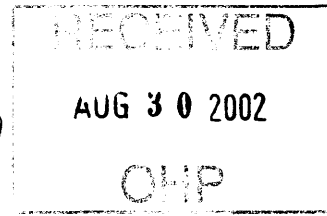
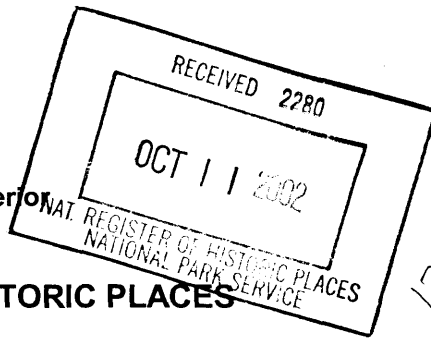


NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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

1. Name of Property

historic name Central Embarcadero Piers Historic District

other names/site number Piers 1, 1½, 3 and 5

2. Location

street & number Piers 1, 1½, 3 and 5, The Embarcadero not for publication N/A
city or town San Francisco vicinity N/A
state California code CA county San Francisco code 075
zip code 94111

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this
 nomination
 request for determination of eligibility
meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property
 meets
 does not meet the National Register Criteria.
I recommend that this property be considered significant

nationally
 statewide
 locally.
(See continuation sheet for additional comments.)

J. M. Ellen 10/8/02
Signature of certifying official Date

California Office of Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

7. Description

Architectural Classification (Enter categories from instructions)

Beaux Arts Classicism

Materials (Enter categories from instructions)

foundation Concrete/Timber

roof Wood

walls Concrete Base Wood-Frame Stucco

other Concrete

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

See Continuation Sheets

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

Architecture, Community Planning

Commerce and Transportation

Period of Significance 1918-1952

The Period of Significance begins in 1918, the date of construction of Piers 1-1/2 and 3, the first Beaux Arts pier buildings constructed in this cluster. The period ends in 1952, fifty years prior to the submission of this nomination. The piers continued functioning beyond 1952, with declining relevance as containerization came to dominate shipping.

Significant Dates 1918 (construction of Piers 1½ and 3)
1920 (construction of Pier 5)
1931 (construction of Pier 1)

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Chief Engineer White, Frank G.
Board of State Harbor Commissioners

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

See Continuation Sheet

9. Major Bibliographical References

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register (Pier 1 Only)

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Port of San Francisco

10. Geographical Data

Acreage of Property 6.85

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

Zone Easting Northing
1 10 553264 4183517

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

See Boundary Map for Verbal Boundary Description

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title J. Gordon Turnbull

organization Page & Turnbull, Inc. date August 28, 2002

street & number 724 Pine Street telephone (415) 362-5154

city or town San Francisco state CA zip code 94108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Port of San Francisco, Douglas Wong Executive Director

street & number Pier 1, The Embarcadero telephone (415) 705-8674 (Mark Paez)

city or town San Francisco state CA zip code 94111

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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SUMMARY

Piers 1, 1½, 3 and 5 are a group of three pier structures located north of the Ferry Building along San Francisco's Embarcadero. Each of the Beaux Arts stucco on timber-frame bulkhead buildings lining the Embarcadero is two stories high, punctuated by two story arches. Behind the formal bulkhead facades are the areas more closely associated with the functioning of the port, the piers and transit sheds. Concrete or timber piers extend east behind the bulkhead buildings, connected to the system of wharves upon which the bulkhead buildings rest. Steel truss and timber frame buildings accommodating the loading and unloading of ships are built upon the piers, with open aprons for circulation. Changes to the formal west façade are limited to a single story addition to the north of Pier 3 and the glazing of the arched opening at Pier 5. From the water, however, half a century of disuse has led to the significant alteration of the functional piers and sheds. While the southern edge of the district remains largely unchanged, the majority of the transit shed at Pier 3 has been demolished, leaving the pier open for parking. At Pier 5, the pier and shed have been removed entirely.

Central Embarcadero Piers Historic District Elements						
	Bulkhead		Pier		Shed	
	Date of Construction	Existing in 2002	Date of Construction	Existing in 2002	Date of Construction	Existing in 2002
Pier 1	1931	Yes	1929	Yes	1931	Yes
Pier 1½	1918	Yes	1918	Yes	1918 (Passenger Waiting Room)	Yes
Pier 3	1918	Yes	1918	Yes	1918	Partial
Pier 5	1920	Yes	1920	No	1920	No

LOCATION

Piers 1, 1½, 3 and 5 are located along the northeast waterfront on the Embarcadero, immediately north of the Ferry Building in San Francisco, California.

SETTING

Originally an active port, in the last half of the 20th century San Francisco's waterfront was abandoned by the shipping trades and then cut off from the city by the elevated Embarcadero Freeway. With the removal of that multistoried thoroughway following the 1989 Loma Prieta Earthquake, the northeast waterfront district is developing into a district of varied maritime uses, offices and restaurants, gradually reweaving San Francisco to its shoreline. Piers 1, 1½, 3 and 5 comprise the southernmost grouping of Beaux-Arts piers built along the

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Embarcadero, a wide, busy thoroughfare that skirts the bay from Fisherman's Wharf on the north to China Basin on the south. South of the Piers 1, 1½, 3 and 5 is the Ferry Building, the historic transportation hub for the city that continues to function as the city's primary commuter ferry terminal. Embarcadero Center, a major shopping, hotel and office complex, is located to the west, across the Embarcadero. To the north, similar pier buildings are used for a variety of office, warehouse and entertainment uses, while the east edge of the district is the San Francisco Bay, open to views of Treasure Island and the East Bay beyond.

GENERAL DESCRIPTION

Piers 1, 1½, 3 and 5 are an architecturally cohesive complex of pier structures located north of the Ferry Building and south the public fishing pier at Pier 7 along San Francisco's Embarcadero. On the south end of the complex, Pier 1 is externally contiguous with Pier 1½, but does not share internal space. To the north, Piers 1½ and 3 were built together and are interlocking on both the interior and exterior. Pier 5 is located just north of Pier 3. Although the wharf below is continuous with Pier 3 and the buildings are close enough to be understood as a part of an ensemble, Pier 5 is a separate structure. Traditionally, each of these piers is broken into three parts; the bulkhead building located along the Embarcadero, the pier structure proper and the shed built on the pier. While the western edge of the bulkhead is built upon the seawall that defines the edge of the bay, the remainder of the bulkhead sits on a system of wharves. The wharves and the piers' behind are supported on piles driven into the floor of the bay.

Each of the stucco on timber-frame bulkhead buildings is two stories high, with a concrete base rising three feet above the sidewalk. Above, the stucco walls are scored with false mortar joints, mimicking a stone surface. In form, the bulkheads consist of two distinct elements: iconic arched pavilions and lower flanking connecting bays. On the west façade, the pavilions are dominated by double-height arched openings rimmed with false voussoirs. Gold letters above the arch bear the name of the pier. A heavy cornice visually terminates the wall and follows the gabled end roofline. The connector bays are two-story flat-roofed structures, lower than the central pavilions. Each bay is divided by quoins that match the voussoirs surrounding the arch. Quoins are also located at the corners of the buildings. At the first floor, fenestration consists of arched storefronts, open passways and paired double-hung windows. On the second floor, a beltcourse at the sill divides the facade below two or four deeply inset windows in each bay.

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The north and south facades of the bulkhead buildings, where they occur, use the vocabulary found on the west façade, with a high concrete base, inscribed stucco, heavy quoins at the corners and double-hung windows located at regular intervals.

The east façades of the bulkhead buildings were not designed to be observed. Shed structures usually abut this façade and the shed length obscures the portions of the bulkhead façade that rise above it. This façade was largely rough stucco with untrimmed window openings and a low, unarticulated cornice.

Seawall

Beginning during the Gold Rush boom, San Francisco entrepreneurs attempted to maximize profits by creating valuable land along the bayside coast. Gravel, sand and all manner of garbage were dumped into the bay to create a new, artificial coastline. From 1881 to 1924 this coastline was regularized with the construction of a concrete seawall, beginning on the north at Fisherman's Wharf and progressing south to Mission Bay. Piers 1, 1½, 3 and 5 are built on a portion of seawall that was constructed in 1889.

PIER 1

Pier 1 was individually listed on the National Register of Historic Places on January 5, 1999. Please see that nomination form, appended to this document, for a full description.

PIERS 1½ AND 3

Bulkhead

Exterior

The bulkhead of Piers 1½ and 3 is two-story wood framed stucco building, continuous with Pier 1 on the south. The primary façade is on the west, along the Embarcadero, and the visual center is one of the raised central pavilion structures that define the northeast waterfront. To the south of this arched pavilion are seven two-story bays, while there are four similar bays to the north. At the first floor, the southern-most bay has a passway leading to the public walkway on Pier 1, while the next three bays have arched storefronts. The center storefront bay contains double doors leading into the bulkhead lobby. The door has a non-original green marble surround with a gold-painted sign reading "Pier 1½" above. North of the three storefront bays, an arched passway leads directly to the Passenger Waiting Room behind. A pair of large windows occupies the first floor in the bay north of the

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passway and double doors with a high transom fills the next, narrow bay, just south of the arched pavilion. North of the pavilion, double doors with a high transom occupy the narrow bay, while paired windows fill the next bay north. Beyond, a passway leads to the apron of Pier 3. This passway is higher than others in the building, eliminating the second floor connection seen elsewhere. A pair of windows occupies the northern-most bay, with a single door set into the southern window. Except for the high passway on the north of the building, on the second floor each bay is occupied by four evenly spaced double-hung windows, although narrow bays contain only two of these windows. There is a lower two-story structure abutting the north end of Pier 3, recessed from the face of the building. The west façade of this addition is a simplified version of the main façade, with a concrete base and flat stucco walls, ending with a simple cornice.

The north façade resembles the west, however the two-story addition required some alteration of the eastern part of this façade, including enlarging windows into doors on both the mezzanine and second floor levels. The north façade of the addition resembles the simplified west façade of the addition, with a concrete base, a flat stucco wall and a simplified cornice.

The east façade of the bulkhead is unadorned, with a high concrete watertable topped by a flat stucco wall, ending in a low cornice. Fenestration is irregular, arranged for interior usage rather than symmetry. Toward the southern end of the façade, an arched glazed storefront that matches the Pier 1½ entry from the Embarcadero. In the Pier 1½ area, a roof covers the breezeway between the bulkhead and Passenger Waiting Room behind. This roof intersects the bulkhead between the mezzanine and second floor levels. Moving north to the Pier 3 area, the east façade of the bulkhead is utilitarian and primarily visible from the interior of the Pier 3 shed. To the south of the central pavilion arch, the east side is a frame wall with a board and batten surface. North of the central pavilion, the center of the stucco wall of the bulkhead is pierced by a set of double doors, with double hung windows placed irregularly on the first and mezzanine levels. The roof of the shed intersects with the east wall of the bulkhead, and above it the stucco wall is pierced by double hung windows set in untrimmed wall openings.

Interior

The Pier 1½ areas were built as passenger and formal office spaces, exhibiting a higher level of finishes than at the more function Pier 3 area. The main entry to Pier 1½ from the Embarcadero leads through a wood revolving door into a double-height lobby area with a barrel-vaulted ceiling that matches the curved storefront. The room has a

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gray terrazzo floor, black marble base mouldings, wood paneled wainscot and flat plaster walls. On the south are baggage and storage rooms, along with an original telephone booth. The first door on the north leads into an office, which includes a wooden ticket booth, a vault and a steel spiral stair leading to a mezzanine with an original guardrail. A number of original light fixtures exist in this area.

An arched opening on the left side of the lobby leads into the curved stair hall leading to the second floor. This area was originally offices, with wood floors and baseboards, flat plaster walls, cornice trim and ceilings. Private offices have entry doors with glazed transoms. The two toilet rooms on this level have a high degree of integrity, including original ceramic tile floor and walls, original fixtures and original toilet partitions.

The interior spaces of the Pier 3 bulkhead were never finished as expensively as the interiors at Pier 1½. As an active shipping pier, much of this space was given over to transport equipment and the storage of goods. On the first floor, to the south of the central pavilion, there is a well-appointed stair leading from the second floor office space of Pier 1½ out to the Embarcadero, with tongue and groove flooring, beadboard walls, and an original wood stair.

To the north of the central pavilion are a number of rooms that are of particular interest. Labeled "Commissary Department" on the original drawings, these spaces were clearly used for the transport and storage of food. The space has rough concrete floors, beadboard walls and an unfinished ceiling. The area also includes a dumbwaiter to deliver goods to the storage mezzanine and the remnants of a meat locker. There is also a storage mezzanine at this level, with low ceilings and beadboard walls. An original stair leads to the second floor, an area originally built for office use, with tongue and groove floors and beadboard walls and ceilings. Original doors, light fixtures and toilet and shower room fixtures also remain in this space.

Beyond the northern passageway, there is a portion of the Pier 3 bulkhead that is discontinuous from the rest of the bulkhead, separated by the higher passway for railroad access to the pier. On the first floor this area has concrete floors and unfinished frame walls that reveal exterior sheathing. The open joist floor of the mezzanine above is also exposed and the mezzanine has rough plank floors and unfinished walls and ceilings, along with some finished office spaces from a later date. The highly finished stairs to the second floor have wood wainscot and curved handrails to match the curve of the stair. The lower portion of the stairs was removed recently. The offices at the second floor retain a number of original elements, including wood doors, plaster walls, wood baseboards, wood

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wainscot mouldings and some flat plaster ceilings. However, new walls were constructed and some floors and ceilings have been altered. In addition, a window in the northeast corner was converted to a door to the roof of the north addition.

The interior of the addition on the north side of the bulkhead is deteriorated and unstable, making site evaluation difficult. Wood sub-floors remain, along with plaster walls with wood wainscot and flat plaster ceilings. At the joint between the Pier 3 bulkhead and the addition, the addition has leaned away over time, leaving a wide vertical gap that extends the entire height of the building. A rainwater leader on the north exterior wall drains water directly into that gap, exacerbating the water infiltration problem.

Integrity

The exterior of the Piers 1½, and 3 bulkhead has been altered by an addition on the north façade and the alteration of original windows on the mezzanine and second floor into doors to provide access to the addition. Interior changes to the highly-finished Pier 1½ areas have been limited to toilet room improvements and office alterations, including acoustic ceiling tile, fluorescent light fixtures and non-original partition walls. A safe at the southern end of the building remains but has been made inaccessible by a full-height partition wall. These changes have not significantly impacted the integrity of the historic fabric or character of the bulkhead. The more utilitarian Pier 3 bulkhead interiors retain much original fabric and character. On both the exterior and interior of the Piers 1½ and 3 bulkhead, few significant alterations have been made and the building remains able to communicate its original character.

While records are somewhat inconclusive, it appears that the addition on the north end of the bulkhead is an historic alteration. The addition does not appear on the 1918 construction documents, but it does appear on the 1940 Sanborn Map. In addition, a 1929 contract issued by the Port for plaster at the exterior of Piers 3 and 5 included the following item: "Each bidder shall submit a price for which he will lath and plaster the exterior of the new building now being built between Piers 3 and 5."¹ While it is unclear why the document referred to a building between Piers 3 and 5, rather than an addition to Pier 3, no evidence indicates that there was another building in this location. All the evidence suggests this addition was constructed in 1929, within the period of significance.

¹ Book 13 contract 42, Port of San Francisco Contracts.

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Piers

Pier 1½ is a reinforced concrete slab on spiral-wrapped reinforced concrete piles. The pier is approximately seventy feet wide and extends one hundred feet into the bay. The Passenger Waiting Room building occupies most of the pier, but also includes a twenty-five foot wide covered breezeway between the bulkhead and the Waiting Room that extends to Piers 1 and 3. The pier once extended beyond the Passenger Waiting Room to the north, east and south, creating a loading apron. However, over time, the edges of the pier have fallen away in an irregular line following the edge of the Passenger Waiting Room building.

Pier 3 is a reinforced concrete slab on spiral-wrapped reinforced concrete piles, anchored below the bay by cast iron bell foundations. The pier is 140 feet wide, extending 720 feet into the bay. The pier widens at the west end to meet the north and south passageways through the bulkhead building. Originally, railroad tracks ran along the north apron, connecting the east end of the pier, passing through the north breezeway to the belt railway that ran along the Embarcadero. The tracks and rail bed were removed, although the higher breezeway through the bulkhead indicates their original location.

Integrity

Despite deterioration at the north, east and south sides, no alterations have been made to Pier 1½. The structure retains integrity of character and fabric. At Pier 3, the setting and feeling have been seriously altered by the removal of the greatest portion of the transit shed on the pier. In addition, the pier has suffered some deterioration as the edges of the pier, especially along the south side, have begun to fall away. However, the location, design, materials and workmanship remain the same. Both piers remain capable of expressing their significance as location for the transit of goods and passengers and both contribute to the Central Embarcadero Piers Historic District.

Passenger Waiting Room

Exterior

The double doors of the bulkhead lobby lead to a covered, skylit breezeway. Beyond is the single-story frame and stucco Passenger Waiting Room. The west façade is simple, with a high concrete base and a flat stucco wall above, topped by a low-slope roof. Fenestration on this façade is irregular and includes sliding doors, single doors and double-hung windows.

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The north and south facades of the Passenger Waiting Room building have flat unadorned walls that terminate without cornice detail, along with a number of double-hung wood windows and large multi-light fixed windows. However, the easternmost bays of both elevations are more embellished, with paired engaged pilasters framing pairs of glazed french doors and topped by articulated cornices.

The east is the most elaborate of the Passenger Waiting Room façades. It is comprised of five bays, each of which is demarcated by paired engaged pilasters that rise to support the overhanging cornice. The center bay contains a pair of french doors leading to the apron, while fixed wood windows occupy the other four bays.

Although Pier 3 is not identified in the Central Embarcadero Piers Historic District as a separate counted resource, the entire system of wharves and piers was recommended as one single structure in OHP's staff comments to NPS regarding the larger San Francisco Waterfront Historic District Preliminary Determination of Eligibility submitted for purposes of certifying individual piers for tax credits. The proposed district was preliminarily determined eligible for the National Register on June 13, 2002. The exact manner of counting resources will not be finalized until the National Register application is submitted to the National Park Service for final review and formal listing.

Interior

The two pairs of double doors on the west wall of the Passenger Waiting Room building lead through openings supported by decorative plaster modillions, into a single open space with concrete floors, wood wainscoting, plaster walls, cornice trim, chamfered wood trusses on wood columns and an exposed beam ceiling above. Skylights supplement the light entering the space from windows and doors on the north, east and south sides of the room. Toilet rooms occupy the northwest and southwest corners of the building, while the furnace room is located between the two entry doors along the western wall.

Integrity

Alterations to the exterior of the Passenger Waiting Room are limited to the replacement of french doors on the south façade with aluminum windows. On the interior, the Passenger Waiting Room was used for offices for a number of years and the changes necessitated by this use compromised the character of the space. A demising wall was built and loft spaces were installed on both sides. However, the new walls were built around the original wood trusses, so while the changes drastically alter the perception of the original space, their construction had minimal

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impact on the historic fabric. In addition to office alterations, vandals have sorely used the Passenger Waiting Room, covering most of the interior surfaces with graffiti and damaging a number of the non-original demising walls. However, the Passenger Waiting Room retains integrity because the exterior is largely unchanged and while the appearance of the interior is altered, it is possible to return the space to its original character with only a minimal loss of historic fabric.

Transit Shed

Exterior

Originally, the Pier 3 shed extended the full length of the pier, leaving a narrow apron on the north, east and south sides for loading. The walls were wood-frame, with a stucco finish, broken up by loading doors and multi-paned steel windows. The sloped asphalt roof rose to a glazed monitor that ran east-west along the center of the building.

Interior

The shed interior was originally a single open space, with concrete floors, a low concrete wall, unfinished frame walls and exposed roof trusses. A passenger stair and raised passenger gallery were located along the south wall, providing safe circulation for passengers boarding ferries. Small temporary buildings were placed throughout to provide for offices, toilets and other needs necessary for the loading and unloading of ships. However, these temporary buildings no longer exist and the space is now used for parking. In addition, the north side of the shed is separated and occupied by abandoned office spaces.

Integrity

Sometime after 1990, the eastern 600 feet of the transit shed were demolished and a new wood frame and stucco east wall was built, leaving the majority of Pier 3 open for automobile parking. The passenger stair and gallery were removed completely. On the south façade, the stucco wall above the concrete base was demolished and replaced with horizontal wood siding. One original roll-up door and six original steel windows remain. Two new doors have been installed, cutting into the original concrete base. On the north side, the construction of new office space necessitated the removal of roll-up door and all original windows. Additional aluminum windows have been installed in the shed wall to accommodate the new spaces. What remains of the Pier 3 shed does not reflect the original character of the building. Two of the three exterior walls are new, and the character of the third wall has been compromised by the removal of all of the original doors and windows. The interior space was once an expansive linear area with loading doors and high windows opening to the pier apron. It has been reduced

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drastically in length and encroached upon by infill construction. Only a single loading door remains to suggest the original function of the structure. While the location, design and setting remain; the vast majority of the original material has been removed from the Pier 3 shed.

PIER 5

Bulkhead

Exterior

The Pier 5 bulkhead follows the pattern seen at Pier 3, with the central pavilion flanked by lower bulkhead bays. On the west façade, a wide arch occupies the central pavilion, while on the first floor, the southern bay is occupied by an arched opening and the other three bays are filled with paired double-hung windows, or a paired door and window. Most bays on the second floor contain four recessed double-hung windows, although the narrow bays flanking the pavilion have only two. The north façade is new, but follows the pattern set on the west, with quoins on the corners, a pair of doors at the center, and deeply inset double hung windows, with a heavy cornice above. The windows and doors were either salvaged in the demolition or were replicated to match existing windows. The east façade, originally attached to the Pier 5 shed, was difficult to observe. Quoins decorate the edges, but the cornice ends just after turning the corners. Loading doors and steel sash windows opened into the shed structure, and their location was determined more by function than regularity. At the second floor, above the roofline of the shed, paired wood double-hung windows are placed at regular intervals. The south façade carries the vocabulary of the west façade, with quoins at the corners, heavy cornice and regularly spaced windows and doors.

Interior

Originally built as a working pier, Pier 5 was historically occupied by a number of shipping companies. The Pier 5 bulkhead was likely occupied by storage and handling areas on the first floor, with offices on the second floor, much like Pier 3. Further research must be conducted to understand the original spaces of the bulkhead.

Integrity

Originally, the Pier 5 bulkhead had five bays to the north of the central pavilion, and the structure was continuous with Pier 7. However, the Pier 5 shed was demolished between 1974 and 1986. Between 1990 and 1992 the reinforced concrete pier itself, along with the northern three bays of the bulkhead, was removed in conjunction with the construction of a new recreation pier to the north, Pier 7. The north façade of the bulkhead was constructed to match the features found on the west. The removal of the transit shed necessitated the construction

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of a new stucco east wall where the shed had intersected the bulkhead. This new wall includes a number of aluminum windows, non-conforming in material and proportion.

Landor and Associates, a design firm, occupied the majority of the Pier 5 bulkhead from 1956 until 1973. In 1995, the Pier 5 bulkhead was adapted for a different office use. This continued office use resulted in a number of interior remodeling projects, eliminating all but a few original interior elements. Original exterior walls and interior structural members remain, as do the majority of the windows. Beyond these shell elements, a single historic stair with beadboard walls at the north side of the building remains. The railroad tracks that once passed through the bulkhead, connecting Pier 5 with the Belt Railway remain, encased in clear plastic resin.

The Pier 5 bulkhead has lost more of its historic character than the other bulkheads in this Historic District. The north façade and portions of the east side are non-historic. The loss of the pier and shed obscure the connections that this structure once had with shipping and commerce. The interior of the building has lost all but the shell and a handful of historic features. Pier 7's demolition, along with the demolition of three connecting bays of Pier 5, leaves a gap in the grand Beaux-Arts wall that was erected along the Embarcadero. However, this wall was never completely continuous, and the demolition of the pier and shed do not significantly change the appearance of Pier 5 had from the Embarcadero. The Pier 5 bulkhead still contributes to the Northeast Waterfront and to the cohesive group of pier buildings at the southern edge of this district. Since Pier 5, in its altered condition, can still contribute to this larger urban ensemble, it maintains its integrity and contributes to the Historic District.

Pier

Built in 1920, the Pier 5 pier was a timber deck resting on open piles. The pier was one hundred and ten feet wide and eight hundred feet long and was removed sometime between 1990 and 1992.

Shed

The Pier 5 shed originally extended the full length of the pier, leaving a narrow apron on the north, east and south sides for loading. A railroad track ran from the Belt Railway to a point in the middle of the south apron. The east apron was wide enough to include two freestanding wood framed offices buildings. The shed walls were rough stucco, broken up by loading doors and multi-paned steel windows. The sloped asphalt roof rose to a glazed monitor that ran east-west along the center of the building. The shed was removed between 1974 and 1986.

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SUMMARY

The Central Embarcadero Piers Historic District qualifies for listing on the National Register of Historic Properties under Criterion A on the state level for its association with commerce and transport in San Francisco and its hinterlands. Piers 1, 1½, 3 and 5 were the only group of piers in the Port of San Francisco dedicated chiefly to inland trade and transport. These connections facilitated the growth of communities in the Sacramento and San Joaquin Valleys. Not only was San Francisco a major market for the agricultural goods produced inland, but it also provided a port for the supply and some distribution of this produce. This movement built an agricultural economy that, more than computers or movies, eventually made California the richest state in the nation, with an economy that ranks fifth among world nations.¹ In addition, the Central Embarcadero Piers Historic District qualifies for the National Register of Historic Places under Criterion C on the local level as one of the two largest remaining pier groupings along the Northeast Waterfront. Partially lost since containerization caused the obsolescence of the Northeast Waterfront, the near-continuous wall of Piers 1, 1½ and 3, with Pier 5 only narrowly separated, is still able to communicate spirit of the grand Beaux Arts urban wall that once swept from the Ferry Building to Fisherman's Wharf, one of America's largest and most fully realized Beaux Arts designs.

Criterion A: Inland Maritime Commerce and Transportation in San Francisco during the Break-Bulk Era

San Francisco's initial growth occurred as a point of entry for those seeking riches in the Sierra gold mines. Fortunes were made in the gold fields, and those fortunes added a metallic sheen to a city that became the main exit point for the abundant natural wealth of the west. Over time, agriculture proved more enduringly profitable than mining riches. The Central Embarcadero Piers Historic District, significant on the state level, was the main transit point for inland passenger and freight traffic, chiefly responsible for moving both goods and people into or out of the Sacramento and San Joaquin Valleys. Consequently, these piers played a major role in the development of the interior of the state, facilitating the development of an agricultural economy that would eventually make California the richest and most productive state in America.

¹ (http://www.game.org/blodkai/destroy_economy.html) accessed 19.06.02.

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History of the San Francisco Waterfront

San Francisco's waterfront played a central role in the growth of the City. Historically, the district experienced three distinct eras of development. From mid to late 19th century, San Francisco was the Pacific Coast's only major port. Space in the district was in great demand and pier facilities grew continuously to handle traffic. From the late 19th century until the Depression, the period when the bulk of the Northeast Waterfront was constructed, San Francisco began to lose ocean-going shipping traffic to the newly developing cities along the coast. However, the port became increasingly occupied as a center for intracoastal trade, as Western cities, both on the coast and inland, grew in size and sophistication. The port's third era, lasting roughly from the Depression until the mid-20th century, was a time of significant decline for the Port of San Francisco, as the industry moved toward containerized shipping that required heavier equipment to move goods than the previous break-bulk system. Unable to accommodate the new infrastructure required by this development, San Francisco's Embarcadero piers became functionally obsolete and marine traffic moved to newer ports in Oakland and Richmond.

The buildings of the Central Embarcadero Piers Historic District were built during the second era of waterfront development and these facilities were all primarily dedicated to steamboat transit to inland communities in the Sacramento and San Joaquin Valleys, collectively known as the Central Valley. Steamboats regularly traveled through the wide Sacramento River Delta to reach the state capital at Sacramento, near the foothills of the Sierras, the eastern boundary of the Central Valley. At times of high water, steamboats leaving San Francisco could travel 395 miles to the north, reaching Red Bluff on the Sacramento River near the northern edges of the Valley. To the south, the San Joaquin River was navigable to Sycamore Point, near Fresno and the southern boundary of the Valley, 399 miles from the San Francisco Bay.²

Steamboat travel to inland California was inaugurated in the summer of 1847, when William Leidsdorff's Russian-built *Sitka* traveled between San Francisco and Sacramento, taking over six days to make the journey. The discovery of gold at Sutter's Mill increased the demand for travel between the San Francisco and Sacramento, and in September, 1849 regular steamboat service was established between the cities. The Central Pacific Railroad

² Stan Garvey, King & Queen of the River (Menlo Park, CA: River Heritage Press, 2002), 3.

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joined the Central Valley and San Francisco in 1868, in preparation for completion of the Transcontinental Railroad in 1869. However, as steamboats transported goods less expensively and were more comfortable for passenger travel, regular service along waterways grew. Over time, service improved and steamboat lines expanded to other locales along the Sacramento and San Joaquin Rivers. Regular service between San Francisco and interior towns, including Antioch, Freeport and Stockton, linked these developing towns with the wider world, bringing the settlers and finished goods necessary to growing areas. San Francisco also provided these communities with markets for their agricultural products and a port for their wider distribution, encouraging the Central Valley to develop an agricultural economy that would eventually make California the most productive state in America.³

History of the Agricultural Central Valley

Historic periods in the Central Valley are largely defined by agricultural development. In 1769, Hispanic settlers introduced livestock to the valley. An ancient seabed, the Valley was divided between arid prairies and dense forests growing along streambeds that overran their banks in spring with the Sierra run-off, leaving trails of rich alluvial soil behind. The valley proved to be an ideal location for grazing and by 1800 there was an estimated million head of wild and domesticated livestock in the area, including horses, cattle and mules.⁴ The tremendous population of livestock eventually came to overrun the Valley. The winter of 1861-62 brought tremendous rainfall, creating a lake "250 to 300 miles long and 20 to 60 miles wide."⁵ Huge numbers of livestock were drowned or starved from the lack of grazing land. Most of the surviving livestock did not live through the drought of 1862-1864 that followed.

Following the blight that wiped out the livestock of the Central Valley, wheat became the area's chief product. The crop was viable through a system of dry farming and the plants thrived in the warm climate. By 1889 California was second to Minnesota in wheat production, making fortunes for landowners.⁶ However, cyclical drought,

³http://www.usmayors.org/uscm/us_mayor_newspaper/documents/06_15_98s/documents/sacramento.html
accessed 17.06.02.

⁴ Philip L. Fradkin, *The Seven States of California* (Berkeley: University of California Press, 1997) 218-220 passim.

⁵ *Ibid.*, 224.

⁶ Norris Hundley, *The Great Thirst: Californians and Water History* (Berkeley: University of California Press, 2001) 90. Referenced from Paul Rodman, *The Far West and the Great Plains in Transition, 1859-1900* (New York: Harper & Row, 1988) 227.

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endemic to California's climate, wiped out wheat crops throughout the 1870's. In 1894, a long-term decline in wheat prices reached its nadir. These forces encouraged farmers to explore the possibilities of irrigated agriculture as a more stable and profitable type of farming.

Irrigated agriculture has a long history in California. Spanish landowners commonly practiced irrigation in their riverside properties. Some American farmers with land along rivers, especially along the Kern River around Fresno, were practicing irrigated farming before 1870. Their exotic and profitable harvests illustrated that small farmers could make fortunes from the production of valuable fruit and vegetable crops. In addition, the 1870's saw the invention of the refrigerated railroad car, making shipping these fruits to vast eastern markets possible.⁷ Entrepreneurial irrigation companies were established throughout the Central Valley. In 1887 the Wright Act, sponsored by Central Valley legislators, made legal provision for the formation of local irrigation districts, less subject to vagaries of private enterprise. From 1870 to 1890, irrigated land in the region increased from 60,000 acres to over a million.⁸ Alfalfa, melons and grapes began to spring forth from the arid alluvial soil of the former seabed.

San Francisco and the Development of Irrigated Agriculture in the Central Valley

The Central Embarcadero Piers Historic District was a cohesive group of piers dedicated to inland shipping and transportation. Piers 1½ and 3 were the first buildings of this cluster, and were uniquely designed to handle both steamboat freight and passenger traffic, with Sacramento and the other developing interior cities the intended destination. This facility became the nucleus of an inland shipping cluster and other inland transit companies came to occupy the neighboring Piers 1, 5 and 7 upon their construction. The companies occupying these piers found proximity convenient as it allowed for flexibility in labor and equipment. City directories indicate that these companies were often short-term entities that changed owners, names and specific berth locations every few years. A berth in one of the Central Embarcadero Piers Historic District piers was often the only abiding characteristic for a company.⁹ Without stability of specific transit companies, it was a stable location that brought transit

⁷ Fradkin, 231.

⁸ Hundley, 92. Referenced from Gilbert Fite, The Farmer's Frontier, 1865-1900 (New York: Holt, Rinehart and Winston, 1966) 168-169.

⁹ San Francisco City Directories 1915-1926 passim.

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customers and passengers together with transit companies. Although public relations material indicates that these were not the only piers that moved goods and people between the coast and the interior of the state, other piers dedicated to that use changed over time and were never grouped together in a cluster.¹⁰ The Ferry Building was primarily used for passengers traveling to and from cities along the bay and significantly the major transcontinental rail terminals in Oakland. The location of the inland shipping piers directly north of the Ferry Building indicates not only the frequency of trade between San Francisco and the interior of the state but also the prominence the Board of Harbor Commissioners felt this purpose merited. Piers 1, 1½, 3, 5 and 7 were identifiably the entry to inland destinations.

The most delicate of the Central Valley crops were shipped east by refrigerated railcar, rather than west to San Francisco's inland pier facilities. However, river travel remained less expensive and steamboats were equally equipped with refrigeration facilities. Fruits and vegetables for the Bay Area and the West Coast traveled west to San Francisco. In addition, less perishable produce bound for national and international markets would also have passed through the facilities of the Central Embarcadero Piers Historic District.

More significant than the produce received, however, was the role the piers within the Central Embarcadero Piers Historic District played in the development of inland farming facilities. Unlike dry wheat farming, irrigated farming was an intensive method of agriculture that required considerable labor and mechanical resources. Initially, irrigated farming required dependable water sources, provided primarily by a dam to retain water and a system of canals to distribute the water. After water retention and supply systems were in place, farmers required machines and supplies to sow, plant and harvest their fields. Laborers were needed to tend to these high-maintenance crops. The wealth gained from these harvests was then spent on finished goods to ease farm work and improve the circumstances of families. The necessary construction equipment, seasonal workers and farming supplies usually came into the Central Valley from other locales, often brought by the cheap, comfortable and frequent steamships that docked at San Francisco's Piers 1, 1½, 3, 5 and 7. The single room occupancy hotels of San Francisco's South

¹⁰ Undated Port of San Francisco Public Relations material.
Board of State Harbor Commissioners, Biennial Report for the Port and Harbor of San Francisco. Information gathered by consulting the documents from 1918-1940 passim.

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of Market and Tenderloin districts were occupied by large numbers of farm workers who traveled by steamboat to the city during the inactive winter season.¹¹

Irrigated farming made the Central Valley a productive, fertile agricultural region, providing a source of wealth more enduring and profitable than silicon or celluloid. This type of cultivation required the significant manipulation of natural waterways as well as heavy equipment and intensive labor. These items and people were generally brought from outside the agricultural valley. A system of steamboats paddled throughout the Central Valley, linking the growing agricultural communities to San Francisco and its ocean port with cheap and frequent service, bringing needed goods and services into the valley. This system of inland shipping was unique in California, as the state's other major ports, Los Angeles and San Diego, lacked wide, constantly flowing rivers that made steamboats a viable means of transport.¹² The prime port of departure for steamboats in San Francisco was the cluster of piers just north of the Ferry Building. In this way, the piers in the Central Embarcadero Piers Historic District played a key role in the development of the agricultural system of the Central Valley, a system that eventually produced great wealth and prosperity, defining the life of the Central Valley and altering the fortunes of the State of California.

Pier 1

The Bay and River Drayage Company was a long-term occupant of Pier 1. This company was principally responsible for sugar distribution in the Bay Area. Pier 1's individual National Register Nomination presents a full account of Pier 1 and the Bay and River Drayage Company's role in sugar distribution in the San Francisco Bay area.

Piers 1½ and 3

Pier 1½ is a unique structure along the waterfront, designed specifically for passenger traffic. The pier was originally built as a part of Pier 3 and was historically understood as the passenger pier of Pier 3. In 1944 the pier was leased to the United States Army, and an individual address was established. Prior to this date, the California

¹¹ Paul Groth, Living Downtown: The History of Residential Hotels in the United States (Berkeley: University of California Press, 1994), 134.

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Transportation Company (CTC) occupied the majority of both piers. Even before 1918, the CTC had a successful shipping business, moving goods and people between San Francisco and Sacramento. However, the company was principally known for the operation of the Delta King and the Delta Queen, a pair of identical paddle-wheel steamboats. From June 1927 until September 1940, the King and Queen made alternating over-night trips between San Francisco and Sacramento, passing each other during the middle of each journey and providing the two cities with regular service in luxurious accommodations.¹³ These steamboats regularly moored between Piers 1½ and 3. Passengers embarked from Pier 1½, while commercial loads and provisions for the journey were loaded from Pier 3, taking advantage of the unique arrangement of these two piers to speed and ease loading and unloading.¹⁴

Beyond the high-profile passenger service of the CTC, a number of alternate inland steam companies occupied Pier 3, including the Bay Cities Transportation Company, the Berkeley Transportation Company, the California Navigation and Improvement Company, the Sacramento River Steamers, Sacramento Transport Company and Stockton Steamers.¹⁵ In addition, the pier accommodated overflow traffic from the Ferry Building, a right reserved by the Board of Harbor Commissioners. After the break-bulk era, shipping and transportation moved elsewhere and alternate maritime uses occupied Pier 3. The fish supplier A. Paladini rented pier and bulkhead areas from 1943 until 1970. Podesta Diving rented pier and office space from 1947 until 1980. These companies also rented office space in the bulkhead, along with a number of maritime support organizations, including the Marine Engineers Beneficial Association, from 1953 until 1962. In time, much of the shed area came to be occupied by non-maritime small-scale manufacturing and storage.

Pier 5

Pier 5 was largely occupied by a number of inland steamship lines, including Sacramento Steamers, Sacramento River Steamers, the South Shore Port Company and the Bay Cities Transportation Company.¹⁶ Overflow ferry traffic occasionally used the pier, as mandated by the Board of Harbor Commissioners. In addition to the inland

¹²Robert M. Fogelson, The Fragmented Metropolis (Berkeley: University of California Press, 1967), 132.

¹³Garvey, 5.

¹⁴Board of State Harbor Commissioners, Biennial Report for the Port and Harbor of San Francisco for the Fiscal Year 1918-1920 (Sacramento: California State Printing Office, 1920), 31.

¹⁵San Francisco City Directories 1915-1926 passim.

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companies that occupied the bulk of Pier 5 over time, the McCormick Steamship Company also maintained office and docking space. McCormick was one of the main shipping concerns along the Pacific Coast. Established in 1901 by lumber magnate Charles McCormick, the shipping line originally handled only lumber, moving wood felled from the Pacific Northwest to markets in San Francisco and beyond. In 1921, McCormick incorporated the McCormick Steamship Company, a formality related to the company's 1920 contract with the Shipping Board's Argentine-Brazil line. Although lumber still comprised eighty percent of its cargo, in the 1920's McCormick handled postal routes to South America and added intercoastal passenger service. The company grew aggressively throughout the Depression, acquiring a number of competing companies, including the influential Pope & Talbot. However, in 1936 McCormick lost their South American postal contract. That loss, along with a number of management problems, caused the former Pope & Talbot to accept shares in lieu of regular payments and by 1940 McCormick was dissolved and Pope & Talbot assumed control of the conglomeration.¹⁷ During World War II, the Coast Guard, Immigration Services, and the Maritime Service Enrolling Office occupied Pier 5. In later years, Pier 5 was converted to office space for non-maritime companies.

¹⁶ Ibid.

¹⁷ Rene de la Pedraja. *A Historical Dictionary of the U.S. Merchant Marine and Shipping Industry Since the Introduction of Steam*, (Westport Connecticut and London: Greenwood Press, 1994) 386-387.

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Labor at Inland Maritime Commerce and Transportation Facilities in San Francisco during the Break-Bulk Era

The connection of the Northeast Waterfront and labor history is being fully examined by the impending Northeast Waterfront Historic District National Register nomination, and it is in the context of the entire district that this criterion is comprehensively understood. Piers 1, 3, and 5 were designed to handle the unique requirements of break-bulk shipping, a labor-intensive method of shipping used at the time that San Francisco was the leading port on the West Coast. The manual loading and unloading of ships, performed primarily by longshoremen or stevedores, was critical to the functioning of these piers, creating the conditions for the 1934 General Strike, an influential conflict that achieved much for longshoremen in the workplace and had a defining effect on labor relations on the West Coast.

Background

The Central Embarcadero Piers Historic District was constructed between 1918 and 1931, a time when the common shipping method was break-bulk, where goods were transported in containers that could be lifted manually, in crates or barrels for example. When Pier 3 was constructed in 1918, unloading a ship involved several stages. Longshoremen in the hold of a ship placed loads of cargo into rope slings. These slings were dragged to the hatch and lifted by a winch to the apron of the pier. The crates and barrels were then loaded individually onto hand trucks and wheeled into onto rail cars or into the shed for temporary storage. Small, free-standing buildings were built within the long sheds. In addition to providing toilet and office spaces for longshoremen, clerks, and port officials collecting tolls, the buildings had holding spaces available for the temporary storage of goods. Also within the sheds of Piers 1 and 3, raised passenger galleries ran along the north or south walls at the second floor level. As the shed floors were rather chaotic and dangerous, these raised galleries provided separate, safe circulation systems for passengers embarking and disembarking from ferries and passenger ships. Abutting the transit sheds on the west, the bulkheads served as intermediary areas between the working piers and the public, both architecturally and functionally. The spaces within the bulkheads were occupied by further storage areas, offices for all manner of maritime companies, ticket offices and passenger waiting rooms, as well as toilets, showers, and restaurants for those involved in shipping.

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While Piers 1, 3 and 5 were capable of handling this typical break-bulk shipping, many of the vessels that docked at these piers were not large ocean-going ships, but smaller steamboats that were capable of navigating the waterways of Northern California. Rather than using cranes to lift goods into or out of holds, workers were more likely to move goods on or off boats with hand trucks and the other wheeled vehicles that were used for transporting goods through the shed in more typical break-bulk shipping.

Little information has been gathered on the typical racial or ethnic background of the workers at Piers 1, 3 or 5. Anecdotal evidence has indicated that the employees of the sugar transport companies operating out of Pier 1 were unusual for being largely African-American.¹⁸ In his book, *King and Queen of the River*, Stan Garvey presents oral history information from former employees of the California Transportation Company, the chief occupant of Pier 1½ and 3. Photographs and surnames suggest that the bulk of these employees were Caucasian, of English, Irish, Swedish or German descent.¹⁹

Labor Agitation at the San Francisco Waterfront

During the 1920's the use of the platform sling and jitney increased speed and pressure on the performance of longshoremen at a time when these workers were powerless in their workplaces. From 1906 until 1919, San Francisco had experienced tremendous growth with a limited labor pool, making it easier for laborers to organize unions and win important rights. The Riggers and Stevedores' Union, affiliated with the International Longshoreman's Association (ILA), were powerful and influential with the ship owners and the numerous stevedore companies, the longshoreman's direct employers.²⁰

In 1919, with the end of World War I and the consequent slowing of the economy, employers increased their pressure on longshoremen and a resultant 1919 strike ended badly for employees. A second union, the Longshoreman's Association, run by bosses and controlled by ship owners, emerged and defeated the Riggers and

¹⁸ Tim Kelley, president of the San Francisco Landmarks Preservation Board made this statement at the public review of this National Register nomination on July 17, 2002.

¹⁹ Garvey, 49-60 passim.

²⁰ Marjorie Dobkin, Labor History Context Part I: Harry Bridges and the Maritime and General Strikes, 1934 (unpublished context paper), 1-2.

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Stevedores' Union as the primary representative for longshoremen in San Francisco. Dues were mandatory for men hoping to work on the docks, but they amounted to mere bribes to officials, as the union did little to improve working conditions for their members. From 1919 until 1933, wages languished and working conditions deteriorated. Shifts got longer, crews got smaller and there was a constant pressure to increase speed.²¹ As a result, the longshoreman's job became more hazardous, and the introduction of mechanized equipment like the jitney exacerbated the dangers involved.

Tensions between longshoremen and employers were continual, culminating in July 1934. In May of that year, the International Longshoreman's Association (ILA) staged a strike against the Waterfront Employers Union, freezing all shipping on the West Coast. In the middle of June, the ILA reached an agreement with the Pacific Coast employers that local workers refused to honor. The strike continued, reaching its peak on July 5th, when the Industrial Association, a group of San Francisco business interests, began to break the strike with scab labor. Conflicts between workers and cargo handled by scabs resulted in the calling of the National Guard, violent protests and the death of two union workers. The protests and the massive funeral of July 9 coalesced public opinion and local strike leaders, led by Harry Bridges, felt strong enough to call a general strike of all union-organized labor. The strike lasted from July 16th until the 19th, when both sides agreed to an arbitration board appointed by President Roosevelt. This arbitration led to an agreement that afforded longshoremen unparalleled power in their workplace. The fact that these powers were attained amidst the labor glut of the Great Depression made this all the more significant a victory.

One of the most significant concessions the union achieved in the 1934 strike was the Union Hiring Hall. Previously, owners had total control over the informal hiring practices. Hopeful longshoreman gathered, primarily in front of the Ferry Building, in what was commonly termed the "shape-up." Employers who required their services approached the crowd and hired whomever they wished, usually for only a day, or for the duration of the unloading of a single ship. This hiring process was not only demoralizing and inefficient, but it also encouraged a system of bribes and kickbacks and allowed the identification and proscription of outspoken longshoremen. The Union Hiring Hall, however, gave workers a specific place to gather and allowed for a more efficient distribution

²¹ Ibid. 6.

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of labor. In addition, the union dispatched longshoremen on a cycle, providing dependable employment for members and making it impossible for employers to ostracize individual laborers.

Labor at the Central Embarcadero Piers Historic District

While the Central Embarcadero Piers Historic District reflects work processes and conditions during the break-bulk era, the complex was not directly involved in the protests or violence of the 1934 strike. Inland shipping workers did not belong to any of the unions that were primary participants in the strike. On July 3rd, the first day of violence, police kept the Embarcadero around Piers 1, 1½, 3, and 5 free of strikers, allowing McCormick Steamship to continue operations, moving ten trucks each hour between Pier 5 and a nearby warehouse.²² The newspaper does not clarify the boundaries of the protected area. The center of violence on July 5th centered on Pier 38, located south of the Ferry Building, in the vicinity of Rincon Hill. However, workers on the Central Embarcadero piers benefited from the controls won in that strike.

While inland trade and the bulk of the shipping and ferry companies operating out of Piers 1, 3 and 5 were not directly involved in the strike, the closing of the Port impacted revenues that were already suffering from the Depression. As goods were not being delivered to San Francisco, inland shipping companies could not distribute them. For the three month duration of the strike, the Embarcadero was a dangerous area, discouraging ferry traffic. In addition, as bridges were built and cars and trucks become more widespread, driving to inland cities and transporting goods by truck became more feasible.²³ In the first part of the 20th Century, American cities and lifestyles were being inexorably remolded to accommodate the automobile as the primary mode of transit. San Francisco's waterfront strikes of the 1930's sped up the transition by disrupting the pattern of ferry and riverboat shipping.

By the 1960s, the shipping industry had converted to containerized shipping, in which large steel containers are filled at the point of origin, emptied at their final destination and are merely transferred by cranes and trucks at the waterfront. Containerized shipping required fewer, more skilled workers and larger-scale port facilities. The

²² *San Francisco News*, 4 July 1934.

²³ Garvey, 73-74.

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shipping industry in the Bay Area gradually moved to Oakland, Alameda, and Richmond, where new ports were built to handle the new technology. The transition from bulk-break shipping to containerized shipping caused the obsolescence of both the low-skilled longshoreman and the Central Embarcadero Piers Historic District buildings as economically viable elements of the Port economy.

The Central Embarcadero Piers Historic District represents shipping in San Francisco when it was at its apex, the principal port of the Pacific Coast.

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Criterion C- San Francisco's Most Visible and Intact City Beautiful, Beaux-Arts Maritime Ensemble, 1918-1930

The Central Embarcadero Piers Historic District, comprised of Piers 1, 1½, 3, and 5, is eligible for the National Register under Criterion C at the local level as one of the two largest surviving pier complexes along San Francisco's Embarcadero. The Embarcadero was a significant City Beautiful urban design, a wide sweeping street lined with Beaux-Arts pier bulkheads. Over time, a number of these piers have disappeared, but Piers 1, 1½, 3, and 5, anchoring the south end of the original ensemble, retain the power to communicate the monumentality and grace of the original vision.

The City Beautiful movement was a stage of American city planning that emerged following Chicago's Columbian Exposition of 1893. In 1871, fire swept across Chicago, one of the nation's largest and fastest growing cities. Economic pressure encouraged the speedy rebuilding of the city, and in 1893, to celebrate the culmination of its recovery from the fire, as well as the four hundredth anniversary of the discovery of America, Chicago sponsored the Columbian Exposition. The fair, located on a huge site south of downtown, consisted of grand, but temporary Beaux-Arts buildings laid out along monumental boulevards and canals. The fairgrounds came to be known as the White City, and quickly became famous throughout the country and beyond.

This idea of architecture and planning combining to create grand public spaces struck a chord with American civic leaders and designers, who were grappling with the helter-skelter development of cities that had mushroomed as the urban United States population more than doubled between 1860 and 1910.²⁴ As America came to rival Europe economically and politically, it found in the White City the physical expression for its aspirations to be the successor of European culture and civilization. Daniel Burnham was on the planning committee for the White City and Charles Atwood, a designer in the office of Burnham and Root, was the chief designer for the fair.²⁵ After the fair, Burnham became nationally prominent for the creation of idealized urban plans for Chicago, San Francisco, and Manila. Largely unrealized, these plans did have as their main import the inspiration of the development of the

²⁴ (<http://www.census.gov/population/censusdata/table-4.pdf>) accessed 26.04.02.

²⁵ (<http://users.vnet.net/schulman/Columbian/columbian.html>) accessed 12.06.02.

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City Beautiful movement, turning the lessons learned at the White City into permanent urban ensembles across America.

San Francisco had developed at lightning speed following the 1848 discovery of gold at Sutter's Mill, and by 1900, it was the largest city and the busiest port on the Pacific Coast.²⁶ This dramatic growth, haphazardly planned, resulted in a lack of public areas, and inefficient circulation and land use patterns. In 1905 Burnham prepared an ambitious City Beautiful plan for San Francisco. This report recommended a monumental Civic Center, the rationalization of the city's street grid and a formal treatment of the shoreline along San Francisco Bay. For years the city had been filling the bay to increase its land area in valuable locations. The edge of bay had never been formally coordinated and was consequently rather irregular. Burnham proposed a boulevard to skirt the edge of the bay, creating a continuous urban edge, a wide thoroughfare and a space for civic aggrandizement.

Ironically, less than a year after the publication of Burnham's plan, the 1906 Earthquake and Fire devastated downtown San Francisco. Much like Chicago after its fire, San Francisco was afforded the opportunity to recreate its most dense and expensive districts, and it proceeded to do so, sometimes following the plan laid down by Burnham. On the site of the previous City Hall, the Civic Center was created, clustering City Hall and a number of civic buildings around a spacious plaza that provided both public space and a vantage point to appreciate the Beaux-Arts ensemble.

There was considerable interest in improving the city beyond the Civic Center. A comment in the *Architect and Engineer* in 1910 asked why San Francisco

...should not possess a handsome depot. It is true our Ferry Building is striking and unique, but whatever good impression is made from the water side is lost the moment the visitor passes through the building and looks out upon East Street (the predecessor of the City Beautiful-era Embarcadero). The semi-circle of temporary wooden buildings, topped with hideous signs gives the city an air of crude provincialism and makes the stranger smile.²⁷

²⁶ (<http://www.census.gov/population/cencounts/ca190090.txt>), accessed 26 April 2002.

²⁷ Horatio F. Stoll, Beautifying San Francisco for 1915 *Architect and Engineer* 20 August 1910, 45-52.

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Two related, significant events encouraged this activism for civic improvement. In 1914 the opening of the Panama Canal promised great changes for the city of San Francisco. The canal reduced sailing time from New York to San Francisco, speeding the transit of goods and people between the coasts. In addition, in 1911 it was decided to hold a fair in San Francisco to celebrate the opening of the canal. Like the Columbian Exposition in Chicago, the Panama Pacific International Exposition of 1915 celebrated the official rebirth of San Francisco following the 1906 Earthquake, the opening of the canal, and the four hundredth anniversary of the discovery of the Pacific Ocean by the Spanish. With these two events approaching, it became clear that San Francisco's waterfront must become both more efficient, to handle the expected increase in traffic, and also more beautiful, as it was to become the gateway for the masses of tourists emerging from the Ferry Building, the City's main portal.

Leaders began to look on the shoreline more as a civic asset and less as a purely utilitarian zone. With the passage of the Harbor Improvement Acts in 1909 and 1913, and the issuance of state bonds, the State Board of Harbor Commissioners launched a program to replace the hodgepodge of piers, warehouses and sheds with a unified sweep of monumental bulkhead buildings along the Embarcadero, backed by piers and transit sheds. The bulkheads south of the 1896 Ferry Building were designed in the Mission and Gothic styles. North of the Ferry Building, however, the pier bulkheads were built in the Beaux-Arts style, borrowing heavily from New York's Chelsea Piers. Constructed in 1910, these piers were New York's attempt to beautify its waterfront.²⁸ They featured long transit sheds, with pink granite bulkhead buildings punctuated by monumental arched entry openings and they served for decades as New York's premier passenger liner terminals.

Built of timber framing and stucco, rather than granite, San Francisco's Pier 43 portal inaugurated construction of the northern group in 1913, and was completed in time to be viewed by visitors at the 1915 exposition. Pier 35 was built in 1916 and in 1918 Piers 1½, 3, 29, 31, and 33 were constructed. In 1920, the Pier 5 bulkhead was built. Construction of Beaux-Arts bulkheads resumed in 1929 with Piers 1 and 15. In 1931, Pier 23 was completed and Pier 19 filled a gap on the Embarcadero in 1936. Pier 9 was constructed in 1936-38, completing the sequence and creating the impression, if not the reality, of a continuous wall of grand Beaux-Arts pier buildings sweeping along the Northeastern Waterfront.

²⁸ (<http://www.chelseapiers.com/prhistory.htm>), accessed 20.04.04.

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Although they were constructed over the course of a decade, Frank G. White was the Chief Engineer of the State Harbor Commission, responsible for the design of Piers 1, 1½, 3, and 5. However, an examination of the drawings indicates that a number of engineers working in White's office drafted the construction documents. Piers 1½ and 3 were designed and constructed together, opening in 1918. The bulkheads of this project were principally drawn by A. A. Pyle, as was the Passenger Waiting Room at Pier 1½. A. C. Griewank drew both the reinforced concrete piers and the transit shed on Pier 3. Constructed in 1920, the bulkhead of Pier 5 was drawn by O.W. Jones and A. D. Janssen, while A.W. Nordwell was responsible for the pier and transit shed. Pier 1 was built last in the series. The bulkhead was drawn by A. W. Nordwell and H. B. Fischer, while G. A. Wood drafted the pier and shed behind.

The wall of bulkhead buildings along the northeast waterfront gave this commercial district a physical expression that befitted its civic importance. Significantly, the Central Embarcadero Piers Historic District is the district most visible from the Ferry Building, the city's central depot, becoming inextricably linked with many first impressions of San Francisco. Following the Second World War, the pier structures became obsolete and shipping traffic gravitated toward newer ports equipped for heavier loads, such as Oakland, Alameda, and Richmond. The piers along the northeast waterfront fell into disuse and eventual disrepair. A number were demolished and the sweep of bulkheads became less a perceptible civic wall and more a number of discontinuous monuments to a faded era. The group of bulkheads at the southern edge of the district, including Piers 1, 1½, 3, and 5, is, with Piers 29, 31, 33 and 35, one of only two sizable bulkhead districts remaining along the Northeast Waterfront. In addition, the group remains the most visible from the Ferry Building and Market Street, the main thoroughfare of the city. San Francisco is one of the few locations in the country where City Beautiful planning had the opportunity to take on truly grand proportions, visible both at the Civic Center and along the Embarcadero. Piers 1, 1½, 3, and 5, as a complex, have the power to communicate the City Beautiful vision of rational, grand vistas lined with imposing Beaux-Arts structures that was conceived at the Columbian Exposition.

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VERBAL BOUNDARY DESCRIPTION

The Central Embarcadero Piers Historic District is located along the east side of San Francisco's Embarcadero, between Washington and Broadway. The edges of the piers on the east and the footprint of the buildings on the west define the boundaries of the Central Embarcadero Piers Historic District. The northeast edge of the Pier 5 Bulkhead establishes the northeast corner of the district. The boundary line moves south following the east wall of the Pier 5 Bulkhead, the wharf between Piers 3 and 5, and the northern portion of the Pier 3 Bulkhead. The edge then follows the line of Pier 3 east, south and west again. It moves south at the wharf between Piers 1½ and 3 and then follows Pier 1½ east, south and west to the wharf between Pier 1 and 1½. The line follows the edge of Pier 1 east, south and west. It then joins the edge of the Pier 1 Bulkhead to define the southern edge of the Bulkhead. The boundary line turns at the southwest corner of Pier 1 and follows the continuous western façade of the Pier 1, ½ and 3 bulkheads. The line continues in a straight line between the Pier 3 and 5 Bulkheads, and follows the western façade of the Pier 5 Bulkhead. At the corner of the building the line turns to follow the north wall, forming the northern boundary of the Historic District.

BOUNDARY JUSTIFICATION

The boundaries of the Central Embarcadero Piers Historic District include the three primary elements of each of the piers where they exist; the Bulkhead, Pier and Shed. These piers are visually continuous and form the southern anchor of the sweeping Northeast Waterfront. As the Pier 5 Pier and Transit Shed no longer exist, they are not included in the district.

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LOCATION MAP



Central Embarcadero Piers Historic District Circled in Red

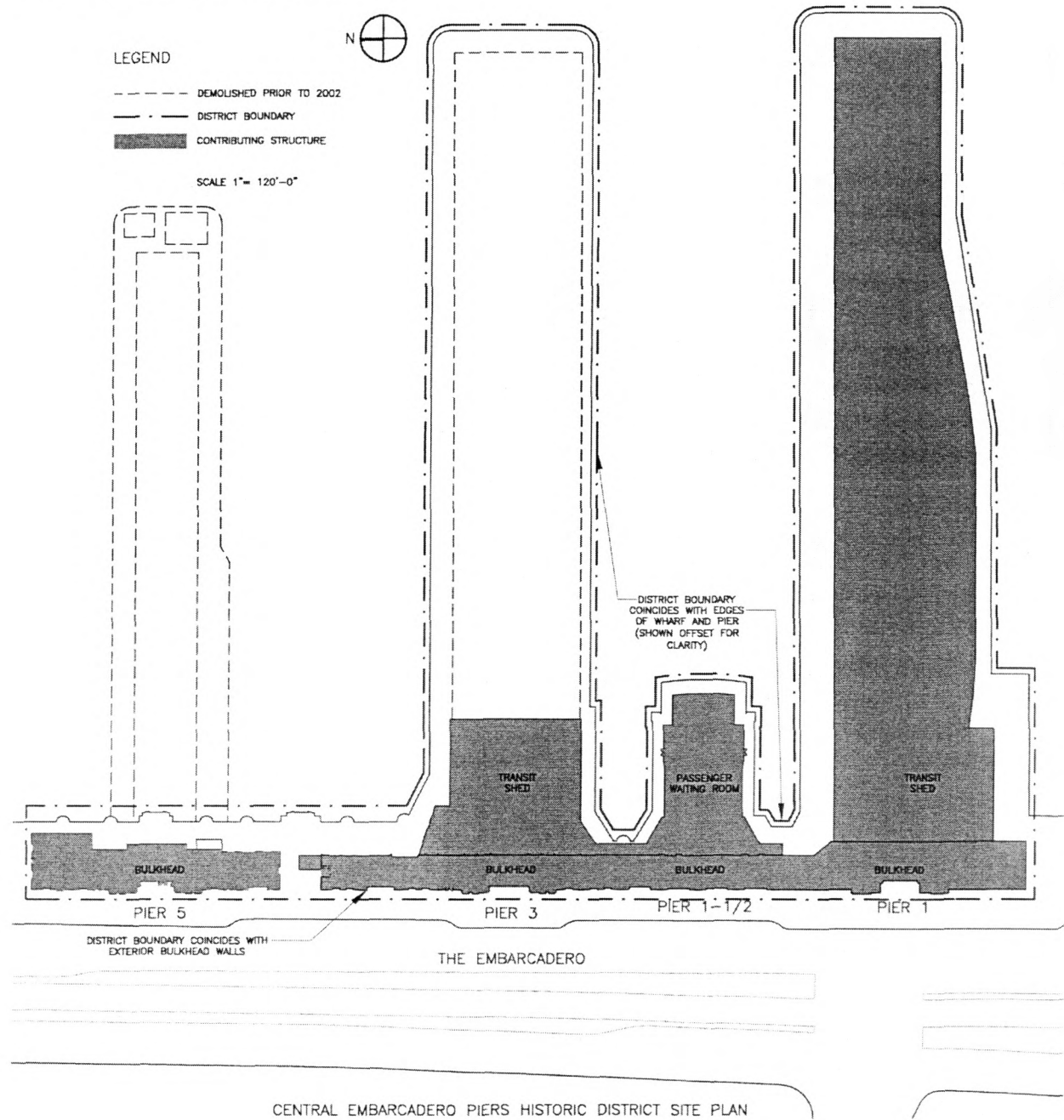
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Verbal Boundary Description Map



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Photographs

All Photographs by William A. Porter
Photographs taken April, 2002
Negatives on deposit with the Northwest Information Center

Photograph 1: Overall View of Central Embarcadero Piers Historic District looking Northeast

Photograph 2: Pier 1½ Exterior
The west façade of the Bulkhead

Photograph 3: Pier 1½ Exterior
A detail of the Main Entry on the west façade

Photograph 4: Pier 1½ Exterior
The breezeway between the Bulkhead and the Passenger Waiting Room looking south

Photograph 5: Pier 1½ Exterior
The east façade of the Passenger Waiting Room looking northwest

Photograph 6: Pier 1½ Interior
The Bulkhead Lobby looking northeast

Photograph 7: Pier 1½ Interior
The Bulkhead Lobby looking west

Photograph 8: Pier 1½ Interior
The Bulkhead first floor north office looking east

Photograph 9: Pier 1½ Interior
The Passenger Waiting Room looking southeast

Photograph 10: Pier 1½ Interior
The Bulkhead second floor at the stair looking southeast

Photograph 11: Pier 1½ Interior
The Bulkhead second floor Men's Toilet Room looking northwest

Photograph 12: Pier 3 Exterior
The Bulkhead west façade

Photograph 13: Pier 3 Exterior
The Bulkhead north addition looking southeast

Photograph 14: Pier 3 Exterior
The Transit Shed east façade

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Photograph 15: Pier 3 Interior
The Bulkhead first floor Commissary looking south

Photograph 16: Pier 3 Interior
The Transit Shed looking west

Photograph 17: Pier 3 Interior
Transit Shed looking east

Photograph 18: Pier 3 Interior
The Bulkhead second floor stair looking west

Photograph 19: Pier 3 Interior
The Bulkhead second floor stair looking west

Photograph 20: Pier 3 Interior
The Bulkhead second floor office looking north

Photograph 21: Pier 5 Exterior
The west façade

Photograph 22: Pier 5 Exterior
The east façade

Photograph 23: Pier 5 Interior
The Bulkhead first floor lobby looking west

Photograph 24: Pier 5 Interior
The Bulkhead original stair looking northeast

Photograph 25: Pier 5 Interior
The Bulkhead second floor bridge looking northwest

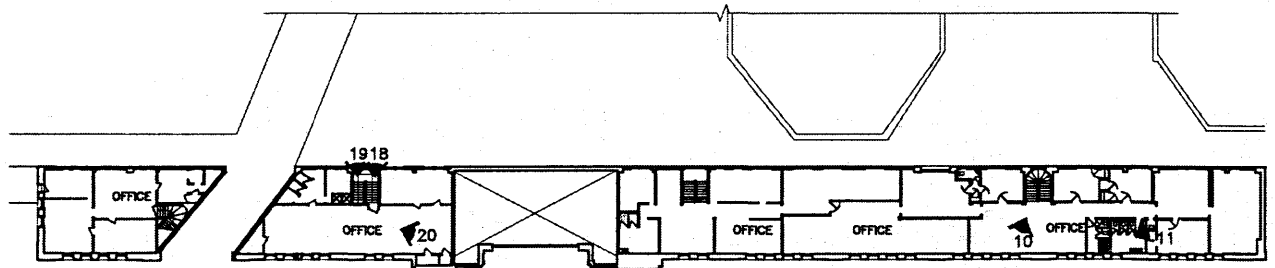
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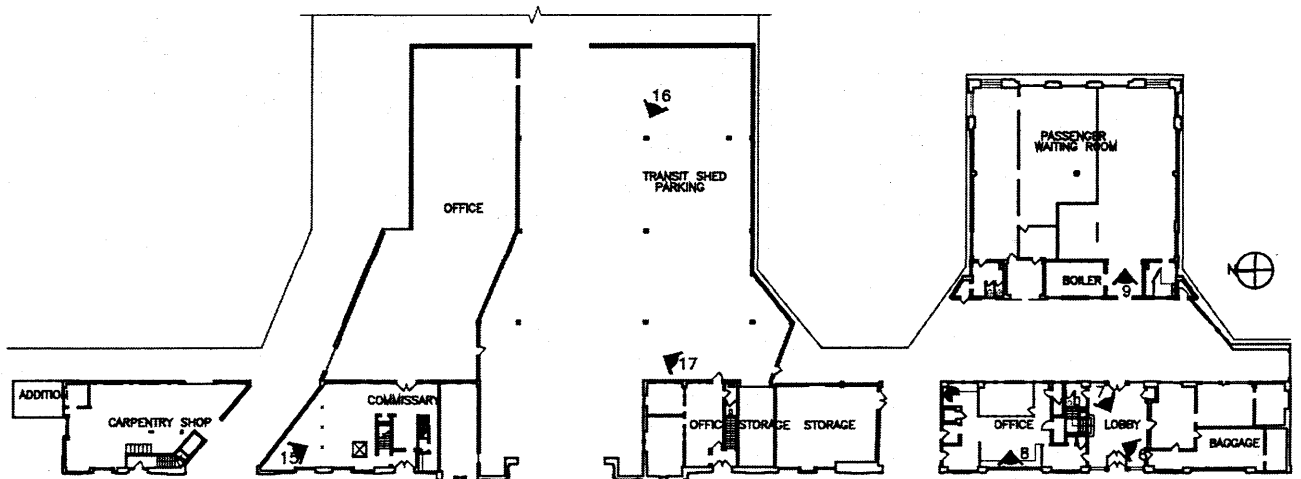
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Photo Key
Piers 1½ and 3



CENTRAL EMBARCADERO PIERS HISTORIC DISTRICT PHOTO KEY
PIERS 1-1/2 AND 3 SECOND FLOOR PLAN



CENTRAL EMBARCADERO PIERS HISTORIC DISTRICT PHOTO KEY
PIERS 1-1/2 AND 3 FIRST FLOOR PLAN

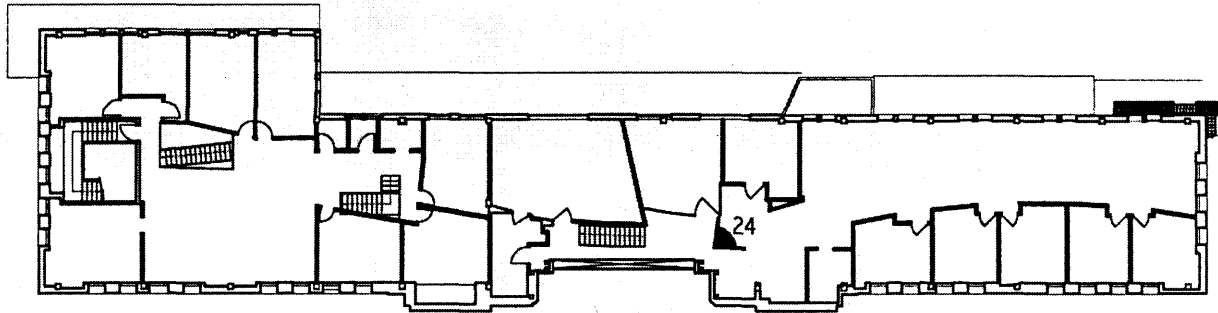
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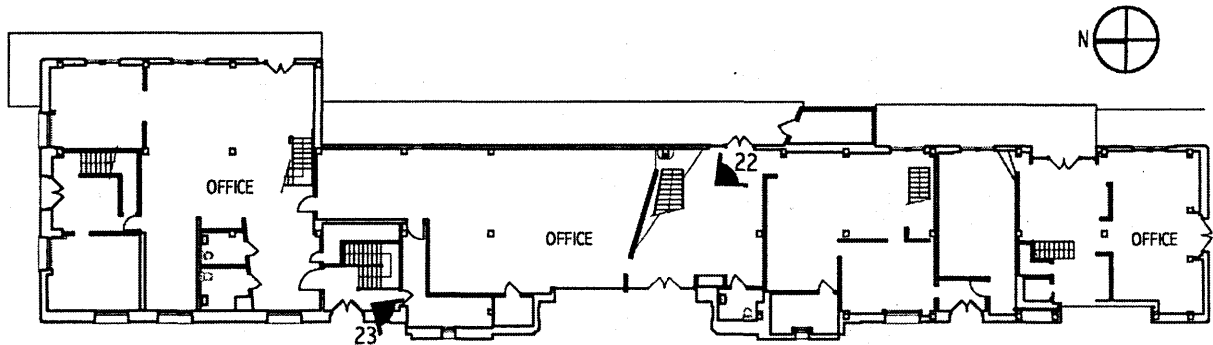
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Photo Key
Pier 5



CENTRAL EMBARCADERO PIERS HISTORIC DISTRICT PHOTO KEY
PIER 5 SECOND FLOOR PLAN



CENTRAL EMBARCADERO PIERS HISTORIC DISTRICT PHOTO KEY
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Photo Key
Exterior All Piers

