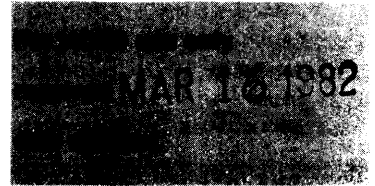


**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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

**1. Name**

historic PIONEER WOOLEN MILLS AND D. GHIRARDELLI COMPANY

and/or common GHIRARDELLI SQUARE (Since 1964)

**2. Location**

street & number 900 NORTH POINT STREET - Entire of San Francisco Assessor's Block 452  
not for publication

city, town SAN FRANCISCO \_\_\_\_\_ vicinity of \_\_\_\_\_ congressional district FIVE (5)

state CALIFORNIA code 06 county SAN FRANCISCO 075 code 94109

**3. Classification**

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

**4. Owner of Property**

name G.S. Associates -- Joint Venture 326118, c/o William T. Phillips

street & number Suite 4230, 44 Montgomery Street

city, town San Francisco \_\_\_\_\_ vicinity of \_\_\_\_\_ state California 94104

**5. Location of Legal Description**

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

street & number 400 Van Ness Avenue

city, town San Francisco \_\_\_\_\_ state California 94102

**6. Representation in Existing Surveys** SEE CONTINUATION SHEET

title Landmark #30 - City and County of San Francisco  
(SEE CONTINUATION SHEET) has this property been determined eligible? \_\_\_\_\_ yes  no

date May 3, 1970 \_\_\_\_\_ federal \_\_\_\_\_ state  county  local

depository for survey records Department of City Planning

city, town San Francisco \_\_\_\_\_ state California 94102

## 7. Description

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

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

The Ghirardelli block has had three phases of development: 1) 1858-1889, the Pioneer Woolen Mills; 2) 1893-1962/67, D. Ghirardelli Company (principally chocolate manufacturing); 3) 1962-present, Ghirardelli Square, (retail shops and entertainment). Important red brick structures exist from all three periods. The individual buildings are described below, generally in chronological sequence according to historical period. The heading for each refers to a building number on the attached map and sketch of Ghirardelli Square. Reference to specific photographs is contained within the text when appropriate.

Pioneer Woolen Mills, 1858-1889. Adapted to chocolate works 1893; adapted to shops and restaurants 1968.

Building (2) on map and sketch  
William S. Mooser, Architect

The first building erected on this site in 1858 by Heynemann, Pick and Company, San Francisco merchants, was a frame structure and housed the first woolen mill on the West Coast. This mill had four sets of cards and 16 looms powered by a coal-fired steam engine. Its chief raw material was California wool. When that building burned in 1861, it was replaced at the same location by a two-story brick mill designed by Swiss-trained William S. Mooser. Mooser was the father of William S. Mooser, Sr. (1869-1962) who later designed the D. Ghirardelli Company buildings. His grandson, William S. Mooser, Jr., designed the Aquatic Park Casino in 1939 across Beach Street from the Ghirardelli block.

This brick mill commenced operation in June 1862. With two more identical stories added sometime in the 1860s, this building is presently called the Woolen Mill. It is a four-story (with basement) rectangular structure approximately 50 feet wide and 140 feet long, 3 bays wide and 15 bays long. It is built of red brick laid in American bond with five courses of stretchers to one course of headers. These bricks are slightly smaller than modern bricks and are of uneven color indicating that they were probably manufactured locally. The building is a simple, utilitarian structure with no ornament except for slightly projecting courses of brickwork at the cornice line. See photos 1-4.

The Woolen Mill is at an acute angle to Polk Street since it was built broadside to the original San Francisco Bay shoreline and before the extensions of the regular street grid to this area. The mill was built on the bay shore near Black Point (now Fort Mason) in order to be close to water-borne supplies of coal and wool. A no-longer-existing wooden dock was built where Beach Street is today. The bay was also used as a place to wash raw and dyed wool. See photos 3 and 9.

The building has regular fenestration on its broad north and south sides with rows of 15 rectangular windows with flat brick arches and brick lintels. Metal sash, one-over-one double-hung windows were installed in 1968. The windows on the south side have iron shutter rings around them. Round, plain iron anchor bolts appear at the floor

\* From 1962 to 1967, D. Ghirardelli Company continued to occupy the westerly portion of the complex.

# 8. Significance

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

**Specific dates** 1861-1923; 1962-1968 **Builder/Architect** William S. Mooser, William S. Mooser, Sr., Wurster, Bernardi & Emmons and John Matthias, Design Consultant; Lawrence Halprin & Associates, Landscape Architects.

**Statement of Significance (in one paragraph)**

SUMMARY STATEMENT OF SIGNIFICANCE

The Ghirardelli block has achieved architectural and historical significance in each of its three phases of development. In its first phase, as the Pioneer Woolen Mills (1858-1889), it was the first woolen mill, and one of the very first factories of any kind in California.

In its second phase as the D. Ghirardelli Company (1893-1962-67), it was developed as the manufacturing complex for the innovative, and largest, chocolate producer on the West Coast. During this second period, the complex achieved architectural distinction and became a model of factory design, the work of the important San Francisco architect, William S. Mooser, Sr. Along with the red brick Cannery, Hazlett Warehouse, and other brick structures on Beach Street, the Woolen Mill and the D. Ghirardelli Company buildings comprise the oldest industrial district in the state. Now all adapted to retail, commercial, and entertainment uses, these early industrial structures retain the general appearance that they had when they achieved their historical significance as an industrial zone.

But it is its current phase (1962-present) that has brought the former industrial complex world-wide attention and acclaim as Ghirardelli Square: "the prototype of commercial adaptive re-use" (Floyd, p. 20); "the granddaddy development, the revitalization project that inspired similar efforts...almost everywhere else... the impact it has had is beyond calculation." (Diamonstein, p. 208); "an example of adaptive re-use" (Diamonstein, p. 19); "the standard by which all such preservation projects are judged" (Jackson, New York Post).

Further, in the 17 years that have passed since it first opened, Ghirardelli Square has been increasingly recognized as "setting the example [for] the recreational specialty shopping center" (Diamonstein, p. 208), a major phenomenon marking the nationwide renaissance of the urban marketplace, reminiscent of "the European arcade or the Oriental...bazaar" (Diamonstein, p. 2), lively people-oriented places with myriads of small, diverse, inviting shops and restaurants.

- 1) 1858-1889, Pioneer Woolen Mills Building 2 on map and sketch.

The Woolen Mill is historically significant as the first woolen mill in California. It was one of the first factories of any kind in California and helped introduce industrialization to the region. It marks the beginning of the shift in the state's economic development from raw material extraction to manufacturing. The Woolen Mill is the oldest existing factory structure in San Francisco and is the oldest

# 9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEET

# 10. Geographical Data

Acreege of nominated property 2 1/2 Acres

ADDITIONAL INFORMATION

Quadrangle name San Francisco North Quadrangle

Quadrangle scale 1:24,000

UMT References

UMT NOT LISTED

A 

1	0	5	5	0	9	0	0	4	1	8	4	2	1	0
Zone	Easting				Northing									

B 

Zone	Easting				Northing									

C 

Zone	Easting				Northing									

D 

Zone	Easting				Northing									

E 

Zone	Easting				Northing									

F 

Zone	Easting				Northing									

G 

Zone	Easting				Northing									

H 

Zone	Easting				Northing									

Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEET

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

state n/a code county code

state code county code

# 11. Form Prepared By

name/title Mrs. Bland Platt, Historic Preservation Consultant and Randolph Delehanty, Historian

Albert Lanier, Architect

organization G. Bland Platt Associates

date January 1982

street & number 339 Walnut Street

telephone (415) 922-3579

city or town San Francisco

state California 94118

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature

*K. Miller*

title

date 2-19-82

For HCERS use only

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

*Patricia...*  
Keeper of the National Register

date 4/29/82

Attest: *Patricia...*  
Chief of Register

date 4/29/82

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only  
received  
date entered

Continuation sheet

Item number 6

Page 1

2. The Junior League of San Francisco, Inc.  
1968 Local/County  
California History Room - Main Library  
Civic Center, San Francisco, California 94102
3. Department of City Planning Architectural Inventory  
1976 Local/County  
Department of City Planning - 100 Larkin Street  
San Francisco, California 94102
4. California Inventory of Historic Resources  
1973 and 1976 State  
California Office of Historic Preservation  
Sacramento, California 95814

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number 7

Page 1

and roof lines of the exterior. The principal entrance is at the east, gabled end of the building. See photo 30. The west gabled end is mostly solid masonry with irregularly placed windows and a small service door. The gabled roof, originally corrugated iron, was replaced in 1968 with red terra cotta tiles. Some modern mechanical equipment is visible on the roof from certain vantage points.

The north side of the mill has a projecting section that appears to be an addition made by the Pioneer Woolen Mill. It is one bay deep and four bays wide. Like the rest of the building, it has rectangular windows with brick lintels and flat arches. Unlike the rest of the structure, however, these windows are capped by raised brickwork in a keystone design. A line down the center of the brickwork of this addition indicates that it was built in two phases.

The exterior has a few unobtrusive contemporary signs attached. See photos 21, 26 and 30. With the exception of the later metal-sash windows, virtually the entire original fabric remains. See photos 8, 9, 21 and 30. The building was adapted to retail and restaurant uses in 1968 by Wurster, Bernardi & Emmons as part of Ghirardelli Square and was named the Woolen Mill.

The interior has been partitioned and elevators have been installed, but the original exposed wood interior columns remain and are visible throughout. Today the most notable interior is the top, or fourth, floor where the original brick and timber construction, wooden columns, and exposed timber trusses that support the roof are clearly visible in the contemporary restaurant interior. See photos 18 and 19.

2. 1893-1962-67, D. Ghirardelli Company.

Buildings 1,3, 4-8, 18 on map.  
William S. Mooser, Senior, Architect.

In 1852, Domingo Ghirardelli, native of Rapallo, Italy, established a company in San Francisco to manufacture chocolate and also to grind coffee and spices. By 1882, his firm had become the principal chocolate manufacturer on the West Coast (Hittell, page 567). In 1893, his sons purchased the former Pioneer Woolen Mills as well as the full city block bounded by Larkin, North Point, Polk and Beach Streets to expand manufacturing operations. The existing four-story mill was made into a chocolate factory and other buildings -- at first wooden structures and later brick ones -- were built around the periphery of the 2½ acre block as the firm expanded.

The D. Ghirardelli Company complex as a whole:

D. Ghirardelli & Company commissioned William S. Mooser, Senior (1896-1962), the son of the architect of the Pioneer Woolen Mills, to design the factory complex which was built in stages between 1900 and 1923. While the Ghirardelli buildings were built over a 23-year span, all of the brick buildings were integrated in style and plan. The south (North Point Street), west (Polk Street), and most of the east (Larkin Street) sides of the block were built-up with substantial one- to five-story brick structures. The north (Beach Street) side of the block was partially occupied by a frame box factory, demolished in 1963, now the site of the Wurster Building built in 1964. Mooser's plan put the tallest buildings (Numbers 4-7) on the highest, - or

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

date entered

MAR 16 1987

Continuation sheet

Item number 7

Page 2

south side of the sloping block, and lower structures (Numbers 1, 3, 8 and the now-demolished box factory) on the lowest, or north, side of the block. See photos 2-5. This permitted views of San Francisco Bay from most of the Ghirardelli buildings. The existing former woolen mill was absorbed into the complex. The center of the block was left open and used for access, and also for a grassy, tree-planted park used by the factory employees at lunch time. See photo 4. An important part of the architectural and design value of the Ghirardelli building lies in the coordinated placement of the individual structures which created a unified whole that exploited the topographical characteristics of the site, and which produced a model factory for its time. The buildings were also stylistically integrated through the use of red brick with white cast concrete trim and ornament.

The transport of raw materials to the Pioneer Woolen Mills was principally by ship and utilized a no-longer existing wood dock located where Beach Street is today. The D. Ghirardelli Company complex was served by both rail and roads. Coal for power generation, and cocoa, sugar, and other raw materials arrived by ship at the San Francisco waterfront and were then transported via the Belt Line Rail Road to a rail spur on the Beach Street side of the property. (This rail spur has since been removed.) Some of the finished products of the D. Ghirardelli Company were shipped out via the same rail link while others were shipped out by truck using loading docks on the North Point Street side of the Cocoa Building (originally the warehouse).

#### Individual Buildings

The principal facades of the D. Ghirardelli Company buildings face the four streets that bound the block. Most of the decoration, ornamental treatments, and dates and inscriptions face these streets. The North Point Street side of the Ghirardelli plant was the "front" of the complex and eventually consisted of four compatibly-designed, red-brick-with-white-trim buildings in a tight row that step down from four stories at the Polk Street end to two stories with a five-story clock tower at the Larkin Street end. This is a unique blockfront in San Francisco. The backs of the buildings, which face the interior of the block, are plainer. When the complex was adapted and added to between 1963 and 1968 to create Ghirardelli Square, almost all of the changes and additions (terraces, decks, exterior staircases, etc.) were made on the backs of the buildings in the interior of the block. Thus, the principal street-facing facades remain virtually unchanged and intact.

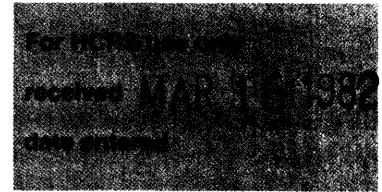
**Cocoa Building.** Built 1900, two stories added 1923 (converted into shops, restaurants, and offices in 1968). Building 5 on map and sketch. Photos 11, 15 and 20

The Cocoa Building was built as a warehouse in 1900 and is a rectangular red brick structure approximately 130 feet long and 70 feet wide. When built, it was a two-story structure (with basement) with four corner towers. See photos 1, 2 and 4. The building is constructed of red brick with white-painted cast concrete quoins, string courses, lintels, voussoirs, cornices, and a crenelated parapet.

The bottom two stories on the south (North Point Street) side are covered in mastic scored and painted to look like brick in an all-stretcher pattern. These stories have four-over-four double-hung windows with black metal sash. Windows and doorways on these floors have segmented arches with voussoirs of white-painted concrete. The central bays are faced in concrete scored like stonework and painted white. At the top of the second story is a white concrete panel with the legend "1852 D. Ghirardelli 1900."

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 3

The third and fourth stories are of exposed brick laid in American bond with five to six rows of stretchers to one row of headers (the pattern is irregular). The windows on these floors are rectangular, three-over-three double-hung with black metal sash. There are string courses and cornices at the third and fourth (top) floors. In the center of the south wall is a stepped gable flanked by two small crenelated turrets. In the center of the gable is a roundel with the date "1922". A white flagpole caps the gable. At the second, third and fourth floors, there are two ornamented black metal fire escapes. The two first floor loading dock entrances were glazed over when the building was converted into shops and offices in 1968.

Glassed-in balconies, terraces and glass-enclosed staircases designed by Wurster, Bernardi & Emmons have been added to the north (interior) facade of the Cocoa Building, but the original design of the building is still evident. See photo 30.

Chocolate Building. Built 1911, top floor added 1919; converted into shops, restaurants and offices in 1968. Building 4 on map and sketch.

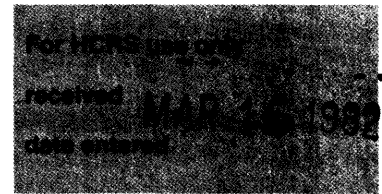
The Chocolate Building is a five-story, rectangular brick building approximately 50 feet wide and 110 feet long. It is three bays wide and seven bays long. It was built in 1911 as a four-story building (including basement). See photo 20. Its brickwork is laid in American bond in a pattern of five courses of stretchers to one course of headers. It has paired rectangular windows with white concrete lintels and voussoirs framing three-over-three double-hung black metal sash windows. The center of the south (North Point Street) facade is marked by an entrance framed by flat pilasters with scroll brackets supporting a flat cornice or pediment. Over this is a florid cartouche with the legend "Chocolate Bldg." Over this entrance is a group of three windows with flat, white-painted concrete frames. Over this grouping is a large concrete plaque bearing the legend, "D. Ghirardelli Co." The fourth story has a string course and a cornice. The fifth (top) story, added in 1919 (see photos 3, 4) continues the design of the rest of the building and has a stepped central gable flanked by two ornamental white concrete turrets. In the center of this gable is a roundel with the date "1919." This gable is capped by a white flagpole. There is a crenelated parapet that continues the general design of the Cocoa and Mustard Buildings. From the North Point Street elevation, the Chocolate Building appears to be one with the Cocoa Building. See photo 11.

The west (Polk Street) facade of the Chocolate Building consists of seven bays of paired windows and is ornamented with white concrete quoins, lintels, voussoirs, string courses, a cornice and a crenelated parapet like the North Point Street facade. On this side of the building there is a base of plain, white-painted concrete applied over the brickwork. Half of the windows on the fourth and fifth floors were replaced with large metal-framed plate glass windows when the building was converted into shops, restaurants, and offices in 1968. See photo 9. At the same time, an entrance was also cut through the basement level with metal and glass doors. While these changes alter the facade, it is still recognizably a red brick factory building. On the northeast corner of the building, facing the interior of the block, a glassed-in exterior staircase was added in 1968.



**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 4

Mustard Building, Built 1999; converted into shops and restaurants in 1964.  
Building 6 on map and sketch.

The Mustard Building is a three-story (with basement) red brick building with white painted concrete ornament built in 1911. See photos 2 and 4. Its brickwork is laid in American bond with a pattern of five courses of stretchers to one course of headers. The south (North Point Street) facade has a central section with an entrance at the first floor and triple windows on the upper stories. See photo 11. This central section is flanked by three bays with paired, rectangular windows. The windows have white-painted concrete lintels and voussoirs, framing three-over-three double-hung black metal sash windows. The central entrance is framed by flat pilasters with scroll brackets supporting a flat pediment or cornice. Over this is a wreathed cartouche with the legend "Mustard Bldg." White concrete quoins frame the central section and the corners of the building. The central section is capped by a stepped gable with a roundel bearing the date "1911." This central gable is flanked by two white concrete turrets and capped by a white flagpole. There is a white string course between the second and third floors, white concrete cornice, and a crenelated parapet.

Plate glass windows and glass-and-metal doors were installed on the first floor when the building was converted into shops in 1964. On the north side, or back, terraces have been added which do not obscure the original design of the building. See photos 14 and 15.

Electric Rooftop Sign, circa 1915, restored 1964. Number 18 on map and sketch.

On the roof of the Cocoa and Mustard Buildings is a large, electric sign with 15-foot high letters erected circa 1915 with the legend "Ghirardelli." Originally this sign had lettering facing both the bay and the city. In 1964, the lettering facing the city was removed and the lettering facing San Francisco Bay was restored. This electric sign is the largest (and probably oldest) structure of its kind in San Francisco and is a superior example of advertising art.

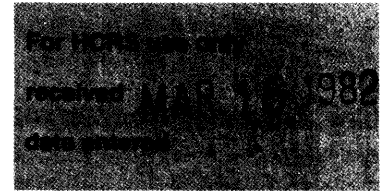
Coagulating Room. Date unknown. Altered 1968 to accommodate Ghirardelli Square's service entrance on Polk Street and a shop on the West Plaza level. Building 3 on map and sketch.

On the west (Polk Street) side of the block, connecting the north end of the Chocolate Building with the south side of the Woolen Mill, is a one-story (with basement), red brick building with painted white brick voussoirs over its entrance and a crenelated parapet. In 1968, a large service entrance with a roll-down metal door was inserted. About 40% of the original Polk Street brick exterior remains. See photos 3 and 9.

Also in 1968, a shop which fronts on the West Plaza was added above the earlier construction. This new building also connects the Woolen Mill and the Chocolate Building. Its east facade opening onto the West Plaza is all glass with steel framing painted black. See photo 21. Above this shop and hidden from public view

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 5

is Ghirardelli Square's greenhouse or nursery. From here come many of the constantly-changing bulbs, perennials and annuals used in planting beds and portable pre-cast concrete containers throughout the Square. The architects were Wurster, Bernardi & Emmons.

**Power House.** Built 1915; converted into a movie theater and shops in 1968. Building 1 on map and sketch.

On the northwest corner of the block, on the Beach Street side, is a one-story Power House built in 1915. It is an irregularly-shaped structure approximately 120 feet long on its Beach Street side, and 55 feet on the Polk Street side, with an additional 30 feet on that side that wraps around the west, or back, end of the Woolen Mill. From the intersection of Beach and Polk Streets, however, the Power House appears to be rectangular. See photos 3, 7 and 9. The building has a gable roof of red-painted sheet metal. A round window with cross-like fenestration appears on the Polk Street gable.

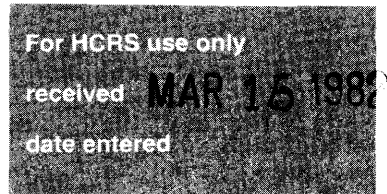
The Power House is a red brick structure with its brickwork laid in American bond with five courses of stretchers to one course of headers. Eight large arched openings march regularly along the Beach Street facade. Four similar openings appear on the west (Polk Street) facade. The Polk Street arches have black metal industrial sash windows. On the Beach Street facade, seven of the eight arched openings have black metal industrial sash windows. One arched opening was adapted for an entrance when the structure was converted into a movie theater in 1968. The arched openings have white-painted concrete keystones. The base of the building is covered with concrete stucco scored to look like stone work and painted light gray. The building has a white-painted sheet metal cornice and a plain brick parapet with white-painted brick trim. The corners of the building have unpainted raised brickwork horizontal quoins. At the center of the Beach Street parapet, and in the gable end on the Polk Street side, are two inscriptions in raised letters that read "D. Ghirardelli Co." The interior has exposed steel trusses supporting the roof visible from the shops and movie theater that have been installed inside.

**Apartment Building.** Built 1916; converted into a restaurant in 1964. Building 8 on map and sketch.

The Apartment Building was built in 1916 to house two originally-identical flats, one for the day manager and one for the night watchman and their families. See photo 5. It is a two-story (basement), rectangular, red brick building approximately 55 feet wide and 35 feet deep. It is in the same style as the other buildings but is not battlemented. It has white-painted quoins, lintels, voussoirs, string courses, and cornices. Glassed-in terraces were added when the building was converted into a restaurant, but they do not detract from or obscure the fabric of the building. See photo 14. On the ground floor of the Larkin Street side, an entrance to the underground parking garage was sensitively inserted between the heavily-quoined original entrances to the separate flats where the original garage doors were. See photo 11.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 6

Clock Tower Building. Built 1916; converted into shops and offices in 1964. Building 7 on map and sketch.

The finest and most elaborate building erected by the D. Ghirardelli Company was the firm's office building, known as the Clock Tower Building, built in 1916. See photos 11 and 14. Constructed on the highly-visible North Point/Larkin corner, this two-story (with basement), 50-foot by 80-foot rectangular building is distinguished by a highly-ornamented corner clock tower with four clock faces. The tower was modeled on elements from the Chateau at Blois, designed by Francois Mansart in 1635-38. It is a red brick building with white-painted concrete quoins, string courses, cornices and window frames. The white-painted ornament seems almost equal to the red brickwork in surface area. The building has a low white concrete base which becomes granite at the tower portion with three granite steps at the two entrances at the base of the tower. See photo 12.

The windows are rectangular with cruciform mullions and casement sash. They have white-painted concrete lintels and frames, and black metal sash. The corner of the building and the slightly-projecting tower have quoins and an engaged spiral column of small diameter with small, elaborate capitals. The cornice is highly ornamented with a repeated arch motif.

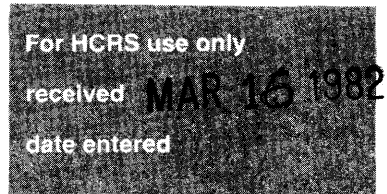
The clock tower rises two stories above the roofline and is capped by a pyramidal spire. The first story of the tower (the third story of the structure) has four small, heavily-enframed windows. The brickwork on this story is regular. The second story of the tower (the fourth story of the building) has brickwork laid in a herringbone pattern and four clock faces with Roman numerals. There is an engaged turret on the outside corner of this story. Above the clock is an elaborate cornice with a repeated arch motif like that on the rest of the building. Above the cornice is a fancy parapet with a circle design. The gray slate-covered pyramidal spire has four highly elaborated dormers with pilasters, scroll brackets, lintels, triangular pediments, finials, and scalloped louvers. The spire is surmounted by a finial and a weather vane joined by an ornate rail with a circular design like that on the tower's parapet. See photo 13.

The entrances to the building are at the base of the corner tower. Two round-arched doorways (one now glazed-over) with engaged columns are flanked by flat pilasters with elaborate capitals. Over the two doorways are panels inscribed "D. Ghirardelli Co. 1852-1916." The entrance vestibule is paved with white tiles with an inset mosaic of the Ghirardelli eagle trademark and the entwined monogram "D.G." Flanking the eagle, and set into the tilework, are two antique millstones approximately two feet in diameter, relics from Domingo Ghirardelli's first manufactory. See photo 17.

The interior of the Clock Tower Building is of poured concrete, exposed and painted white. See photo 16.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 7

Pre-1920 Ghirardelli Chocolate Company Manufacturing Equipment.

In the basement level of the Clock Tower Building is a collection of pre-1920 chocolate manufacturing equipment from the former Ghirardelli Chocolate Co. plant. This equipment was moved from other buildings in the complex, and arranged in proper sequence, to demonstrate the manufacture of chocolate. The collection consists of:

Three gas-fired cocoa bean roasters built into a wall. Each consists of a rotating metal cylinder approximately five feet in diameter and six feet long. Each is marked, "J.M. Lehmann, Dresden, New York, Paris."

One cracker-fanner consisting of a large free-standing machine which cracks cocoa beans and fans away the husks. It is marked, "National Equipment Co., Springfield, Mass., No. 111."

Two belt-driven chocolate mills. Each consists of a piece of free-standing machinery with three rotating stone mills in a step-like arrangement. No visible markings.

One melangeur. An electrically-powered machine with stone rollers in a round vat to stone-grind and mix liquid chocolate. It is marked, "J.M. Lehmann, Dresden."

One conching machine. A belt-driven machine with rollers in rectangular vats which refines and aerates liquid chocolate. It is marked, "J.M. Lehmann, New York."

Originally, the machinery in the Ghirardelli plant was belt-driven and powered by a coal-fired steam engine in the company's power house. The machinery in the demonstration collection in the Clock Tower Building is belt-driven and powered by an electric motor.

Separate from the machinery is a circa 1860 cocoa bean grinder located in the alley between the Clock Tower Building and the Mustard Building. This inoperable machine came from the previous Ghirardelli manufactory located on Jackson Street. It consists of a large cast-iron vat with two mill stones and is marked "Bouvin. B. SGDG."

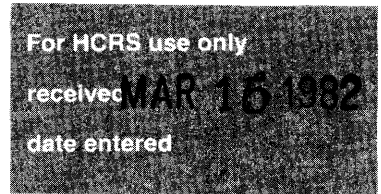
**3. Ghirardelli Square Buildings. 1962-1968 with subsequent additions.**

The Carousel Building. Built 1964. Building 9 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

The Carousel is a one-story building above a partial basement containing 1400 square feet of floor area. See photo 22. Its exterior walls are essentially glass with steel framing painted black. The northern end of the building is octagonal in shape with a pitched copper roof which has a smaller octagonal cupola with clerestory windows. The balance of the roof is flat. All solid walls are reinforced concrete veneered with red sand-mold bricks manufactured by Port Costa Brick Company. The access to this building is from the Promenade Level.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number

7

Page

8

The Wurster Building. 1964 and 1968. Building 10 on map and sketch. Architects: Wurster, Bernardi & Emmons; 1981 additions by Lanier/Sherrill/Morrison.

The Wurster Building, named for architect William W. Wurster, is the largest of the new structures with a floor area of 24,000 square feet devoted to shops and restaurants. See photos 7, 9, 22 and 23. This building was built in two phases -- the large easterly part in 1964, and the smaller westerly part in 1968. The architects for both phases were Wurster, Bernardi & Emmons.

The structural system is complex with reinforced concrete being used up to the Promenade Level and a combination of reinforced concrete, steel frame, and heavy timber being used from that level to the roof.

The north facade of this building faces Beach Street. The 1964 portion is composed of a street-level arcade of eight equal arches reminiscent of those of the Power House. Glass store fronts are set back ten feet behind the arches. Each arch is topped by a bay window with the most easterly and westerly bays wrapping around the corners. The top level of the building is capped by a flat five-foot overhang. A red Spanish tile mansard roof springs from the overhang and the flat roofs behind the mansard and at the overhang are surfaced with crushed red brick.

The 1968 portion of the building continues the same elements as the 1964 portion with the exception of the arcade. The Beach Street store fronts of this portion are at the property line.

Reinforced concrete portions of the building which are exposed on the exterior of the building are veneered with sand-mold bricks manufactured by Port Costa Brick Company. All glass is divided with black metal framing, and fascias and gutters are of copper.

The top level of this building connects to the interior of the square at the Promenade Level. Originally this building turned its back on the square with very few openings on the south facade. In 1981, two small all-glass enclosures were added to the south side of this building to open it up to the square. The architects for these additions were Lanier/Sherrill/Morrison.

Fountain Plaza Shop. Building 11 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Mathias, Design Consultant.

This 1964 shop is at the Fountain Plaza level and is only one floor consisting of 1,000 square feet. It is built of unveneered reinforced concrete, round concrete columns and an unadorned flat roof. It has three full walls of glass divided with black metal framing members. See photo 24.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number 7

Page 9

Terrace Level Shop. Building 12 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

The smallest of the new 1964 structures sits at the Terrace Level and is entered from the contemporary terrace that runs the length of the Mustard Building at its north face. See photo 25. This structure has only 550 square feet of floor area. Its structure is steel frame and it has north, east, and west walls entirely of glass framed with black painted steel. The roof of this building is contiguous with and part of the second floor balcony that is at the second floor level of the Mustard Building.

Gateway Shops. Building 13 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This 1964 structure which is at the West Plaza and Fountain Plaza level is the gateway between the two largest outdoor spaces of the square. This gateway is roofed and has a domed cupola of clear glass and steel. See photos 26 and 27. It houses the information booth for the square, three small shops and the square's security office. Walls are of reinforced concrete veneered with the same sand-mold brick as other new structures.

Shops, Northeast corner of West Plaza. Building 14 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This 1968 structure houses two shops and is a reinforced concrete structure. Only part of the concrete is veneered with the typical sand-mold brick and the balance is left exposed and unpainted. See photo 28. The roof is flat and unadorned but with the typical copper fascias and gutters of other new structures. The building turns all glass facades to the West Plaza and they are framed with black metal.

Gallery Building, West Plaza. Building 15 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This shop has housed a sculpture gallery since it was built in 1968. Small sculptures are fabricated within the shop and the public is able to watch the artisans at work. Its form is one of the most complex of the new structures. Part of the space is two stories in height with high south-facing windows which permit pedestrians on the terrace adjacent to the Cocoa Building to look down into the gallery space. Part of the building's roof is used for planting and part of the roof is a terrace on which outdoor sculpture is displayed. See photo 29.

The structure is reinforced concrete veneered with the typical sand-mold brick. Its north facade facing the West Plaza is all glass. All windows and doors have black metal frames.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only  
received  
date entered

Continuation sheet

Item number 7

Page 10

Lower Plaza Structure. Building 16 on map and sketch. Architects: Wurster, Bernardi & Emmons.

Lower Plaza, which was constructed in 1968, has 8,000 square feet of retail and storage space. This level also connects to old space in the Woolen Mill. The map is deceptive in showing this area since much of it is roofed by the West Plaza. The sketch and photograph (Number 30) make this area clearer.

The new structure is all reinforced concrete. Exterior walls are all glazed and framed with black metal.

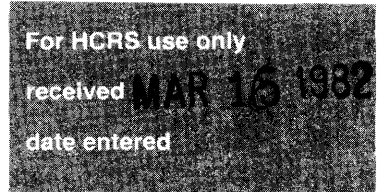
Rose Court. Building 17 on map and sketch. Architects: Wurster, Bernardi & Emmons. Fountain: Lawrence Halprin and Associates.

Rose Court, named for Stuart and Caree Rose, first co-managers of Ghirardelli Square (1963-1971), is located one floor above Beach Street and connects to old space in the Woolen Mill and in the Power House. It has 10,500 square feet of floor space which is not evident from the map since much of it is roofed by the Lower Plaza. This is clarified by the sketch and the photograph (Number 30).

This 1968 structure is of reinforced concrete with shop fronts of glass and black metal framing members. This court has a small fountain of reinforced concrete which was cast in place on one of the walls of the new structure.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 8

Page 1

red brick structure on the North Waterfront.

The Pioneer Woolen Mill was founded by Heynemann and Pick in response to the rapidly increasing production of wool on the West Coast. Prior to establishment of the mill, raw wool was shipped to other parts of the country for processing and manufacture. Mr. Pick was convinced that a local manufactory could produce higher quality coarse-woven goods for less money and would, therefore, be a profitable undertaking in a short time. He was correct. In 1861, the new enterprise had 4 sets of cards and 16 looms. When the mill reopened in the present Woolen Mill Building in June 1862 following a fire, there were 9 sets of cards, 34 looms and 2,800 spindles. By 1882, following acquisition five years earlier of the Mission Mills, there were 38 sets of cards, 130 looms and 12,000 spindles and knitting machinery with a capability equal to 24 looms.

In 1862, and for many years thereafter, "almost the entire capacity of the mill was required to meet the demand for blankets and flannels..." (Hittell, p. 440) including "uniforms for Union troops during the Civil War." (Landmarks Preservation Advisory Board Case Report, p. 1).

"Their flannel was of much better wool than that of the Eastern make, and was sewed up into shirts on the premises, 50 or 60 sewing machines being keep (sic.) in constant operation for the purpose. In the article of blankets, nothing made at the East found such favor among purchasers as those manufactured in this city." (Hittell, p. 440).

"The yearly production of goods," according to Hittell, "is at least 30,000 pairs of blankets, white gray and colored; flannels of all kinds in white, gray, blue and scarlet; cassimeres and doeskins; robes, chiefly for buggies; ladies cloakings, principally colored and for ordinary use. About 3,500,000 pounds of wool and 100,000 pounds of cotton are consumed yearly as raw material." (John S. Hittell, The Commerce and Industries of the Pacific Coast., pp. 440-441.)

The Pioneer Woolen Mills employed 800 hands in 1882. Five hundred were described as white, and 300 were Chinese. This is a significant reflection of the early labor history of California. The total value of manufactures was estimated to be \$1,500,000 in 1882. Payroll and running expenses were estimated as \$350,000 per year (see Hittell cited above). By 1888, the Pioneer Woolen Mills was producing about half of its output for local consumption, and the other half for local government and sale back East. Total sales were \$1,150,000 in 1888; in 1889 that total dropped to \$853,000 due to the falling off of government and Eastern sales. In 1889, the deficit was approximately \$30,000 and the mill was closed (see letter of H. Heynemann, President of the Pioneer Woolen Mills, dated March 25, 1889, in the archives of the National Maritime Museum, San Francisco).

- 2) 1893-1962-67, D. Ghirardelli Company.  
Buildings 1, 3-8 on map and sketch.

The D. Ghirardelli Company manufacturing complex is important (a) historically as the establishment of one of the pioneer and innovative manufacturing firms in California and the West, and (b) architecturally as an early example in California



**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

date entered

Continuation sheet

Item number 8

Page 2

of a coherently planned "model factory" with an array of buildings constructed between 1900 and 1923 by master San Francisco architect, William S. Mooser.

The D. Ghirardelli Company was founded by Domingo Ghirardelli who was born in Rapallo, Italy in 1817, and who came to California via Peru during the Gold Rush. After prospecting in the Jamestown-Sonora area, he opened a general store in Stockton. After a variety of mercantile ventures, he established "Ghirardelli's California Chocolate Manufactory" in 1856 at Greenwich and Powell Streets in San Francisco. In 1857, the firm moved to 411-417 Jackson Street to a brick building that is now part of the Jackson Square Historic District. About 1865, the Ghirardelli Company made its most important manufacturing innovation: the broma process for the manufacture of ground chocolate. (This essentially consisted of hanging a bag of chocolate in a warm room to permit the cocoa butter to melt and drip out leaving a residue that could be processed into ground chocolate.) The company also ground spices, coffee, and mustard, and sold a line of wines, cordials, and liquors. After reversals and recoveries, Domingo Ghirardelli turned the business over to his sons in 1892. He died the following year.

In 1893, the D. Ghirardelli Company purchased the former Pioneer Woolen Mills and the full block bounded by Larkin, North Point, Polk and Beach Streets. The woolen mill became a chocolate works, and a series of buildings were constructed in stages between 1900 and 1923 around the periphery of the block embedding the old mill in the new complex.

The architectural significance of the D. Ghirardelli Company complex lies in the high quality of the design of the individual buildings and in their coherent arrangement which relates both to the sloping topography of the site and its views of San Francisco Bay, and to the idea that a factory can offer amenities to its workers. The open area at the center of the Ghirardelli block was planted and landscaped to provide a private park for workers to use at lunchtime. (See photo 4) On the North Point Street, or city, side of the block, the Ghirardelli buildings which William S. Mooser designed to present a continuous and monumental facade punctuated by the elaborate and artistic Clock Tower Building with its historic recall of Mansart's Chateau at Blois. Though built over a period of a quarter of a century, all of the existing D. Ghirardelli Company buildings are stylistically integrated producing an architectural and planning whole that is much more than the sum of its parts.

### 3) Ghirardelli Square - 1962-1968

In 1962, after learning that D. Ghirardelli and Company planned to move the manufactory elsewhere, William M. Roth and his mother, Mrs. William P. Roth purchased the old chocolate factory fearing that otherwise it would be demolished and replaced as the Fontana Warehouse had been replaced by the nearby, blockbusting, Fontana Apartments. Not knowing what he would do with the property, Mr. Roth assembled an advisory committee to assist him in exploring the possibilities. Next, he selected a design and planning team headed by the architectural firm of

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number

8

Page

3

Wurster, Bernardi & Emmons and including Landscape Architect Lawrence Halprin and design consultant John Matthias. Working in concert, they developed a plan for the complex which would retain all but one of the existing buildings each of which would be carefully restored, retaining as much of its original fabric -- both interior and exterior -- as possible. They also collaborated from the beginning on the placement and configuration of the limited new structures to produce maximum useable exterior space for landscaped plazas and terraces.

The result, when the easterly portion of Ghirardelli Square opened to the public in 1964, was "immediate and widespread acclaim" (Vista, p. 15) for the award-winning Square, "a vital, attractive complex...characterized by airy spaces and interiors that do not violate the buildings' original design." (Diamonstein, p. 19). And soon San Francisco was recognized as "the distinct and indisputed birthplace...of the movement to salvage, renovate and recycle historic, old city structures..." (The Washington Star, April 5, 1981). According to Russell C. Kennedy, the director of urban planning at Chicago's Design Institute, "...there's no doubt that Ghirardelli Square started the trend. It was the first. It was turned into an explosion of late 20th-century urban fantasies by the developers working with the shell of an antiquated old confectionery manufacturing operation. More importantly, Ghirardelli Square worked, architecturally as well as financially, socially as well as aesthetically. Naturally, shrewd developers imitated it all over the country." And in her book, Restored America, Deirdre Stanforth says, "Ghirardelli Square on San Francisco Bay has been as important an influence on large-scale adaptive use as Georgetown was in the restoration of declining residential neighborhoods. The phenomenal success of old factory buildings as a shopping-entertainment-restaurant complex has inspired countless imitators: The Cannery...in San Francisco, Larimer Square in Denver, Pioneer Square in Seattle, Trolley Square in Salt Lake City, Canal Square in Georgetown, Washington, D.C....". In The National Trust for Historic Preservation's Forgotten Architecture, Ghirardelli Square is called "perhaps the classic example of adaptive re-use in the United States....Ghirardelli Square has spawned numerous similar projects in San Francisco and around the country....The start of the Preservation Age may have come with the invention, not of the wheel, but of the Square: Ghirardelli Square, Larimer Square, Trolley Square, Canal Square...." (Pages 274-275).

Ghirardelli Square has also been heralded for its innovative merchandising and marketing techniques which "led the way in urban marketplace development nationwide". (Restaurant Design, p.41.) "Service facilities and large-scale ventures like department stores were vetoed for lack of space, setting the example of the recreational specialty shopping center followed in the nearby Cannery, and as far away as Faneuil Hall Market in Boston." (Diamonstein, page 208.)

Such specialty shopping complexes are now being referred to as "the urban progeny of the suburban mall....They're not malls, really, in the traditional sense of that word -- usually shopping centers (are) anchored by one or two department stores and with acres of parking -- .... Ghirardelli Square (is) generally regarded as the complex which fathered the trend ...." (Blakey, San Francisco Chronicle.) Sometimes called urban malls or urban marketplace projects, the concepts they embody are derivatives of the suburban post-war shopping plaza with its controlled environment under one management responsible for maintaining the right mix of tenants and providing one-stop shopping.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number

8

Page 4

Further, "the suburban mall is perceived as attractive, safe, comfortable, and dependable, with lots of greenery, lots of light and entertainment," according to Mathias J. DeVito, chief executive of the Rouse Company. "There is a yearning for small, special places, to be 'like the good old days'", he continued. "We also learned that people love to eat -- that they would come to a mall just for the eating experience."

The success of Ghirardelli Square and those that followed it stems from "a reaction against the sterility and impersonality of previous urban development.... Many of the urban-marketplace projects are part of a pattern of rehabilitation and historical renovation. They have been praised as the first civilized, exciting, human scale spaces to be created downtown in a generation.... They are suburban forms, attempting to adapt themselves to urban needs, dreams and realities." (Kowinski, San Francisco Chronicle.) According to Kowinski, architect Benjamin Thompson, former Chairman of the architecture department of the Graduate School of Design at Harvard and responsible for several such projects including Boston's Faneuil Hall Marketplace, perceives the success of the urban market place to be due to a certain magic, a missing urban element, particularly the magic associated with proximity to the water, and the excitement and pleasure that for centuries has only been found in cities.

Blakey says: "Aside from money and shrewd merchandising of space, energy is the key to the new urban shopping complexes: energy from design, the kinds of merchandising available, the ambiance, the popular restaurants which are a cornerstone of so many of them." With respect to restaurants, the Fall 1980 issue of Restaurant Design agrees: "In many respects, foodservice supports the modern market. Though sprinkled with every kind of novel retail shop, the complex inevitably relies on restaurants to maintain its regular patronage."

In short, "the rediscovery of history and the combining of it with contemporary marketing is a national -- even an international -- phenomenon" (Kowinski) which had its origins in Ghirardelli Square.

Not simply an adaptive re-use project comprised of architecturally and historically significant nineteenth and early twentieth century buildings, Ghirardelli Square incorporates a number of smaller modern structures constructed between 1962 and 1968. It is this "major achievement in the integration of sensitive restoration with modern buildings" that led the American Institute of Architects to confer the Collaborative Achievement in Architecture Award upon Mr. Roth and the design team in 1966. This award had been presented only once before in the history of the Institute. (See Appendix B - Awards for complete citation and other awards.)

In its final Case Report (October 9, 1968) which led to designation of the Ghirardelli Square complex as a landmark of the City and County of San Francisco, the Landmarks Preservation Advisory Board observed: "There are newer buildings in the courtyard, and on the north side of the court; these blend harmoniously with the old, using red brick as a building material also. However, they are not Gothic or Renaissance but contemporary or modern styles .... Chiefly of glass and modern materials, they add to the feeling of openness in the yard, with their floor to ceiling glass walls and doors."

Architectural Historian Randolph Delehanty, in his book San Francisco -- Walks and Tours in the Golden Gate City, says: "The Square is the perfect blending of old and new; the old buildings were restored and adapted and the new buildings, while

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number

8

Page 5

uncompromisingly modern, respect the color, appearance, scale, and texture of the old."

And in the January 1967 edition of Building Progress: "Ghirardelli Square blends the best of the old buildings with new construction featuring sympathetic materials and forms. In the old buildings, exposed beams, columns, pipes, conduits, footings, brick walls, roof decks are left intact whenever possible. In new construction, glass domes, clerestories, lights, railings and signs are specially designed and sometimes hand crafted to maintain the landmark flavor."

Writing in the March 1968 edition of The California Mortgage Banker, James A. Walker points out: "This has been done within the Square solely through the combination of modern construction and architecture with that of the Victorian period without the artificiality and inefficiency of 'authentic recreation'."

The largest of the new buildings, the Wurster Building (#10) is cited by Olmsted and Watkins in the Junior League of San Francisco's Here Today -- San Francisco's Architectural Heritage as "a handsome building executed in a style consistent with the older structures" (Page 43), and Diamonstein makes note of "...the new Wurster Building whose brick walls and roof tile harmonize with the old."

Perhaps Wolf Von Eckhardt of The Washington Post sums it up best. "Wurster, Bernardi and Emmons had the courage and talent to be creative. They used the materials and scale of the old buildings and their own good taste. As a result, Ghirardelli Square is not a place where some new structures are added to old ones. The metaphorphosis (sic) gave us an enchanting new whole."

Equally significant to the design success of Ghirardelli Square is the landscaping plan developed by Landscape Architects Lawrence Halprin and Associates in close collaboration with the project architects. "...Ghirardelli Square demonstrates how important open space can be to an urban development." (Building Progress.) Their desire was to create the maximum useable exterior space from the previously secluded interior courtyard accessible only to Ghirardelli Chocolate Company employees.

The award - winning space they created (See Appendix B) varies from the broad expanses of the Fountain Plaza and the West Plaza to intimate spaces such as Rose Court. "The ... central courtyard, one of the complex's most alluring features, has broad terraces stepping down hill." (Diamonstein, p. 208). "This space consists of a series of broad terraces at different levels to accomodate the decided slope of the site. All buildings and activities of the Square are oriented towards this area, which is landscaped ...." (The California Mortgage Banker, page 10).

From all exterior spaces, San Francisco Bay to the north is visible with enclosure to the south, east and west provided by the Mooser-designed structures. "... the steps from Beach Street; the gateway from Larkin Street; the tunnel entrance from North Point, between the Clock Tower and the Mustard Building, all lead into and afford views to and from the courtyard, which add old world charm to a once utilitarian American workplace." (Landmarks Preservation Advisory Board Case Report).

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

MAR 15 1982

date entered

Continuation sheet

Item number 8

Page 6

The terraced underground garage which occupies the northeasterly part of the block is totally concealed except for its entrances from Larkin and Beach Streets. The roof of the garage is paved to make plazas and terraces. Service areas in the westerly part of the Square support the West Plaza.

Large wells were built in the new construction which were planted with mature broad-leaved evergreen trees. In addition to fixed planting areas, which are planted with bulbs, perennials, and annuals ( See Map), a large number of portable pre-cast concrete containers are filled with seasonal flowering plants and moved for varying effects. "The landscaping is informal and includes large ... pots of flowers and mature ... trees. Both the space and the landscaping have an intricacy and visual interest...." (Delehanty, page 324). The perimeter of the block was planted with plane trees and the wells paved with cobblestones.

Halprin "used railings, benches, trash containers, excellent graphics for the signs, and all the other essentials that furnish a place.... But all these are mere objects. The art of designing a creative environment is to relate the objects to each other so they create moods and different experiences -- the experience of access, of being slowed down or speeded up, of a surprising view on the way, and of finding something when you get there." (Von Eckardt). Then, too, night lighting is carefully planned so that the Square glows at night.

The focal point of the landscaping plan is unquestionably the fountain for which Fountain Plaza is named. The simple circular base was designed by Lawrence Halprin as part of the original easterly development of the Square and incorporates "rough old cobblestones of the kind old San Francisco was paved with." (Von Eckardt). In 1966, noted sculptress Ruth Asawa was commissioned to design a fountain sculpture to be placed within that base. Assisted by Mae Lee and a host of artisans, Ms. Asawa created the "Mermaid Sculpture", two mermaids surrounded by sea turtles and frogs, entitled Andrea in honor of Andrea Jepson who served as the model for the mermaid.

The fountain was installed in 1968. Since then, it has been the single-most photographed aspect of Ghirardelli Square. People congregate there as if drawn by a magnet; they sit on the circular edge of the pool or on nearby benches to enjoy every aspect of it.

Asked what had inspired this particular fountain which contributed heavily to her being awarded the American Institute of Architects Gold Medal for Fine Arts in 1974, Ms. Asawa wrote: "What I had in mind was to make a sculpture that would relate to more than just the Plaza. The Square sits in a rich San Francisco environment, historically and esthetically. You cannot ignore this fact.... I thought of all the children and maybe even some adults who would stand by the seashore waiting for a turtle or a mermaid to appear.... I wanted to make a sculpture that could be enjoyed by everyone. For the old it would bring back the fantasy of their childhood, and for the young it would give them something to remember when they grow old.... As you look at the sculpture you include rather than block out the ocean view which was saved for all of us, and you wonder what lies below that surface.... I am not interested in imitating man made styles (Victorian, modern, etc.), because they do go out of style. I like to be inspired by those things that never change. I derive my pleasures from nature's tried and true patterns, woman, turtle, frog."

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received MAR 16 1982

date entered

Continuation sheet

Item number

8

Page 7

The above documentation coupled with the additional citations listed in Appendix A are provided to support the nomination of the entire Ghirardelli Square complex to the National Register of Historic Places. Even though some of its physical elements are less than 50 years old, the national and international acclaim it has received warrant special consideration.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For MCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number 9

Page 1

BOOKS

- "A Chronological History of Ghirardelli Chocolate and Ghirardelli Square", Ghirardelli Square Archives, 5 pages.
- Architectural plans, photographs, scrapbooks and clippings on file in the Ghirardelli Square Archives.
- California, State of, - The Resources Agency - Department of Parks and Recreation. The California History Plan, vol. 2. Sacramento: California Department of Parks and Recreation, 1973. Pages 16-17, 150.
- California Department of Parks and Recreation. California Inventory of Historic Resources. Sacramento: California Department of Parks and Recreation, 1976. Pages 85, 258.
- Cronise, Titus Fey. The Natural Wealth of California. San Francisco: H.H. Bancroft & Company, 1868. Page 602.
- Delehanty, Randolph. San Francisco: Walks and Tours in the Golden Gate City. New York: The Dial Press, 1980. Pages 323-325.
- Diamonstein, Barbaralee. Buildings Reborn: New Uses, Old Places. New York: Harper and Row, 1978. Pages 19, 30, 166, 208-209.
- Floyd, Charles F. Economic Characteristics of Real Estate Resources - Introduction to Real Estate Resources. New York: Random House, 1981. Pages 19-20.
- Gebhard, David et al. A Guide to Architecture in San Francisco and Northern California. Santa Barbara and Salt Lake City: Peregrine Smith, Inc., 1973. Pages 50-52.
- Ghirardelli, Domingo. Biography, San Francisco, 1887. Manuscript D.336 on file at Bancroft Library, University of California at Berkeley.
- Heynemann, H. Letter to Shareholders of the Pioneer Woolen Mills, March 25, 1889, regarding Closing the Mills. Archives of the National Maritime Museum, San Francisco, and Ghirardelli Square Archives.
- Hittell, John S. The Commerce and Industries of the Pacific Coast of North America. San Francisco: A.L. Bancroft & Co., 1882. Pages 440-441, 566-567.
- Mooser, William S., Sr. Architectural drawings and renderings on file in Ghirardelli Square Archives.
- National Trust for Historic Preservation in the United States. America's Forgotten Architecture. New York: Pantheon Books, 1976. Pages 171, 274-275.
- Olmsted, Roger and Watkins, T.H. Here Today - San Francisco's Architectural Heritage. San Francisco: Chronicle Books, 1968. Pages 40-41, 43.
- San Francisco Landmarks Preservation Advisory Board. Final Case Report for Ghirardelli Square. October 9, 1968.
- Stanforth, Deirdre. Restored America. New York: Praeger Publishers, 1975. Pages 162, 164, 196-199.
- The Great Cities: San Francisco. New York: Time-Life Books, 1979. Page 109.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCERS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number 9

Page 2

MAGAZINES

- "A Rush to Redo the Waterfront", Business Week, February 11, 1980, Page 108.  
Architectural Forum, October 1965, Pages 52-57.  
Architectural Record, September 1965, Pages 164-166.  
Building Maintenance and Modernization, May 1968.  
Building Progress, January 1967.  
 Campbell, Morag. "San Francisco for the Businessman", Signature (British Edition), May-June 1979. Pages 27-30, 33.  
 Conrad, Barnaby. "Ghirardelli: Square in Name Only", Holiday Magazine, November 1968.  
 Davis, Jeff and Woodward, Rebecca. "San Francisco's Waterfront Revival - Where Victorian Charm and Contemporary Ideas Team Up", Carte Blanche, September-October 1979, Pages 62-63.  
 "Ghirardelli Square Celebrates Fifteenth Anniversary", Fashions, February-March, 1980, Pages 16-17.  
 "Ghirardelli Square to Pier 39", Swift's Air Magazine, October 1978, Pages 10-11.  
 Gough, Marion. "Winter Weekends in Four Big Cities", House Beautiful, November 1978, Pages 22, 156.  
House and Garden, July 1966, Pages 18 and following.  
Interiors, October 1965, Pages 98-109, including a Critique by James M. Leefe, Pages 99-101.  
 Knox, Barbara. "The Market Reborn", Restaurant Design, Fall 1980, 2 pages including page 41.  
Mainliner Magazine, March 1979, Page 97 and photo page.  
 "Opportunities and Tax Advantages of Historic Rehabilitation", Real Estate Syndication Reporter Newsletter, Vol. I, No. 1, November 1979, Pages 7-8.  
 Reinhardt, Richard. "Roth's Red Brick Rialto", San Francisco Magazine, March 1964.  
 Trans World Airlines, Ambassador Magazine, February 1980, Page 70.  
Vista Magazine, Exxon Travel Club, Summer 1979, Page 15.  
 Walker, James A. "Ghirardelli Square: San Francisco's Proud Urban Redevelopment", The California Mortgage Banker, March 1968, Pages 4-13.



**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

date entered

Continuation sheet

Item number 9

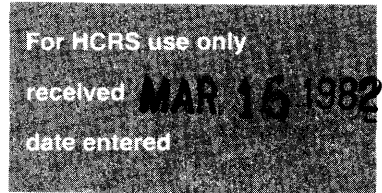
Page 3

NEWSPAPERS

- Agerbak, Linda. "Old Shells, New Uses", Singapore, The Straits Times, Monday, October 19, 1981, Pages 1 and 6.
- Bessonette, Colin. "San Francisco Has So Much To Offer that You May Leave Your Heart There", Atlanta Constitution, Travel Q & A, August 16, 1981.
- "Beyond the Golden Gate", The Guardian (United Kingdom), March 24, 1979.
- Blakey, Scott. "San Francisco - Merchandising As Theater", San Francisco Examiner-Chronicle, This World, Sunday, January 10, 1982, Pages 17, 19-20.
- Burgin, Al, Real Estate Editor. "A Potential Windfall", San Francisco Examiner-Chronicle, Sunday, November 19, 1978.
- Caen, Herb. San Francisco Chronicle, August 17, 1981.
- Cupertino (California) Courier, July 6, 1966. Interview - news story re Adde Laurin, author of report entitled "The City as a Work of Art".
- Denison, Don A. "San Francisco - Old Imports and New Finds In a City for All Seasons", Palm Springs Life, September 1979.
- English, Doug. "Beautiful City on the Bay Captures Another Fan", London Free Press, January 26, 1980.
- "Ghirardelli Square San Francisco", The Washington Star, April 5, 1981, Page 15.
- Goldberger, Paul. "Cliches Come Home to Roost in San Francisco", New York Times News Service as printed in San Bernardino, California Sun, April 27, 1979.
- Hamilton, Irvin. "San Francisco's Aquatic Park Offers Visitors a Voyage Into The Past", San Diego Evening Tribune, January 27, 1978.
- Jackson, Paul. "San Francisco Hills Alive with Sound of Tourists", New York Post, July 15, 1980, Page 33.
- James, Trilby. "The Heart of San Francisco", Harlequin, Ontario, Canada, Volume 6, Number One, January 1978.
- Klein, Jerome E. "Where Americans Shop for Fun", Christian Science Monitor, Tuesday, December 18, 1979, Page 15.
- \_\_\_\_\_ "The Exciting Shopping Center Complexes", Honolulu Star Bulletin and Advertiser, Sunday, February 3, 1980.
- \_\_\_\_\_ "The Lure of Shopping Centers", Newsday, Sunday, April 8, 1979, Pages 7-8.
- Klein, Jerome and Jean. "Eight Exciting Shopping Spots Across Nation", Chicago Tribune, Travel Section, Sunday, April 15, 1979, Pages 1 and 6.
- Kowinski, William Severini. "The Malling of the City", San Francisco Examiner-Chronicle, This World, Sunday, January 10, 1982, Pages 16, 18-19.
- Monro, Donald. "The Flavour of San Francisco", The Scotsman, Saturday, September 12, 1981, Page 4.
- Peirce, Neal. "Boom Days for Recycled Buildings", San Francisco Examiner, March 19, 1979.
- "Restored Centers in Other Cities Swing", Louisville Courier-Journal, Section E, Sunday, November 13, 1966.
- San Francisco Chronicle, June 27, 1968, Report of Mrs. Lyndon Baines Johnson's remarks to 1968 A.I.A. convention in Portland, Oregon.
- "San Francisco on Your Own", The Boston Globe, April 16, 1978, Page 6.
- "San Francisco Walks Provide Surprises", The Hartford Courant, January 23, 1978.
- Stoffman, Daniel. "Hulking Warehouse Our Lakefront Jewel", Toronto Star, January 12, 1981.
- Von Eckardt, Wolf. Washington Post, June 13, 1965.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 10

Page 1

Boundary Description (Excerpt from Purchase and Sale Agreement)

Beginning at the point of intersection of the northerly line of North Point Street and the westerly line of Larkin Street; running thence northerly along the said westerly line of Larkin Street 275 feet to the southerly line of Beach Street; thence at a right angle westerly along said southerly line of Beach Street 412 feet and 6 inches to the easterly line of Polk Street; thence at a right angle southerly along said easterly line of Polk Street 275 feet to the northerly line of North Point Street; thence at a right angle easterly along said line of North Point Street 412 feet and 6 inches to the point of beginning

Being WESTERN ADDITION BLOCK NO. 32.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCERS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number APPENDIX A - QUOTES Page 1

ADAPTIVE REUSE

"Ghirardelli Square was a trend-setter. Its highly successful re-use of a group of old buildings inspired nationwide imitations, which continue to spring up everywhere in a multitude of variations...." - Stanforth, p. 197.

"Professionals were employed to restore and adapt the old factory buildings to a complex of shops, restaurants and theaters. Views from the exceptionally beautiful site have been skillfully exploited, and the weaving together of multilevel interiors around delightful open spaces provides exciting variety in the Ghirardelli experience. The character of the original architecture... contributes to its special charm....Ghirardelli Square opened in 1964, and though the complex was not entirely completed until 1968, it soon began winning awards and widespread fame." - Stanforth, p. 199.

Altogether, Ghirardelli Square is a triumph of imaginative planning and sensitive use of existing buildings of architectural merit. The great success of this project has had a profound effect on the Aquatic Park - Fisherman's Wharf area, as developers seize upon the possibilities inherent in other older buildings." - Here Today, p. 43.

(The Roth family's) "farsighted action...catalyzed the recent movement throughout the United States to preserve whole districts and complexes of buildings, rather than isolated landmarks." - Diamonstein, p. 208.

"Ghirardelli Square has also received international and national acceptance." Building Maintenance and Modernization, May 1968.

"Take a cluster of century-old red brick factory buildings on a sloping waterfront block. Carefully stir in new ideas. During modernization, handle as little as possible to retain spectacular view and landmark flavor. Shape into Ghirardelli Square. Serve as a high-quality exciting shopping center to an average of 9,000 or more visitors every day." - Building Progress, January, 1967.

"A block or so west, at 900 North Point, is Ghirardelli Square, one of San Francisco's admirable preservation projects that has deservedly won an A.I.A. award (preservations and restorations are increasing rapidly, for this is one city enlightened enough to hold on to the best of the past)....The success of Ghirardelli Square is encouraging further conversions.... - House and Garden, July 1966, p. 18ff.

"For the metamorphosis of an ungainly, outdated candy plant into a high quality shopping area is not only unprecedented, it is also a \$5 million undertaking." San Francisco Magazine, March 1964, "Roths Red Brick Rialto" by Richard Reinhardt.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 26 1982

date entered

Continuation sheet

Item number APPENDIX A - QUOTES Page 2

ADAPTIVE REUSE (Continued)

"The must list includes Ghirardelli Square...all begun with the restoration of 19th century factories and generally considered to be the granddaddies of America's big push to put the past to present use." - House Beautiful, November 1978, p. 156.

"Ghirardelli Square, a turn-of-the-century chocolate factory, has been converted to a time-of-your-life shopping extravaganza." - Harlequin, Vol. 6, Number 1, 1978.

"San Francisco, that charming "City-by-the-Bay", long famed for its cultural prowess and capacity to mix the old with the new, is also an unquestioned leader in the relatively new art of recycling old and forgotten structures into modern day "people centers"...Recognized as a master piece of successful preservation and conversion to contemporary use, Ghirardelli Square has won numerous architectural awards...the Square has been recycled into a multi-level miscellany designed for residents and tourists alike". Carte Blanche, September-October 1979.

"Have you seen Ghirardelli Square? This is one of the most frequently asked questions of visitors to San Francisco, whether they are from twenty miles or 3,000 miles away. Ghirardelli (pronounced Gear - ar - delly) Square, one of San Francisco's oldest landmarks and newest "in" places, is a unique blend of old and new, which attracts San Franciscans and visitors alike. It is also a case history in private urban redevelopment." - The California Mortgage Banker, March 1968, p. 4.

"One of the first and most successful examples of big city restoration and commercial development is Ghirardelli Square in San Francisco." - Fashions, February-March 1980, p. 16.

"Waterfront redevelopment is not a brand-new phenomenon...Another pioneer was San Francisco, which in the 1960s converted the old Ghirardelli chocolate factory into a successful bayside shopping mall, called Ghirardelli Square." Business Week, February 11, 1980, p. 108.

"Nor is the change from cataclysmic urban renewal to renovation and "recycling" confined to townhouses. Some of the most successful commercial ventures downtown are not new, mirror-glass megastructures but old, restored buildings... notable examples are San Francisco's Ghirardelli Square, an old chocolate factory turned into a retailing phenomenon..." - Mainliner, March 1979, p. 97.

"Ghirardelli Square, San Francisco: A fine example of historic rehabilitation... Through rehabilitation, new economic life is given to structures that have lost their original aesthetic appeal and functional importance, thus offering investment opportunities. Evidence of the increased activity in this area is the "recycling" of entire industrial complexes -- warehouses, mills, factories. Examples are: Ghirardelli Square in San Francisco..." - Real Estate Syndication Reporter Newsletter, November 1979, p. 7.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only

received

date entered

Continuation sheet

Item number APPENDIX A - QUOTES Page 3

ADAPTIVE REUSE (Continued)

"In 1964, after extensive rehabilitation and remodeling, the historic complex opened as Ghirardelli Square, a unique collection of shops and restaurants that has become a model for conversion of old buildings to attractive new uses....Despite Ghirardelli Square's bright, contemporary atmosphere, you sense history everywhere...." - San Diego Evening Tribune, January 27, 1978.

"Ghirardelli Square...typifies restoration efforts sweeping American cities." Louisville Courier-Journal, November 13, 1966.

"Continue on Beach Street...to Ghirardelli Square, an early (and, in many ways, still the finest) example of private renewal from factory to shopping mall." - Palm Springs Life, September 1979.

"To Ghirardelli Square,...to enjoy the animated atmosphere of this one-time chocolate factory, now a fine example of architectural renaissance..." - The Hartford Courant, January 22, 1978.

"On the other shore of the United States in San Francisco, there's a similarly successful conversion of a waterfront building once used for industrial purposes. It's a former chocolate factory, now called Ghirardelli Square, and in its incarnation as a dining and entertainment centre it has become one of the most popular attractions in a city that's full of popular attractions. It may seem hard to believe, but Toronto's answer to Faneuil Hall and Ghirardelli Square is going to be that draughty hulk at the foot of York St. called the Terminal Warehouse." - Toronto Star, January 12, 1981.

"I was whisked off one day to have a look at St. Katharine-by-the-Tower, near the Tower Bridge, where old warehouses of the imperial era have been transformed into handsome office buildings, pubs, restaurants and an apartment house called The Ivory House (elephant tusks once were stored there). Ted Marsh, a member of the group that built St. Katharine's, asked anxiously, "You like it? We tried very hard to do something in the tradition of your Ghirardelli Square." - San Francisco Chronicle, August 17, 1981.

"The recycling boom is not exactly new:...its first big success, San Francisco's Ghirardelli Square, is now 15 years old....Communities are saved the trauma caused by dilapidation, abandonment and clearance. Old buildings link us physically to our past: they are a part of a city's cultural heritage: their preservation preserves the sense of place so often destroyed by mass-produced modern buildings. And they are fun to be in and around, as the amazing success of such projects...attest." - San Francisco Examiner, March 19, 1979.

"Ghirardelli Square -- (It's the sort of place Underground Atlanta might have been, if...)" - Atlanta Constitution, August 16, 1981.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number APPENDIX B - AWARDS Page 1

The following awards have been bestowed upon Ghirardelli Square, the Roth family, and the design team responsible for the planning and execution of Ghirardelli Square as it is today.

NATIONAL

National Trust for Historic Preservation - In May, 1974, the National Trust for Historic Preservation presented a Special Award for Outstanding Achievement in the Adaptive Use of Historic Structures in the United States to William M. Roth. The award includes the following citation: "In recognition of his public spirit and vision in creating Ghirardelli Square, one of the earliest, most innovative and successful examples of the preservation of historic buildings for contemporary use. With his mother Mrs. William P. Roth, he purchased the Ghirardelli block in 1962 in an effort to halt the destruction of San Francisco landmarks. Through the imaginative use of the existing buildings and spaces, he hoped to preserve their historic character while creating an exciting new urban complex. The result -- Ghirardelli Square -- is a financial and aesthetic achievement which has provided an example for other communities to follow. Its viability offers a proof that old forms can adorn our environment and enrich the future."

American Institute of Architects - In 1966, the American Institute of Architects conferred upon William M. Roth and the design team both the Collaborative Achievement in Architecture Award and an Award of Merit. The Collaborative Achievement award had only been presented once before in the Institute's history, to the Seagram Building combined with the Four Seasons Restaurant in New York City. This award recognized "the inspired leadership of Wurster, Bernardi and Emmons" and the individual members of the design team, "and the vision, foresight and civil awareness of William M. Roth, owner, in combining their professional abilities to transform historic Ghirardelli Square from a largely neglected century-old chocolate factory and landmark into one of the liveliest neighborhoods in San Francisco and the nation. Their close collaboration is a major achievement in the integration of sensitive restoration with modern buildings."

The Award of Merit for the "achievement of excellence in architectural design" was one of twelve (12) projects selected from a field of 380 entries by a jury of five distinguished architects. The jury commented: "A highly successful urban development employing old buildings and open spaces for new uses. Its qualities of gaiety, liveliness and color make it a delightful addition to the San Francisco scene. The open areas are well related to each other and to an excellent tenant program. New and old features are happily blended. The view over the bay is preserved and enhanced; parking is inconspicuous and accessible. In terms of esthetics, economics, convenience and cheerful vitality, Ghirardelli Square shows what can be done by careful rehabilitation of significant older buildings in the center of the city."

These awards resulted in extensive nationwide press coverage of the project and its participants and included an article in the New York Times on Sunday, April 17, 1966.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCERS use only  
received  
date entered

Continuation sheet

Item number APPENDIX B -AWARDS Page 2

American Society of Landscape Architects - At its 70th Annual Meeting, the American Society of Landscape Architects presented an Honor Award to William M. Roth for his Professional Exhibition, Ghirardelli Square.

American Association of Nurserymen, Inc. - "In recognition of achievement in landscaping and beautification", the American Association of Nurserymen, Inc. accorded Ghirardelli Square its Municipal Landscaping Award. The award was presented in Washington, D.C. in October 1968 by Mrs. Lyndon B. Johnson who remarked: "In looking through the pictures of today's winners, I was delighted to see the name of one which I have visited and admired -- Ghirardelli Square in San Francisco. At one time, it was a broken-down chocolate factory -- an eyesore in the community. But an imaginative planner turned it into an asset by bringing its whimsical architecture to life with landscaping, terraces with a marvelous view of San Francisco Bay, walkways and a fountain. Now it is a popular and profitable shopping plaza -- one of the places to go in San Francisco." She went on to point out the problems with unimaginative concrete shopping centers and commended those who had landscaped theirs making it a "marketplace of character".

The American Society of Travel Writers - Seeking "to encourage the conservation and preservation of historic sites and natural wonders", the Society of American Travel Writers established its "Connie Awards" in 1969 "to recognize conservation, preservation, beautification or anti-pollution accomplishments as they relate to travel ... with the aim of encouraging others to join the battle...." In selecting Ghirardelli Square to receive an award in 1974, the organization noted: "Ghirardelli Square ... has had a significant impact not only on the city in which it is located but on cities across the nation. This impact stretches across three important aspects of present-day concern -- conservation, preservation and beautification. By purchasing a number of old, run-down and vacant factories and warehouses in a less-than-ideal neighborhood and recycling them through imaginative remodeling, landscaping, signing and graphics, the developers have created an exciting urban complex used and enjoyed by millions -- a complex that has become a national tourism attraction in addition to achieving high acceptance at home. Initial doubt expressed by realtors, banks and the general public was gradually overcome as the project took shape. A group of landmark commercial structures has been saved and given new, profitable use; a blighted area has been enhanced and revived; and the conservation factors of trees, shrubs, flowers and decorative fountains have been introduced. Excellent restaurants, specialty shops, theatre and craft centers have given the area new interest and business respectability. Above all, high standards have been instilled throughout in preservation restoration practices as well as design and merchandising. As the first major example of "adaptive use" Ghirardelli Square has dramatically demonstrated the benefits that can accrue to a city from this type of program. It has triggered many other such projects -- from the nearby Cannery complex to Underground Atlanta, Denver's Larimore Square, New York's South Street Seaport and the recently announced multi-million dollar riverfront project for Cleveland. If blighted urban areas survive and thrive again, it will be in some measure due to the example set by Ghirardelli Square."

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only

received

MAR 16 1982

date entered

Continuation sheet

Item number APPENDIX B - AWARDS Page 3

STATE

Governor's Design Awards Program - In 1966, Governor Edmund G. (Pat) Brown instituted the first Governor's Design Awards Program "In behalf of the people of California who through this program have sought to honor outstanding contributions to handsome and meaningful development of our state...." William M. Roth received an Award of Exceptional Distinction, a "certificate of excellence of individual design", for the rehabilitation of Ghirardelli Square.

SAN FRANCISCO

Foundation for San Francisco's Architectural Heritage - In 1976, Heritage established the Heritage Awards of Merit to recognize those "whose exemplary efforts have helped make San Francisco's legacy a meaningful and useful part of the present and the future." The awards were presented to three businesses and two individuals, one of whom was William Matson Roth. In addition, Mr. Roth was selected to receive Heritage's highest honor, the Don E. Stover Memorial Award. The citation explains that Mr. Roth was "among the first to demonstrate that protection of our architectural heritage is a creative act in behalf of our future. Not only did he save the staunch old Ghirardelli Buildings from what seemed certain destruction, but he also put them to such vivacious new use that Ghirardelli Square today ranks as one of the most delightful urban amenities in the world."

San Francisco Planning and Urban Renewal Association - In bestowing the John L. Merrill Award upon William M. Roth and Mrs. William P. Roth for Ghirardelli Square, SPUR expressed its desire "that by this award the citizens of San Francisco be made aware that well designed projects are made possible only through the conviction of owners that it is their responsibility to discharge a debt of visual grace to the viewing public."

Chamber of Commerce - The Chamber of Commerce has honored Mr. Roth and Ghirardelli Square with three awards. In 1967, Mr. Roth received the Builder of the City Award for Ghirardelli Square, "honoring the leadership of those who have been responsible for major commercial development during the past five years." Of the approximately 35 awards, only Ghirardelli and one other were awarded for other than new construction. In 1971, the Chamber honored Mr. Roth "in recognition of his success in helping to protect, preserve and promote the City's architectural heritage." And in 1977, Ghirardelli Square was one of six to receive the Chamber's Beautification Award for the Central Plazas. The Square was cited for "multi-level plazas, surrounded by shops and restaurants, one of the most pleasant open spaces in the City". Landscape architect Lawrence Halprin and sculptress Ruth Asawa were specifically commended.

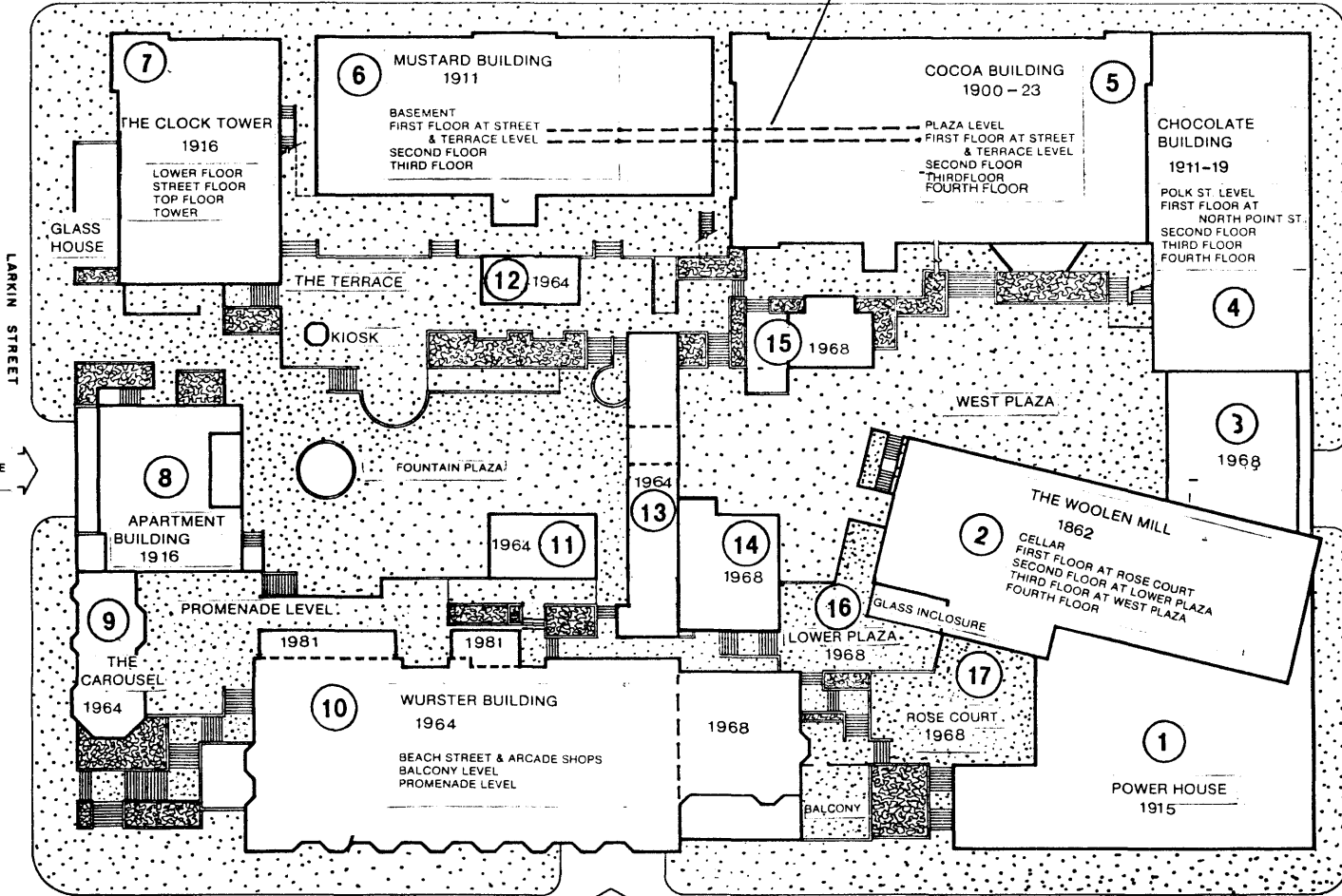
San Francisco Convention and Visitors' Bureau - Mr. Roth received the Silver Cable Car Award in 1966 from the Bureau "to honor visionary and altruistic service to the community in the creation and enhancement of local visitor attractions."





NORTH POINT STREET

18 ROOF TOP SIGN 1915

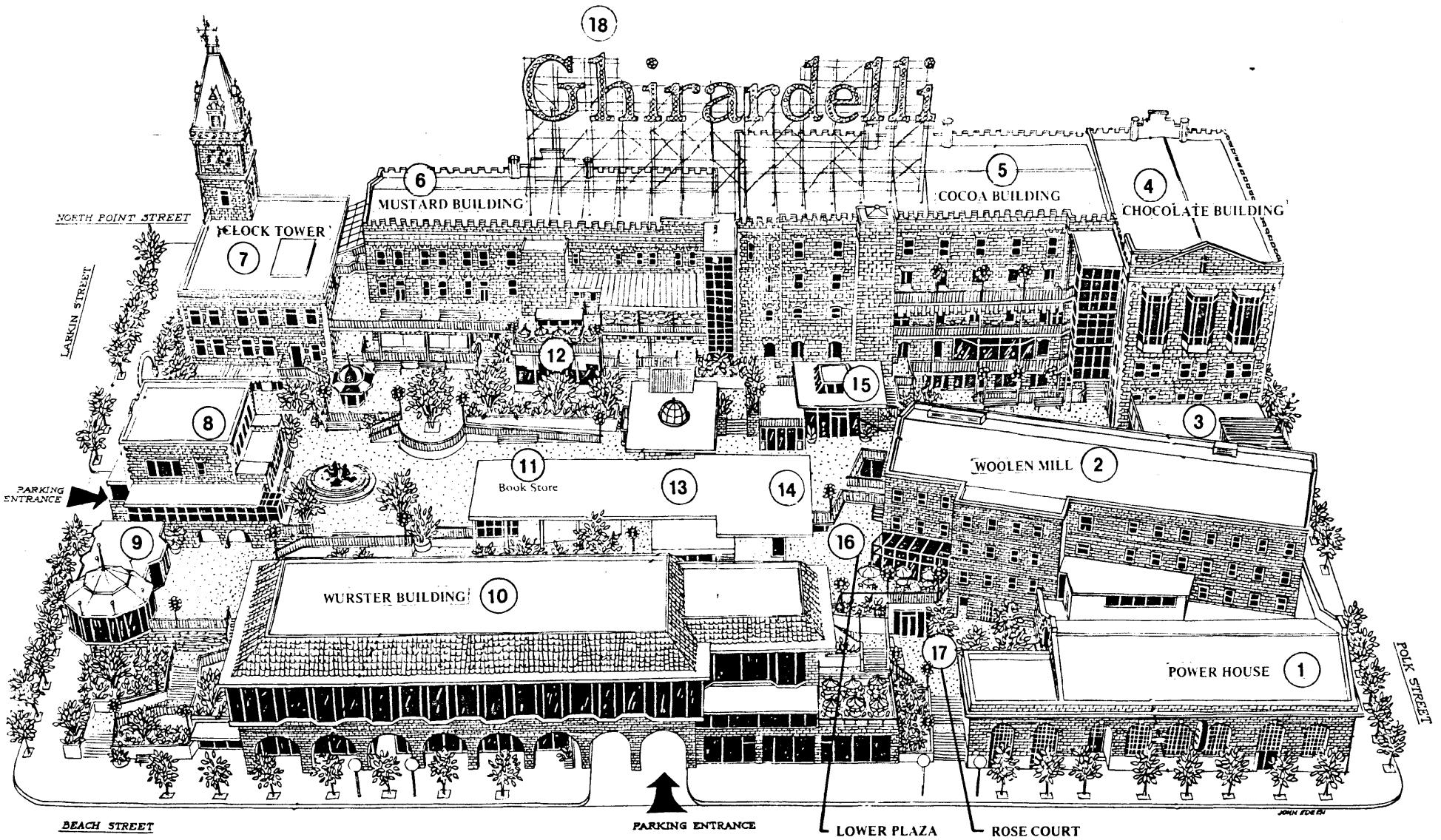


LEGEND

LANDSCAPING

PAVING

MAP of GHIRARDELLI SQUARE



SKETCH

*Ghirardelli Square*

900 NORTH POINT STREET, SAN FRANCISCO, CALIFORNIA 94109