side; and the third is a panther examining an artichoke plant.

Original drawings of the Sutter Street elevation show the six (6) one-story high arches, and the small openings glazed as storefront display windows without doors. The framing was cast iron. The arched openings included a muntin at the springline, and two mullions, extending the full height of the arch, creating a central glazed area wider than the side panels. Glazing in the central portion of the arch was operable. The cast iron sill was actually panelled to reflect the pattern established by the mullions. The small openings were glazed with a single sheet of plate glass, with the same panelled caste iron base or sill. These areas were accessible either from the entry, or from a door and passage off the main lobby. Conversely, all of the arched openings along Montgomery Street were originally designed to contain doors, as can be seen in Photo One. The glazing pattern was the same except that an additional and much heavier muntin was added approximately ten (10) feet from the ground that supported a centered glazed pediment, highlighting the door. Whether early tenants actually implemented the architect's plan is not known. However, a photograph of the arched entry in the September 1927 Architect and Engineer shows the two small openings on either side of the central Sutter Street arch containing doors. Perhaps most important is the flexibility that the design has permitted the wide variety of tenants over time.

At present, it appears that all of the small openings contain all or a significant portion of their original cast iron framing although glazing has been modified to meet tenant needs: the most southerly on Montgomery is the freight entrance with a solid black door with matching louvers above; those at the Montgomery/Sutter corner contain tinted glass and have a black marble infill at the base, vintage unknown. Those flanking the central Sutter entry contain contemporary but compatible doors leading to the commercial establishments, while the most westerly on this elevation may be original.

With respect to the framing and glazing within the full-story arches, those west (right) of the central entry differ from the original plans somewhat, but if they are not original, are highly compatible. Those to the East (left) of the main entry and all along Montgomery Street contain contemporary bronze annodized aluminum sash, installed in the 1990's when the spaces were leased to a single tenant. See Photo Two. Instead of a muntin at the springline, there is a wide spandrel panel at the approximate center to which a sign could be affixed; vertical mullions approximate the original spacing. While the sash is thicker than the original, it is compatible and completely reversible.

The second floor, also part of the building's base, is simply detailed, and by comparison, truncated in height. See Photo Seven. Centered over each ground floor arch is a three window panel, with each separated from its neighbor by a small, rounded, projecting column with capital. Centered over each of the small ground floor doors with medallion above is a single window. While all windows on this floor are approximately five feet high (compared to nearly seven feet in height for those in the shaft), each varies in width: each of the windows contained in a panel is approximately two feet wide while the single windows are about three feet in width. Early photographs show that Hunter, Dulin & Company was housed on this floor. The base of the building is capped with a projecting cornice supported by animal-headed brackets, separated by a deep floriate frieze.

On the principal facades fronting Sutter and Montgomery Streets, Floors 3 and 17, apparently identical, serve as the beginning and terminus, respectively, of the building's 13-story shaft, comprised of nine (9) paired window bays on Sutter and five (5) bays on Montgomery, all recessed and separated from one another by vertical piers which form the face of the building. See Photo Eight. Additional piers at the corners of each elevation, extending from the street through the seventeenth floor, are almost three (3) times as wide as the others, approximately the width of the window bays, but are pierced with a single, centered and unornamented window at each floor; these piers not only enframe each facade but add strength and monumentality to the entire composition. In each window bay, the space between the window headers and the sills above is filled with a gray/black, lead-coated, copper spandrel panel in relief. Each panel has a wide, projecting, garlanded frame; inset, within a circle, is one of four (4) motifs, which recur throughout: a mermaid, a winged serpent, a sea horse or a winged animal with a long, curling tail. Photo Nine, while actually taken at the rear of the building, shows all four designs.

To provide a sense of completion to each bay, window headers on the Sixteenth Floor are round-arched, separated and flanked by pilasters with ornate capitals, all in terra cotta, which terminate just above the muntin. The exterior pilasters appear to support a higher arch encompassing the two window arches. The space between the top of the arched windows and the top of the larger arch is an interesting one

which is enhanced by the centered face of a bearded man with wild hair who is surrounded by sea serpents. Voussoirs radiate out from the top of the higher arch, leading to a small cornice over each bay comprised of five (5) small round arches. In other words, the arched cornice does not intrude upon or cover the piers.

As noted above, the Third and Seventeenth Floors, seemingly identical in design, accent and contain the shaft. Each bay contains a trio of round arched windows six (6) feet high, with two (2) pilasters separating the three windows; pilaster capitals each display the head of an elephant, a lion, or one of two humans. Capitaled pilasters, the full height of the floor, frame the ends of each bay. These appear to support the deep terra cotta cornice above, which obtains additional support from ornamental brackets. On the Seventeenth Floor, the single window in each end bay is framed and has a bracket-supported ornamental balcony beneath; above, the round arched cornice motif used extensively on the Sixteenth Floor is repeated along the pier only. Centered above the small cornice is an ornamented, square spandrel panel. Other piers die into the cornice with simple capitals.

The building's capital commences with the Eighteenth Floor which is set back from the face of the building approximately nine (9) feet, creating a walkway at building corners, and at each wing on the rear of the building. See Photo Ten. Floors 18 through 20 serve as the base of the capital with its complex gabled and dormered Mansard roof dictating the form and recessing of the building's corners from Floors 18 through 24. From Floors 18 through 20, there are only 5 paired window bays on the Sutter Street elevation and 3 on Montgomery Street, all clustered together, separated by newly-introduced piers of the same dimensions as in the shaft, and centered over the bays below. On all elevations, paired windows on these floors are separated between floors by the re-introduction of the same spandrel panels in relief. See Photo Nine. In each bay, the Twentieth Floor arched window signifies completion of the bay tier; windows, separated by a pronounced pilaster, terminate in an ornamental capital surmounted by the woman's head, as can be seen in Photo Eleven. Radiating voussoirs above the arches lead the eye to another simple projecting cornice at the floor line of the Twenty-first Floor, which again, only highlights the windows, and does not cross the piers that also dies into the cornice.

Floor 21 reads as a cornice band with simple pairs of double hung windows separated by 6½ foot tall terra cotta images of crowned men, in flowing robes, one carrying a sword, the other a scroll. See Photos Twelve and Thirteen. These figures, most visible at building corners, stand on the pier caps below, and are enframed by projecting pilasters with ornamental capitals, supporting a wide arch filled with a zigzag motif. Centered in the arch and above the head of each royal is a floriate medallion. The whole is unified by a continuous round arched system above, comprised of four (4) simple arches between the royal figures that connect the wider, more ornate arches above each royal.

Above the arches begins a deep, projecting cornice, supported by dentil brackets, upon which the somewhat recessed Mansard roof appears to sit.

The final habitable floor is the 22nd with a trio of centered, steeply-pitched dormers with finials above, flanked on either side by a single hooded, recessed window, also with finial above, on the Sutter Street elevation, and a single dormer with similar flanking windows facing Montgomery Street; pairs of small matching windows add interest and bring light to the interior along various facits of the glazed terra cotta tile roof. See Photo Fourteen.

Floors 23 and 24, with stair access only, are given over to mechanical equipment rooms. However, there is interior stair access to a flat roof where the arched parapet with finials creates the appearance of cresting when viewed from afar; all are coated in richly patinaed/verdigris copper. See Photos Fifteen and Sixteen.

Secondary elevations are not as richly ornamented below the 17th floor. Rather than being sheathed in terra cotta, they are clad in Gladding, McBean & Company's "Library Gray coated brick", except at the corners or returns which are terra cotta-clad piers. The West elevation (Photo Seventeen) originally fronted on the narrow Lick Alley, which ran North-South through the square block, and contained a series of simple entries into both the Hunter-Dulin Building and the neighboring Crocker (now Wells Fargo) Bank. In the late 1970's and early 1980's, in a complex set of real estate transactions affecting most of the square block, Lick Alley ceased to exist as a street. In its place, a three-story shopping mall with a barrel-vaulted, glass roof was constructed which obscures the lower three floor of this elevation of the Hunter-Dulin Building, although there is a passage way from one to the other. Bays and piers on this elevation mirror the Montgomery Street facade; however, there are no lead-coated, copper spandrel panels between the windows below the Eighteenth Floor.

The rear elevation is markedly different than the other three, in part because two projecting end wings define an open court, commencing at the Fourth Floor level. See Photo Eighteen. Each wing is 5 bays wide and 2½ bays deep, including those formed by the terra cotta corner piers. In each, the central bay consists of a pair of double hung windows per floor with those at the 17th floor being round arched and enframed by an encompassing round arch that completes the shaft of the wing. On either side, and separated from the central bay by projecting brick piers, a bay with one window per floor culminates in the same round arched window at the 17th floor, but without the more elaborate surround. The central portion of this elevation forms the back wall of the court; the paired centered windows provide light to elevator lobbies on each floor, and explain the projecting elevator penthouse above and inset into the roof. The only other windows on this unornamented rear wall are individual ones on each floor, near the junction of the wings with this wall. Although the Sixteenth and Seventeenth Floors of the

wings echo the treatment on the primary elevations, from the Eighteenth Floor upward, design, construction materials and ornament are identical to those used on all other elevations. See Photo Nineteen.

INTERIOR DESCRIPTION

The lobby of the Hunter-Dulin Building is its most significant interior feature with marble throughout, excepting the ceiling. The arch motif is carried through to the interior: creamy Botticino marble walls are overlaid with matching, projecting arched surrounds at each of the elevators -- three on each side of the lobby -- and each of the doors. See Photo 20. The marble floor (See Photo 21) is composed of a series of bordered concentric circles composed of dark green, Pink Tennessee, and the Botticino, with additional black marble external borders completing the pattern. Wide, projecting marble pilasters with gilt capitals that support the coffered, handpainted ceiling are the same green marble found in the floor. See Photo 22. In addition to the support offered by the marble columns, the ceiling is further supported by projecting ceiling joists, the ends of which are further supported and anchored into the wall systems by gilded brackets with a shell motif. These joists, handpainted with a different pattern on each exposed face, produce coffered areas that are also handpainted, possibly stencilled. Where the wall meets the ceiling, there is a deep, handpainted frieze, broken into visual panels, reflecting the width of the coffered segments above; each of these, with an arched surround, features a tree in the center, with different pairings of generally white-plummaged birds in most.

Only one who has reviewed the original drawings and published photographs taken in the late 1920's and early 1930's would notice alterations within the lobby, which probably date to the 1970's. The original bronze filigreed elevator doors and round floor indicators above have been replaced with contemporary matte-finished brass-appearing ones; elevator cabs are also contemporary. Building directories on the back wall of the lobby, on either side of the open doorway into the neighboring bank and galleria, seem to have been replaced at the same time. The original wall-mounted mailbox remains, however, as do the two suspended ceiling light fixtures, which are quite different from one another, but clearly original.

When originally constructed, the U-shaped, above ground floors was laid out to permit the greatest flexibility in accomodating all manner of tenants, from those wanting a single small office to those requiring an entire floor or more. The more than 300 permits on file with the city attest to the many changes to these spaces over the last seventy years. Generally, however, the black and white marble elevator lobbies, and corridors with marble wainscotting are intact as are the original mahogany doors to service closets, fire extinguisher cabinets and bathrooms. Although in more recent times, many tenants have opened up entire floors, removing the many original mahogany entry doors, and

other partitions, several floors retain at least their original corridor-facing appearance.

SETTING

The Hunter-Dulin Building is situated on the southwest corner of Sutter and Montgomery Streets, in the heart of San Francisco's Financial District. With the exception of the 1980's Crocker Galleria abutting the Hunter-Dulin Building to the West, all buildings in the 100 block of Sutter are architecturally significant, compatible although constructed at different times between 1906 and 1930, and highly rated in all local cultural resource surveys. The West side of the 000 block of Montgomery Street contains only the Hunter-Dulin Building, and two buildings, appearing as one, constructed between 1907 and 1921, for Crocker Bank.

Until the 1980's, when Crocker initiated a major construction project within the square block that resulted not only in the insertion of the Crocker Galleria, previously discussed, but a major highrise to the West and South, the Hunter-Dulin Building was visible from many more vantage points across the city. Its distinctive Mansard roof with verdigris cresting made it singularly recognizeable, a true visual landmark. Now, the Hunter-Dulin Building is more difficult to locate from the West, but more visible from the South due to Crocker's removal of a 1960's highrise addition over its 1907 banking temple, a condition of their approvals for the other construction in the block.

Highrises on the East side of Montgomery Street, across the street from the Hunter-Dulin Building, date to the 1960's and are not distinguished. Because of the way in which they are sited, however, and because Montgomery Street is wider than most, the Hunter-Dulin Building is quite visible to those proceeding from East to West, whether on foot or by car, and to those headed South on Montgomery, a one-way thorough fare.

STATEMENT OF SIGNIFICANCE

Constructed in 1926-1927, the terra cotta clad French Renaissance Revival Hunter-Dulin Building was commissioned by a Southern California brokerage house of the same name as part of its expansion into Northern California, Washington and Oregon, and is the only extant reminder of the firm's role in the expansion of financial markets in the West during the 1920's. Itself the result of several mergers, beginning with Blankenhorn Realty (1909) that became Blankenhorn-Hunter Co., then Blankenhorn-Hunter-Dulin Co., and in 1921, Hunter-Dulin & Co., the firm's history epitomizes the rapid growth of financial institutions in the West during the 1920's, and the subsequent mergers and acquisitions in which these firms and institutions participated during the late 1920's and early 1930's, coincident with The Great Depression. Original building tenants, primarily associated with financial services industry, included the newly-formed National Broadcasting Company with offices and broadcasting facilities on the top two floors; the building has continued to attract financial services firms, including some of San Francisco's largest brokerage houses, law firms, and presently Wells Fargo Bank offices. Schultze and Weaver, a prolific architectural firm established in New York in 1921, and known primarily for their Renaissance Revival hotel designs for the Biltmore chain as well as such important New York hosteleries as the Park Lane, and later, the Sherry-Netherlands, the Lexington, the Pierre, and the present Waldorf-Astoria, was selected to design the Hunter-Dulin Building, the firm's only original commission in San Francisco, and one of the few office buildings the firm designed across the country. Schultze and Weaver's selection for this important commission may have been influenced by their opening a Los Angeles office circa 1922-1928, because they were the architects for the Los Angeles Biltmore Hotel (1923), and several other important buildings; however, the firm had greatly expanded San Francisco's Clift Hotel in 1924-1925, by simply continuing the original architect's exterior design into the addition. Schultze and Weaver's verdigris-crested Mansard roof, used so effectively in designing the Hunter-Dulin Building would become their hallmark into the 1930's as they returned to New York to complete the Sherry-Netherlands, and design the Lexington and the Pierre Hotels, all of which are as significant contributors to the New York skyline as the Hunter-Dulin Building historically has been to San Francisco's. Also noteworthy is Schultze and Weaver's highly successful experiment in creating an entire, richly ornamented highrise, relying on terra cotta manufacturer Gladding-McBean to produce the abundant terra cotta ornament as well as the cladding, 1,588 tons in all; the two firms had worked together previously on two Los Angeles projects, but neither approached this project's imaginative and extensive use of the material. Because of the role the Hunter-Dulin Building has played in the financial expansion of the West, and as a

focal point of San Francisco's financial center, known as "The Wall Street of the West", the Hunter-Duling Building qualifies for listing in The National Register under Criteria A; it also qualifies under Criteria C as the only original San Francisco example of Schultze and Weaver's work, and because it possesses high artistic values and distinctive characteristics of an architectural type that would become the firm's signature into the 1930's, as the firm left California behind and turned its attention toward changing New York's skyline.

SITE HISTORY

Sometime prior to 1861, the entire West side of the 000 block of Montgomery Street, and at least 2/3 of the South side of the 100 block of Sutter were purchased by pioneer millionaire and eccentric James Lick, whose fortune later provided San Francisco with the Conservatory of Flowers in Golden Gate Park, the best known of many gifts, and provided all Californians with the Lick Observatory. Circa 1860, Mr. Lick was approached by the Masonic Lodge, asking that he sell them the Northwest corner of Post and Montgomery to be used as the site for their lodge; following the sale, construction of the $150,000 lodge began that same year. Known as Lot 2 for many years, this is the current site of the former Crocker Bank, now owned by Wells Fargo Bank. In 1861, Lick began construction of the three-story Lick House hotel, which occupied the balance of the site. Considered San Francisco's "first great luxury hotel", the brick ediface was not rivalled until 1875, when William Ralston's Palace Hotel opened. Entrance to the Lick House was on Montgomery Street with the remainder of the ground floor spaces devoted to individual retail establishments. The arrangement on Sutter Street was much the same except that the historic Lick Alley was left open to accomodate deliveries; the hotel bridged Lick Alley at the second and third floors.

Lick, who lived in his hotel, died in 1876. Prior to 1894, Lick's approximate holdings in the square block had been acquired by James G. Fair, one of the Silver Barons who controlled the Comstock Load in Nevada; in addition to investing in as much as 60 acres of downtown San Francisco real estate, Fair acquired a full square block on the crest of Nob Hill where his daughter later began construction of the Fairmont Hotel. Following Fair's death, the Sutter and Montgomery property was controlled by his estate until some time after 1901, but before 1906, when all of Fair's holdings in the square block, excepting a 71.5' by 152.5' parcel, fronting on Post Street, were acquired by Real Property Investment Corporation. Since Real Property Investment Corporation incorporated on October 4, 1904, to buy and hold real estate, it is likely that the Sutter and Montgomery property was acquired soon thereafter. The largest shareholder of the new company was banker Rudolph Spreckels, who, although the son of sugar magnate Claus Spreckels, had been disowned by his father and had made his own fortune; his initial investment in the corporation was $1,021,900. The next

largest share, $438,000, belonged to James D. Phelan, who began his career at his father's First National Bank, served as San Francisco's mayor (1897-1901), and later served in the United States Senate from 1915-1921. They were joined by brothers William A., Thomas, Jr., and Frederic E. Magee, owners of Thomas Magee & Sons, a real estate firm founded by their father that also published The San Francisco Real Estate Circular; the Magee brothers shares were approximately equal and totalled $146,000. An investment equal to the Magee brothers was held by Gustav Sutro, prominently listed in the 1904 City Directory as having his own real estate, stock and bond firm; he had come to San Francisco in 1868 to join Sutro & Company, a securities firm founded by his bother Charles in 1858. The final investor was attorney Charles S. Wheeler with a $100 investment.

In November, 1906, following San Francisco's disasterous April, 1906 Earthquake and Fire, the former Masonic Lodge parcel, known as Lot 2, was sold to First Federal Trust for $750,000. First Federal Trust was established in 1907 by the shareholders of First National Bank; the two ostensibly separate entities shared the same newly-constructed building, erected in 1907, on the northwest corner of Post and Montgomery Streets. First National Bank had been organized in 1870, and opened for business in January 1871 as "The First National Gold Bank of San Francisco; its first president was James Phelan, father of James D. Phelan. In 1883, the bank name was changed to "The First National Bank of San Francisco". In 1906, Rudolph Spreckels of Real Property Investment Corporation became president of the bank, a position he held until January 1923.

Records in San Francisco's Assessor's Office show two transactions affecting the square block in the fall of 1919. First, Lot 2 was conveyed from First Federal Trust Company to The First National Bank of San Francisco in September. Then, on November 1st, Real Property Investment Corporation subdivided the remaining 200 feet along Montgomery and 160 feet along Sutter into three parcels: Lots 1, 1A and 1B. They sold Lot 1A, with a 100 foot frontage on Montgomery, and a depth of 80 feet, and neighboring the existing bank building, to First Federal Trust; Lot 1B, which may have been the remaining 80-foot depth along Lick Alley, went to First National Bank of San Francisco. In September 1920, Lot 1A was deeded from the Trust Company to the bank; this corresponds with the bank's constructing an extension along Montgomery Street in 1921. Lot 1B was merged into 1A in 1943.

On January 1, 1926, the First National Bank and the First Federal Trust Company were merged with Crocker National Bank, forming Crocker First National Bank of San Francisco and Crocker First Federal Trust Company. Crocker National Bank, originally Crocker, Woolworth & Company, was established in 1883, by the Crocker family, one of the founders and builders of the Central Pacific Railroad. At the time of the merger, and since 1892, their offices had been directly across Post Street from the First National Bank, in the Crocker Building, which was demolished in the 1960's.

In October 1925, Real Property Investment Corporation sold Lot 1, the corner of Sutter and Montgomery Streets, and other nearby parcels to the Alexander Boyd Estate; that entity immediately conveyed the parcels to Mercantile Trust Company of California. In December of that year, Lot 1 and Lot 12 were re-conveyed to the Boyd Estate and simultaneously conveyed to Hunter, Dulin & Co., who immediately re-conveyed the parcels to Mercantile Trust. Handwritten notes in Edwards Abstract From Records suggest that the transaction may have cost Hunter-Dulin $2,100,000, but certainly in excess of $1,000,000.

In February 1926, Hunter, Dulin & Co. regained possession of their property from Mercantile, and placed these holdings in an entity entitled "Montgomery and Sutter Building Company". One assumes that Mercantile had acted as the mortgage holder, and had been re-paid by Hunter-Dulin in order to effect the transfer.

Because Hunter-Dulin's history would continue to be enmeshed with Mercantile's, some background is required. Mercantile Trust Company of San Francisco was established in 1899. Historically significant San Francisco personages associated with the bank from the beginning included directors F. G. Drum, D.O. Mills, E. S. Pillsbury, and Claus Spreckels. As other banks were doing at the same time, in 1910, Mercantile established a national bank within its walls and with the same stockholders to which it transferred its commercial business; that institution was called the Mercantile National Bank of San Francisco. In July, 1920, Mercantile Trust Company acquired Savings Union Bank and Trust Company, and consolidated all its holding once again under Mercantile Trust Company. On December 31, 1926, the American Bank (1887) was merged into Mercantile Trust Company of California; the newly organized entity was at the same time re-named the American Trust Company. As a result, Mercantile Securities Company became American National Company; American Securites Company, Mercantile Mortgage Company, and Mercantile American Realty all were affected by the merger and became part of the new American Trust Company. The combined Board of Directors included such important figures as: G. M. Bowles, attorney Herman Phleger, C. H. Crocker, John S. Drum, F. T. Elsey (a Hunter-Dulin employee), A. Crawford Greene, W.W. Mein, C.O.G. Miller, T.S. Montgomery, and William P. Roth.

**HISTORY OF HUNTER, DULIN & COMPANY**

The founder of Hunter, Dulin & Company was Pasadena native David Blankenhorn who founded his own real estate, insurance, and stocks and bonds agency in 1908, which he incorporated in 1910, as David Blankenhorn Co., Inc. Retaining his own corporation, in 1914, he formed a second firm with Robert E. Hunter, who had moved to Pasadena from Chicago circa 1912; their firm was Blankenhorn-Hunter Co. with capital reported to be $300,000. In his book Los Angeles from the Mountains to the Sea, published in 1921, John S. McGroarty states that William Wrigley, Jr. of Chicago had become associated with the firm in 1915;

with money from Blankenhorn-Hunter and from Wrigley, Mr. Blankenhorn negotiated the purchase of Santa Catalina Island, together with all improvements, and the Wilmington Transportation Company in 1919. Editor Rockwell D. Hunt in his 1926 California and Californians states that Mr. Blankenhorn served as President of the Santa Catalina Island Company, and effected a reorganization for Chairman Wrigley before selling his holdings in the company to Wrigley in 1920.

Edgar Shelton Dulin had joined Blankenhorn-Hunter Co. in 1914, after two years of college, and in 1915, was made Secretary-Treasurer of the firm. McGroarty states that Dulin was "largely responsible for the large business developed by this firm in the handling of high-class bonds and other securities". After a brief stint as a navel aviator in Seattle at the end of 1918, Dulin returned to the firm as vice-president; in March 1919, a new investment banking firm, named Blankenhorn-Hunter-Dulin Company was formed, according to McGroarty, "for the purpose of taking over the bond and stock business of the older organization.... Mr. Dulin is now vice president and a director of both companies." Also in March 1919, Mr. Dulin's brother Garrettson, formerly manager of the Los Angeles office of Boston bond house E. H. Rollin & Son, joined Blankenhorn-Hunter-Dulin Company.

According to Hunt, in 1920, Blankenhorn and unnamed associates purchased 28,000 acres in and around San Diego, including Sweetwater Water Company, from J. P. Morgan & Company. In 1921, he resigned from Blankenhorn-Hunter-Dulin, citing poor health; this resulted in the firm's name being changed to Hunter, Dulin & Co.

Mr. Blankenhorn maintained his real estate company and interests, however. His endeavors included: reorganizing the Dollar Portland Lumber Company in Oregon; selling more than 60% of the Huntington Beach Company to Standard Oil of California; and selling the Montecito Park Holding Company, of which he was President, to the Santa Barbara Biltmore Hotel, which he was instrumental in organizing and upon whose Board he sat. Other holdings included 25,000 acres of farm lands in California's central valley; downtown Los Angeles office buildings; an interest in San Francisco's Fairmont Hotel; and later, with Herbert Fleishhacker of San Francisco, and others, he acquired the Arrowhead Springs Hotel property.

Circa 1921, Hunter, Dulin & Co. opened its San Francisco office at 256 Montgomery Street, managed by Carlos S. Greeley. From 1922 through 1924, the firm's listing in San Francisco City Directories is in the front only; there are no listings in the rear under any headings associated with investments. An advertisement in the 1924 Los Angeles City Directory, however, states that the firm specializes in "Government, Municipal and Corporation Bonds", that it has major offices in Los Angeles and Hollywood, and also has offices in San Francisco, Oakland, Pasadena and San Diego. Its quarter-page ad in the 1925 San

Francisco City Directory indicates that a new office had been opened in Santa Monica.

SCHULTZE AND WEAVER, ARCHITECTS

The New York architectural firm of Schultze and Weaver was formed in 1921, according to all but one publication. Leonard Schultze was born in Chicago in 1877. After attending the College of the City of New York from 1892-1894, he studied architecture first at Emanuel L. Masqueray's Beaux Arts Atelier, the first of its kind in this country, enabling American students to receive Beaux Arts training equivalent to that available in Paris. Schultze also studied at the Architectural School of the Metropolitan Museum of Art. After serving in the Spanish-American War, Schultze joined the New York architectural firm of Warren & Wetmore; in 1903, he was appointed Chief of Design for the Grand Central Terminal and related buildings. According to his August 26, 1951 obituary in the New York Times, in 1911, Mr. Schulze "became senior executive in charge of the design and construction of all buildings relating to the terminal, which opened in 1913." His obituary in the September 1951 Architectural Forum expands on this, after noting his involvement with Grand Central: "... and later designer of the attendant Biltmore, Ambassador and Commodore Hotels, six Park Avenue skyscrapers and the New York Central office building."

Schultze's obituary contains several of his strongly held tenents that aid in understanding his work: "We kid ourselves a good deal about our architecture as though we invented it unaided, but don't forget that it has come leaping at us from Europe." Then, "American architects, particularly in New York, devote too much time to the competitive factor without considering the value of blending a new structure with those surrounding it.... That's why every architect ought to go at least once a year to Paris." "All his life he felt that there should be uniformity in planning - Paris was his ideal. However, in defense of New York, he recognized that here fantastic high land values created special problems demanding their own, new solutions."

While working on the Grand Central project for Warren & Wetmore, Schultze would have met and worked closely with Spencer Fullerton Weaver, whose January 2, 1939 obituary in the New York Times commented that Weaver "had much to do with the development of Park Avenue in the Grand Central Zone...." Weaver was born in Philadelphia in 1879, and graduated with a civil engineering degree from the University of Pennsylvania in 1902, after which he worked for Milliken Steel Company on Staten Island. According to his biography in the National Cyclopaedia of American Biography, Weaver "organized and became president of the Fullerton Weaver Realty Company, New York, which engaged in building construction, notably the Park Lane apartment hotel, of which he was one of the owners, and two large apartment houses on Park Avenue." Other sources attribute the Park Lane to the Schultze and Weaver firm circa 1923-1924. Weaver's obituary in the January 2, 1939,

New York Times is more specific: "A pioneer in the construction of Park Avenue apartment houses on leasehold ground of the New York Central Railroad, Major Weaver was the originator of the Park Lane Apartment Hotel project and a former owner. In 1914-15, he built the large apartment house at 400 Park Avenue, and the next year the eighteen story house, 420-430 Park Avenue, from Fifty-fifth to Fifty-sixth Streets."

Aside from the Park Lane, Schultze and Weaver's earliest commissions included the Los Angeles Biltmore (1922-1923), and the Atlanta Biltmore (1923-1924). In 1924, the firm completed work on the Jonathan Club in Los Angeles and began work on the expansion of the Clift Hotel in San Francisco, which was completed in 1925, the same year the firm completed the Subway Terminal Building and the Orpheum Theater in Los Angeles, and began work on the Miami Biltmore in Coral Gables, Florida. In 1926, construction began on the Hunter-Dulin Building in San Francisco; at the same time, the Sherry-Netherland Hotel in New York was under construction as was the Breakers Hotel in Palm Beach, Florida; concurrently, a garage for the Pacific Mutual Building in Los Angeles, where the firm had its West Coast office at the time, was completed. In the December, 1926 edition of The Architect and Engineer, the firm announced that it was closing its Los Angeles office, and would operate solely from its New York Office. With completion of the Hunter-Dulin Building in March 1927, there would not have been a need for a West Coast office. Los Angeles City Directories show that the firm moved into the Subway Terminal Building, using a variety of suites in 1928 and 1929, under the supervision of L.L. Dorr, Manager.

Of the buildings designed by the firm and constructed between 1922 and 1927, all would be considered variations on the Renaissance Revival theme. With the exception of the Hunter-Dulin Building, and the Sherry-Netherland Hotel, which came toward the end of the period, and of course, the Orpheum Theater, the others were designed with two to four projecting wings, and had flat roofs, although several did incorporate rooftop penthouses. The firm's interest in the Mansard roof began with the Hunter-Dulin and Sherry-Netherlands, which offers a very different design approach. The similarity all share is an opulent interior with elaborate plaster ornament; coved and/or coffered ceilings, or beamed ceilings with handpainted joists and recesses; marble walls, wainscotting and floors; and the use of intricately wrought metals, all reminescent of European palaces, greatly admired by Schultze. Building exteriors were masonry, whether brick, stone, or terra cotta, although the latter was generally in the form of ornament, unlike the Hunter-Dulin Building where terra cotta is the primary cladding. Ornament generally included: medallions in relief; columns or pilasters, often with ornate capitals; and quoins, in a secondary material. Arches played a major role in almost all of their buildings: arches are particularly prevalent at street level, often in repetition, and carry through the various segments of the buildings, but are almost always repeated in the building's capital; the arch theme carries forward into

the interior, often through an arched -- perhaps barrel-vaulted -- entry.

Although no other known Schultze and Weaver building has the full and intricate Mansard exhibited in the Hunter-Dulin Building, their New York hotels constructed during the last half of the 1920's do use variations on the Marsard theme in capping the various towers which generally stem from a wider base. These hotels include: The Sherry-Netherland (1926-1927); The Lexington (1928-1929); and The Pierre (1928-1930). Schultze and Weaver's Waldorf-Astoria (1929-1931) does not continue the theme, instead reflecting the architectural style of the 1930's.

Little has been written about Schultze and Weaver's commissions in the 1930's, following completion of the Waldorf-Astoria, excepting the White Plains (New York) Hospital, completed in 1939. As noted above, Weaver died in early January, 1939, after which Schultze re-named the firm Leonard Schultze and Associates. In the 1940's, the firm joined many others around the country in building affordable rental housing complexes, consisting of apartment houses, duplexes and small residences, complete with landscaping. Covering many acres, these developments read as self-contained communities. Leonard Schultze and Associates was commissioned by Metropolitan Life Insurance Company to design and complete at least two of these: Parklabrea in Los Angeles, and Park Merced in San Francisco. Parklabrea was designed before World War II, on a 173-acre parcel to accomodate 2,620 families; only 1,316 units were completed before wartime restrictions on construction were imposed. The development consisted of two-story brick residential buildings, with units of one or two bedrooms, on one or two floors, and all facing a centrally landscaped area. Amenities, in addition to parks, playgrounds, and garages, included shops, nursery school, swimming pools, and tennis courts. After the war, Leonard Schultze and Associates returned to complete the plan which included 110 two-story, six-room units, and 18 thirteen-story apartment buildings. The Parkmerced project in San Francisco was identical in concept, phasing and architectural design, but spread over a 200-acre site. While post-war construction added to the number of two-story units, it also included 11 thirteen-story apartment buildings. A similar complex for the same client was constructed on 200 acres in Alexandria, Virginia.

The firm developed two similar projects in New York for other clients. Parkway Village in Jamaica, Queens, was a 40-acre tract on which 110 two-story residences for 685 families were constructed. The purpose of this project was to provide housing for United Nations employees for the first five years. The other, Fordham Hill Village in the West Bronx differed from the others in that the site was only 8.5 acres, and the middle-class rental housing development, sponsored by Equitable Life Assurance Society, consisted of nine 16-story towers, built around a central landscaped space.

Other projects completed during this period were in Manhattan, and included the Crowell-Collier Building (1950), at 640 Fifth Avenue at the corner of Fifty-first Street, which was designed to harmonize with nearby Rockefeller Center. The other two were highrise apartment buildings: the 15-story building at 47 East Eighty-seventh, corner of Madison constructed in 1947; and another at 15 East Ninety-first Street, also at Madison completed in 1948.

**THE HUNTER - DULIN BUILDING**

The permit to construct the Hunter-Dulin Building was applied for on April 20, 1926, and issued on April 22nd. Assuming that work commenced immediately, construction was complete within a year, in March or April of 1927, depending upon the source.

Beginning in January 1926, with a photograph of the study model in The Architect and Engineer, and continuing through 1927, the building was widely heralded in the press and in local architectural publications. One of the earliest and most important was a four-page article in the July 1926 The Architect and Engineer, heralding the "Pouring Concrete for Forty-Four Continuous Hours" in May for the building's foundations, considered an unusual engineering feat. The 5,000 yards of concrete had been poured in five stages, with the last 1,500 cubic yards poured in the forty-four hour period. Included in the article are two pages of photographs showing the size of the footings and ribs (5 feet by 8 feet each), and detailing the systems necessary to accomplish the pour. While the concept may have originated with contractors Lindgren & Swinerton, Inc., of San Francisco, one assumes that noted structural engineer H. J. Brunnier was responsible for the design and involved in the process.

Brunnier had arrived in San Francisco immediately following the 1906 earthquake to assess damage for his employer, "the firm of Ford, Bacon & Davis, one of the large engineering corporations of New York", according to Bailey Millard's 1924 biography of Brunnier in his The San Francisco Bay Region, the earliest and most complete information available about Brunnier. Born in Iowa in 1882, Brunnier obtained his engineering degree from Iowa State College at Ames in 1904. His first position was with the New York Bridge Company in Pittsburgh; a year later, he moved to New York and worked as a structural engineer for New York Edison Company. In 1908, two years after his arrival in San Francisco, he opened his own practice which he maintained until his death in 1971; the firm continues to this date.

In addition to designing the structural systems for many, if not most, of San Francisco's highrises and other architecturally significant buildings, according to the October 1930 The Architect and Engineer, Mr. Brunnier was in charge of designing "San Francisco waterfront structures for the State Board of Harbor Commissioners in 1909 and 1910, and in 1915 and 1916 was Consulting Engineer for the Chairman of the Harbor

Commission in the Hawaiian Islands." Millard explains that Brunnier "designed the first concrete piers and seawalls for the San Francisco Harbor Commission, utilizing concrete instead of the old wooden structures." Millard remarks that Brunnier had "designed and constructed a number of bridges in Humboldt County", including one 142-foot concrete girder span bridge, the longest on record, with the previous record being 75 feet; a three-page article on this achievement appeared in the July 1920 The Architect and Engineer. During World War I, Brunnier left his practice and moved to Washington, D. C., according to the above-referenced 1930 biography, "as principal assistant of the concrete ship section of the United States Engineering Fleet, having charge of the construction of concrete ships and concrete shipyards, a $60,000,000 program." In the 1930's, Mr. Brunnier was one of five consulting engineers associated with the structuring of the San Francisco-Oakland Bay Bridge; he was also a consultant "for the Broadway Low-level tunnels between Alameda and Contra Costa Counties....", according to a 1944 press release.

While Brunnier's engineering prowess is legendary, he had two other interests to which he devoted his time. He was a dedicated Rotarian, having founded the San Francisco chapter in 1908; he served as a local, regional and national officer many times before his death. He was also a Director of the California Automobile Association from 1924, until his death, and served as both California and national president of the club. A 1944 press release notes other auto-related committees with which he was associated, stating: "...he has taken an active part in creating the state's network of modern motor routes", and "he is a member of the California Major Highway Development Committee now planning a post-war program of road construction."

From his arrival in San Francisco in 1906, Mr. Brunnier specialized in "the solution of earthquake stability and difficult foundation problems", according to the 1944 press release. His obituary in the December 12, 1971, San Francisco Sunday Examiner and Chronicle, quotes him as saying of San Franciso's "larger buildings", presumably the ones he engineered, that he knew they "would ride out an earthquake well", and "If a quake comes, I would hope to be in any one of them." The Hunter-Dulin Building stands as a superb example of his engineering skill.

Another professional associated with construction of the Hunter-Dulin Building who must be mentionned is **Supervising Architect Earl T. Heitschmidt** of Los Angeles. What role, if any, Heitschmidt may have played in designing the Hunter-Dulin Building, and other Schultze and Weaver California commissions may never be clear. Based upon the quality of his later work, it is difficult to imagine that he could have participated in designing the Hunter-Dulin Building, the Los Angeles Biltmore, the Jonathan Club or the Subway Terminal Building, as stated in his biography in Who's Who in California - 1928-1929. In various such biographies, he also states that he was the Pacific Coast Manager

for the firm, although Los Angeles City Directory entries from 1924 through 1927 confer that title on architect Louis L. Dorr. Only in 1928, after the Schultze and Weaver office had essentially closed and Mr. Dorr had opened his own practice was Heitschmidt listed as "Local Manager". From 1929, until his death, Heitschmidt was either in private practice, or in one of numerous partnerships. In the case of the Hunter-Dulin Building, at least, Mr. Heitschmidt seems to have benefitted from his association with Schultze & Weaver, and from their return to New York, in that in 1930-1932, he undertook some seemingly minor, but unspecified alterations; there is no permit for the work which is only recorded in augmented specifications from the original project.

Heitschmidt was born in Portland, Oregon in 1894. He served as a draftsman in the Portland firm of Whitehouse and Fouilhoux from 1912-1915, before attending the University of Oregon for one year. During World War I, he served as a ship draftsman at the U. S. Navy Yard in Bremerton, Washington (1917-1919), after which he attended the Massachusetts Institute of Technology for one year (1921-1922). His biography states that he joined Schultze & Weaver's Los Angeles office in 1923, when the Los Angeles Biltmore was essentially complete; this corresponds to his initial listing in 1924 Los Angeles City Directories.

In its 1975 A Survey of Art Work in the City and County of San Francisco, the San Francisco Art Commission attributes "The Seasons" medallions, and the "Mercury - the Greek God of Commerce" panel on the Hunter-Dulin Building to the nationally-acclaimed sculptor Leo Lentelli; a note accompany the entry suggests that "a series of figures 12' high in high relief ... placed on the facade above the 17th floor" are also by Lentelli. Information in the 1975 booklet, a Bicentennial project, was originally issued in 1953 in typewritten form and "distributed to various public agencies" to alert them to their holdings. Covering 900 items, the book contains a chapter listing 200 "Works of Art in Private Buildings and Grounds". Unfortunately, the Art Commission's archives do not contain any supporting documentation for this finding, nor has research provided verification.

Lentelli was born in Bologna, Italy, on October 29, 1879, and "served a thorough European apprenticeship in Rome" before emmigrating to the United States in 1903, just prior to the Saint Louis Exposition; he became a United States citizen in 1912. Because of his training, Lentelli was able to secure positions with some of New York's most important sculptors as a "studio assistant". Lentelli's true interest and training were in the "vast and unexplored field of decorative sculpture", a field that was essentially unknown in the United States at the time. During this early New York period, Lentelli was commissioned to design the "Figure of the Saviour and sixteen angels for the reredos, Cathedral of St. John the Devine, New York", according to numerous sources.

According to Edan Hughes in his Artists in California 1786-1940, Lentelli was "already nationally famous when he came to San Francisco in 1915 to participate in the PPIE" (Panama-Pacific International Exposition). San Francisco City Directories indicate that Lentelli came to San Francisco in 1913-1914, one of hundreds of young sculptors who journeyed West to help create and build the Exposition in a brief time. According to Sadrakichi Hartmann's "An Expression of Decorative Sculpture -- Leo Lentelli", which appeared in the March 1918 The Architect and Engineer, in describing Lentelli's contributions to the Exposition: "Some of the work he did in conjunction with Roth and Calder; but in his figures over the main entrance to the Palace of Fine Arts, in the figures of the Arches of the East and West and particularly so in his 'Water Spirit' and the three 'Aquatic Nymphs' in the Court of Abundance, he is recklessly and splendidly himself. They are unique experiments in form, definite creations of art, with a vital, colorful quality in the elongated limbs and distinctive features."

Upon his arrival in San Francisco, Lentelli secured a teaching position at the venerable San Francisco Art Institute, and remained in San Francisco after completion of the Exposition until 1918, when he returned to New York. During this period, he was in great demand. Architect G. A. Lansburgh, noted theater designer, sought out Lentelli for the Orpheum Theater in Saint Louis. In San Francisco, he designed a sculptural grouping which rests above the entry to the Mission Branch of the San Francisco Library; and "five colossal figures (7 feet 8 inches)", representing Art, Literature, Philosophy, Science and Law on the facade of San Francisco's 1916 Main Library. Working with San Francisco Architect Willis Polk, Lentelli designed new candelabra for San Francisco's street lamps on Market Street (1916), and the central courtyard of an extant residence for Mrs. Andrew Welch, possibly his most impressive achievement during that period. Lesser commissions included "a well fountain for St. Francisco Wood [San Francisco], modeled five mantels for the President's House of the Stanford University for Mr. Mullgardt [architect]...."

Hartmann explains that Lentelli's work during this period was primarily in cement, a new medium at the time that was used exclusively for sculptures during the exposition. Hartmann refers to the "Lentelli method" as the "Lentelli Renaissance", and explains Lentelli's "technique" in decorative sculpture: "Lentelli actually thinks and composes in shadow accents. In his work there are regular hollows and gaps, black holes that emphasize the form and altitude. His outlines are undercut as deeply and boldly as has ever been attempted before. And the remainder, the actual form is modeled as flatly, in large planes of vague modulations, as it can be. Useless conventional details are omitted and carefully modified ornamentation introduced only where it helps toward a pictorial effect. It is the extreme of simplification. Yet all the facts of proportion and roundness, lines and planes, are clearly stated. One might even say that they are over-emphasized.... Lentelli's works are not made for indoors. They are constructed to be

seen in the open, in sunlight, or on gray days, and generally from a considerable distance and peculiar view points....."

Hartmann discusses Lentelli's fascination with Rodin's work which "taught the lesson to express only the necessary, to reduce everything to the essential." In an article entitled "Decorative Sculpture in California" which appeared in the January 1917 The Architect, noted California sculptor Ralph Stackpole writes of Lentelli's work: "His work is imaginative and fanciful, gay and joyous, its quality of enrichment beautiful.... His work is suggestive of his native country; it is reminiscent of Della Robbia and Donatello; but whatever influence these masters of the Renaissance have had upon him, he is keenly modern and of our time."

As one analyzes the elements of the Hunter-Dulin Building attributed to Lentelli, the above commentary lends weight to the contention. More important, however, is Lentelli's entry court for the Welch residence where the design of the pilasters re-appears in the design of the Hunter-Dulin entry arch, and the use of Renaissance people remind one of the regal figures at the Seventeenth Floor. If Lentelli was involved with ornamenting the Hunter-Dulin Building, one would assume that he is responsible for the tympaeum scene in bas-relief at the main entry because the technique and color of the terra cotta is identical to that of the Mercury panel; he may also be responsible for other decorative sculptural features integral to the building.

In 1918, Lentelli returned to New York where he became an instructor of modeling at the Art Students League. In addition to cement, he worked in plaster and bronze. Many of his later commissions were large outdoor sculptures. One unknown source credits him with "four limestone panels of periods of Italian history for the Palazzo d'Italia at Rockefeller Center"; his work for the Straus Bank Building in New York City is also often cited. He won numerous gold metals for his work which is represented in a variety of museum collections. In the 1950's, Lentelli established a home and studio in Rome, Italy; he died there January 1, 1962.

According to a July 14, 1926 article in San Francisco Business, "$30,000,000 Worth of New Buildings" were being constructed in San Francisco in 1926, including the Hunter-Dulin Building, which, according to the article, would cost $3,500,000; photographs accompanying the article included one used in the previously-referenced The Architect and Engineer, published that same month, showing the foundation construction. Hunter, Dulin & Co. placed an advertisement about their firm in the December 8, 1926 San Francisco Business, explaining the purpose of "the investment banking house". Adjoining their ad was another by "A. Quandt & Sons, Painters and Decorators since 1885", with a picture of the Hunter-Dulin Building, extolling the excellent

craftsmanship and materials being used in the building; this same advertisement, sometimes a full page with additional text, appeared in numerous publications through 1927.

The building was well-publicized before its completion in March-April, 1927, including a full-page photograph in the February 1927 Pacific Coast Architect, and culminating in a four-page spread in the April 13th San Francisco Business that featured full-page photographs. The April edition of The Architect and Engineer contained a half-page ad by Hill, Hubbell & Company, noting that their "Biturine Plaster Bond" had been used "on the interior surfaces of all exterior walls", providing "a continuous damp-proof element in the wall...."; also included was a quarter-page ad placed by contractors Lindgren-Swinerton, Inc., praising "San Francisco's Newest and Most Beautiful Office Building". Both ads contained a picture of the building. Raymond Granite Company took the back covers of the May and June editions of The Architect and Engineer, with two different ads, noting their participation in the Hunter-Dulin Building, among others. The September 1927 The Architect and Engineer featured the building in three full-page photographs, showing the entire building, the monumental entry, and the top of the building from the Sixteenth Floor through the roof. Full-page ads in the December 1927 Pacific Coast Architect, placed by A. Quandt & Sons, noted above, and terra cotta manufacturers Gladding, McBean & Co., are especially helpful because the considerable text specifies products and colors used; both also contain photographs of the building, with Gladding, McBean's featuring the building's capital and roof structure, with the city in the background. Hunter, Dulin & Co. celebrated the building's completion with a full-page ad, featuring a large drawing of the building, in the 1927 San Francisco City Directory; by that time, they had added branch offices in Pomona and Long Beach.

**HUNTER-DULIN BUILDING TENANTS**

Because the Hunter-Dulin Building's archives contain the original leasing plans, which appear to have been augmented into the early 1930's, one can ascertain the mix of businesses that leased space in the building during that time. Those connected with the financial services industry found the building particularly appealing, and ranged from individuals to national corporations. In addition to the leasing plans, in his 1927 Financing an Empire - History of Banking in California, Ira B. Cross, considered the authority on this subject, included a biography of the Hunter-Dulin firm, its building and the tenants.

According to Cross, Crocker First National Bank leased 4,000 square feet on the ground floor; leasing plans show 3,740 square feet in the southwest corner of the building, including the two most southerly bays on Lick Alley, from which there was access, and six bays along the rear of the building. The space had a large skylight, and was also accessible through the opening, seemingly original, at the rear of the building's lobby. Another interesting feature was an elevator to the

basement, just inside the Lick Alley entry. Crocker's initial lease ran until March 1, 1952.

Along Montgomery Street, the ground floor was originally divided into three spaces, each with a Montgomery Street address. Each also had at least one stair to the basement. Filmer Bradford and Maxwell, "Stocks and Bonds", occupied the southeast corner of the building; their address was 37 Montgomery. The central space, 43 Montgomery, was leased to R. G. Hamilton & Co., who provided "Loans on Real Estate". The space at the corner of Sutter and Montgomery was listed as vacant.

The small door to the left of the central Sutter Street entry led to Carl H. Wilke's cigar store, "Featuring Bedencion Bonded Clear Havana and Pilgrim Cigars, Finest Tampa Made"; Wilke's 307-square foot space was also acccessible from the building's entry vestibule. The remainder of the ground floor space, West of the main building entrance, accessible both from Sutter and from Lick Alley was leased to Gorman Kayser & Co., Investments; additional access to this 3,176 square foot space was provided on the right side of the entry vestibule, and another via a corridor off the lobby leading to the freight elevators.

According to Cross, Hunter, Dulin & Co. occupied the major portion of the Second Floor as noted earlier. This is verified by a photograph of the building entry, appearing in the September 1927 The Architect and Engineer, which has the firm name painted on each window.

Other prominent firms resident in the building included: American Can Company, occupying all of the Sixteenth Floor, and most of the Lick Alley frontage on the Fifteenth Floor, including the corner of Lick and Sutter; and Hunt Brothers Packing Co., "Canners of Fruits and Vegetables", occupying most of the Twelfth Floor. Cross includes: "the San Francisco branch of the Guaranty Building and Loan Association of Los Angeles occupying a double corner; Mutual Life Insurance Company of New York; and the Pacific Portland Cement Company"; these cannot be verified on the leasing plans.

Possibly the most prestigious historically, if not at the time, was the National Broadcasting Company's tenancy, which Cross limits to the "entire twenty-second floor", but leasing plans indicate also included more than half of the Twenty-first Floor, and most of the Sutter Street facing offices on the Third Floor. NBC's tenancy at 111 Sutter marked its entry into the San Francisco market. All local operations, including radio broadcasts, originated from the Hunter-Dulin Building until approximately 1942, when NBC moved to a newly-constructed building at Taylor and O'Farrell Streets, designed to meet their specific needs into the future. A 1942 brochure about the new building states that NBC's purpose in moving was to make San Francisco equal to New York City, Chicago and Hollywood as "one of four major network producing centers in America".

When the Hunter-Dulin Building opened in 1927, radio was in its infancy. Soldiers, returning from World War I, had brought with them experience with short-wave radios, and how to construct them. Soon, a nationwide craze developed with people everywhere buying the simple components needed to build such a gadget. Because of this interest, companies such as General Electric and Westinghouse began making radio sets. By approximately 1923, consumers were becoming more interested in clarity of sound, and in programming content, whereas earlier, they had been content receiving broadcasts from ever more distant locales. Another issue at this time was the battle for the airwaves between local, regional and national programming, and the transmission technology required for each, together with the associated costs. AT&T stepped in to serve as the transmission conduit, but initially, their fees were considered exhorbitant.

In 1919, General Electric had formed the Radio Corporation of America (RCA) to purchase the American shares of American Marconi. Existing shares were retained by American Marconi shareholders; General Electric, Westinghouse and AT&T purchased the remainder. From 1924 to mid-1926, these superpowers attempted to resolve the many and varied issues without success. Fearing that the Federal government would step in, they reached agreement in mid-1926: AT&T's New York Station WEAF would be sold to RCA; NBC would be established as a separate broadcasting entity to lease telephone lines from AT&T in order to provide transmission to local stations; and two existing New York stations (WEAF and WJZ) would provide programming to local stations under NBC's auspices. In essence, this took AT&T out of the radio business. The next step was the establishment of NBC of which 50% was owned by RCA, and 20% each by General Electric and Westinghouse. NBC thereby became "the first company organized solely and specifically to operate a broadcasting network", according to Sydney W. Head in his Broadcasting in America. The method adopted to pay for transmission costs was commercials as we know them today.

In addition to stock brokers, whether singly or as members of firms, mentionned above with respect to ground floor tenants, and further discussed below, insurance companies dominated the tenant mix: Columbian National Life; Guardian Life; Home Life Insurance Company of New York; Mutual Life Insurance Company of New York; and Republic Insurance Co. (Fire), Dallas, Texas. Other interesting Hunter-Dulin tenants in the early years, according to the leasing plans, included: Brooks Brothers (Tenth Floor); the Golden Gate Bridge Highway District, also on the Tenth Floor; the San Francisco Real Estate Board (Sixth Floor); Seagram Distillers, a small office on the Fourth Floor; and Western Union in a small office on the Ninth Floor, competing with Postal Telegraph-Cable Company on the Sixth Floor. The latter two concerns had small, centrally located offices throughout San Francisco, especially in the Financial District. The building also had a dentist, a children's book publisher, a public stenographer, and a photocopying business.

The September 23, 1940 edition of the San Francisco Call Bulletin notes that the Federal Bureau of Investigation (FBI) had its main office on the Seventeenth Floor of the Hunter-Dulin Building, but had temporarily taken a space on the rear of the Ninth Floor to hold and question a suspected kidnapper. In a similar, but entirely fictional vein, author Dashiell Hammett's Detective Sam Spade had his office in the Hunter-Dulin Building.

Although law firms of all sizes had tenanted the building from its opening, beginning in the mid-to-late 1930's and continuing through the early 1940's, a number of newly-established and relatively small but highly-respected firms moved into the Hunter-Dulin Building, and remained until the late 1970's, when each had grown so large that new downtown highrises, providing large, open floor areas were an obvious solution to their continuing expansion needs. Over the course of the ensuing forty years, these law firms expanded first to meet San Francisco's needs, beginning in the early 1960's, when they began recruiting in earnest from East Coast law schools, and then branched out to serve other parts of the State, before opening offices in other cities across the United States, and around the world. Of these firms, the most significant in today's terms is Brobeck Phleger & Harrison, occupying the Eleventh Floor beginning circa 1941, expanding to the Tenth Floor by 1970, and by 1975, occupying all or portions of Floors Six, Eight through Twelve, and Twenty. The earliest arrival was Chickering and Gregory in 1936-1937; located on the Twelfth Floor, they had expanded into the Thirteenth Floor by 1975. Thelen, Marrin, Johnson and Bridges moved into the building in 1941-1942, occupying a portion of the Twenty-first Floor; by 1953, they occupied the Nineteenth Floor, and by 1970, had taken the Twentieth Floor as well.

In addition to attorneys' offices, stock brokers continued to find the Hunter-Dulin Building appealing. Frank C. O'Shaughnessy & Co., an early tenant, remained in the building into the 1950's. Davis, Skaags & Co., another early tenant, apparently moved elsewhere from 1936-1942; when they returned in the mid-1940's, they took the Hunter-Dulin space on the Second Floor. In the early 1930's, Spencer Brush, formerly with Bond & Goodwin & Tucker, established his own firm on the Fourth Floor of the Hunter - Dulin Building; named Brush, Slocum & Co., a well-known California brokerage house, the firm remained in the building until its move to the Crocker Bank Building next door. Circa 1934-1935, former Hunter, Dulin & Co. office manager Mark C. Elworthy founded his own firm, Elworthy & Company, taking a large number of offices on the Seventh Floor. Joining his firm was Nion R. Tucker, former principal in Bond & Goodwin & Tucker, and later, Tucker, Hunter, Dulin. The Elworthy firm continued until the mid-1940's. In 1936, Dean Witter & Co. leased the ground floor space at the corner of Sutter and Montgomery, 45 Montgomery, which included access to a basement space. By 1970, they had expanded to the Fourth and Twentieth Floors; by 1975, their space included portions of the Second through Fourth Floors as well as

portions of Floors Fifteen, Twenty-One and Twenty-Two. By 1980, they had added portions of the Fifth, Fourteenth, and Eighteenth Floors.

As the various firms expanded, each remodeled spaces to meet perceived needs. Architects, retained by tenants or the building owners, often re-designed entire floors to reflect then- current perceptions regarding traffic flow and more open work areas. For these reasons, few floors presently reflect the original floor plan with individual offices opening from central corridors.

As the law firms moved out in the late 1970's, Crocker Bank joined Dean Witter in continuing to increase leased space. As a result of Crocker's relatively-recent merger with Wells Fargo Bank, the latter became the single largest tenant in the building which it is today.

**HUNTER, DULIN & COMPANY - 1929 - 1934**

On July 12, 1929, it was announced that Hunter, Dulin & Co. would "merge interests" with Bond & Goodwin & Tucker, Inc. to form Tucker, Hunter, Dulin & Co. According to Cross, writing in 1927, Bond & Goodwin & Tucker was incorporated in 1921, "to take over the business formerly conducted in the Twelfth Federal Reserve District by Bond and Goodwin, a firm established in 1894, which was the first of the leading commercial paper houses to establish a branch office in San Francisco...." Cross continues: "Through a reciprocal correspondent arrangement with a number of the leading commercial paper dealers in the financial centers throughout the United States, [the firm] enjoys nation-wide facilities for the purchase and sale of commercial paper, a business which is vital to the financial structure of the country."

In their July 13, 1929 editions, the Los Angeles Times and the San Francisco Chronicle heralded the $12,000,000 merger as one that "gives to the consolidated firm invaluable connections with many of the outstanding corporations of the East and West."

Before the merger's October 1, 1929 effective date, the August 22, 1929 Los Angeles Times carried a full-page advertisement and an article, announcing the formation of Pacific American Associates, Inc., in January 1929, "under the laws of Delaware to buy, sell, trade in or hold stocks and securities of any kind, to participate in syndicates and underwritings and to exercise such other of its charter powers as its Board of Directors may from time to time determine." The ad continues: "Since its organization, Pacific American Associates, Inc., has acquired certain assets of Hunter, Dulin & Co., and Bond & Goodwin & Tucker, 98% of the capital stock of American Company and stocks and securities of various Pacific Coast public utility, insurance, financial and industrial companies, increasing its capital and surplus to $100,000,000. The American Company, directly or through subsidiaries, owns all of the capital stock of American Trust Company, American

National Company and C.F. Childs Company." The holdings of The American Company are discussed above; see Continuation Sheet 12.

While the foregoing was all news to the financial world, the actual purpose of the advertisement was to announce: "The Consolidation of Pacific American Associates, Inc. with The Goldman Sachs Trading Corporation", a holding company established by Goldman, Sachs & Company in December 1928, according to Moody's Manuel of Investments - 1930. The Los Angeles Times article noted: "Affiliation with the powerful Goldman Sachs interests ... will lend to Pacific American Associates ... the financial resources and facilities of the eastern group, now recognized as one of the strongest and largest in the country."

The above must have been surprising, if not shocking, to Crocker Bank which had announced its merger with American Trust Company on June 13, 1929. The bold headline in the San Francisco Chronicle on June 14th proclaimed: "Crocker Bank - American Trust Unite in Great $400,000,000 Bank Merger ... Consolidation Largest Ever Effected in California ... Three Oldest Institutions Brought Into Single Organization ... W. H. Crocker Expected to Be Retained as President". However, it was not until November 28, 1929, that the San Francisco Chronicle announced that the merger was officially terminated.

Tucker, Hunter, Dulin operated under the local supervision of Pacific American Associates, headquartered in the Hunter - Dulin Building through 1932, at least. In 1930, the first year after the mergers, Tucker, Hunter, Dulin advertising covered the entire exterior of Walker's Manuel of Pacific Coast Securities; in addition, the firm sponsored a full-page ad on the inside front cover. In 1931, the firm placed a half-page ad in the Los Angeles City Directory.

According to Moody's Manual of Investments - 1935, on April 19, 1933, the Goldman, Sachs Trading Corporation name was changed to Pacific Eastern Corporation. This followed the April 17, 1933 cancellation of Goldman Sachs management contract, as set forth in the original agreement between Pacific American and Goldman Sachs Trading Corporation. According to Moody's, Atlas Corporation began accumulating shares in Goldman Sachs Trading Corporation "from time to time during 1932"; by April 1933, Atlas held "in excess of 40%" of the stock. Moody's notes that in 1934, Tucker, Hunter, Dulin & Co. "is in process of liquidation and the valuation of $61,944 is based upon the remaining assets consisting of notes and accounts receivable." The Hunter - Dulin Building is listed as a separate asset, controlled by Pacific Eastern Corporation, and catelogued as the Montgomery & Sutter Building; the building appeared to have a positive cash flow with various loans and notes not due until 1941 and 1948.

According to the 1996 Capital Changes Reports, published by the Commerce Clearing House, Inc., Atlas Corporation did not finally obtain control of Pacific Eastern Corporation until October 29, 1936. Atlas,

which is still a going concern, was originally privately held, and was taken over by Atlas Utilities and Investors Co., Ltd. in 1923; it became Atlas Utilities Corp. in 1929, and assumed its present name July 13, 1932. According to Standard & Poor's Stock Reports, at present, Atlas Corporation is a "precious metals mining company".

RECOGNITION IN ARCHITECTURAL SURVEYS

The significance of the Hunter - Dulin Building has been recognized in all applicable architectural surveys or inventories of San Francisco's Downtown Financial District, and has received the highest possible rating in each survey. The Foundation for San Francisco's Architectural Heritage's survey of the Downtown, published in 1979 as Splendid Survivors - San Francisco's Downtown Architectural Heritage, rated the building "A", the highest possible mark. In its 1976 Inventory, the Department of City Planning rated the building a "5", its highest rating, based upon its Architectural Design and Relationship with Surrounding Buildings. In formulating its list of buildings to be protected under San Francisco's Downtown Plan, the Planning Department again accorded the building its highest rating by placing it in Category I. The Hunter - Dulin Building was initially recorded in the 1960's as part of the Junior League of San Francisco's city-wide survey, but was not included in its subsequent book because the survey cut-off date was 1920, whereas the building was constructed in 1926-1927. The building was also recorded in the Barclay-Jones Survey, conducted in the late 1950's and early 1960's, which is available through the Environmental Design Library at the University of California, Berkeley. San Francisco's earliest architectural survey was undertaken in the late 1930's by the Works Progress Administration (WPA), and was published first in 1940 as part of the American Guide Series; entitled San Francisco - A Guide to the Bay and Its Cities, this book includes significant historical and architectural information on the Hunter - Dulin Building, which is catelogued therein as the 111 Sutter Street Building, the name by which the building is more generally known.

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PHOTOGRAPHS

PHOTO ONE:

Photographer Unknown

Date Unknown. Appears to be Circa 1930.

Photo and Negative at San Francisco History Room, Main Library, Civic Center, San Francisco, California.

PHOTOS TWO THROUGH TWENTY-TWO:

Photographer: Mrs. Bland Platt

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