

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received MAR 13 1986
date entered APR 10 1986

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

1. Name

historic Market Street Theatre and Loft District

RECEIVED

and/or common None

NOV 20 1985

2. Location

OHP

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982-1112 Market St. (northwest side), 973-1105 Market St. (southeast side), One Jones St. and 1-35 Taylor St. N/A not for publication

city, town San Francisco N/A vicinity of N/A

state California code 06 county San Francisco code 075

3. Classification

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

4. Owner of Property

name Multiple, see continuation page 1

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

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

street & number

city, town San Francisco state California

6. Representation in Existing Surveys

title Multiple, see continuation page 6 . has this property been determined eligible? yes no

date _____ federal _____ state _____ county _____ local _____

depository for survey records

city, town _____ state _____

7. Description

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

Describe the present and original (if known) physical appearance

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

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

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

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input 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 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/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1889–1930

Builder/Architect Multiple, see Appendices I and II

Statement of Significance (in one paragraph)

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

(See continuation page 8 .)

9. Major Bibliographical References

Multiple, see continuation page 11.

10. Geographical Data

Acreage of nominated property approx. 13.1

Quadrangle name San Francisco North

Quadrangle scale 1:24000

UTM References

A	<u>1</u> <u>0</u>	<u>5</u> <u>5</u> <u>2</u> <u>0</u> <u>2</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>1</u> <u>7</u> <u>5</u> <u>0</u>	B	<u>1</u> <u>0</u>	<u>5</u> <u>5</u> <u>2</u> <u>1</u> <u>4</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>1</u> <u>6</u> <u>2</u> <u>0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>1</u> <u>0</u>	<u>5</u> <u>5</u> <u>1</u> <u>8</u> <u>6</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>1</u> <u>3</u> <u>4</u> <u>0</u>	D	<u>1</u> <u>0</u>	<u>5</u> <u>5</u> <u>1</u> <u>7</u> <u>4</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>1</u> <u>4</u> <u>7</u> <u>0</u>
E	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	F	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
G	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	H	<u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>

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

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

state	<u>N/A</u>	code	county	<u>N/A</u>	code
state	<u>N/A</u>	code	county	<u>N/A</u>	code

11. Form Prepared By

name/title	<u>Anne Bloomfield</u>		
organization	<u>consultant</u>	date	<u>19 November 1985</u>
street & number	<u>2229 Webster Street</u>	telephone	<u>(415) 922-1063</u>
city or town	<u>San Francisco</u>	state	<u>CA 94115</u>

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

Kathryn Guallieri

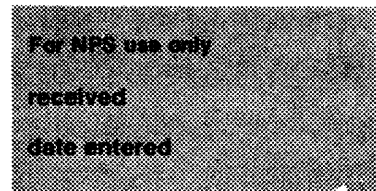
title State Historic Preservation Officer

date 2/26/86

For NPS use only	
I hereby certify that this property is included in the National Register	
<i>Jeanie M. McPherson</i>	Entered in the National Register
Keeper of the National Register	date <u>4/10/86</u>
Attest:	date
Chief of Registration	

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

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Continuation sheet 1

Item number

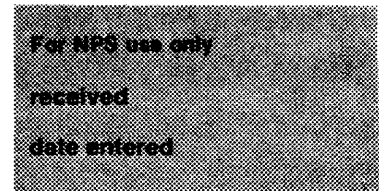
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4. OWNERS OF PROPERTY

<u>Map No.</u>	<u>Name Mailing Address</u>	<u>Building Address</u>	<u>Assessor's Block/Lot</u>	<u>Relation to District</u>
1.	Marlin Industries 8601 Wilshire Boulevard Beverly Hills, CA 90211	982-98 Market	342/7	Contributor
2.	Transamerica Title Insurance Co. 244 Pine St. San Francisco, CA 94104	1-35 Taylor	343/2	Contributor
3.	Bernard D. Blatte Blatte & Weiss One Post Street San Francisco, CA 94104	1000-26 Market	350/1	Contributor
4.	Crocker National Bank, Trustee Antonio R. Romasanta, Trustee c/o Real Estate Div. L.R.N. P.O. Drawer HH Santa Barbara, CA 93102	1028-56 Market	350/2	Contributor
5.	Milton Meyer & Co. One California Street San Francisco, CA 94111	1066 Market	350/3	Non-contributor
6.	Guido & Catherine Saveri c/o S. Horn, Henry Horn & Sons 405 Primrose Road Burlingame, CA 94010	1072-98 Market	350/4	Contributor
6.	Richard and Marlys Saveri c/o S. Horn, Henry Horn & Sons 405 Primrose Road Burlingame, CA 94010	1072-98 Market	350/4	Contributor
6.	Arthur J. & Sylvia Zanello c/o S. Horn, Henry Horn & Sons 405 Primrose Road Burlingame, CA 94010	1072-98 Market	350/4	Contributor
6.	David A. and Louise Levy c/o S. Horn, Henry Horn & Sons 405 Primrose Road Burlingame, CA 94010	1072-98 Market	350/4	Contributor

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Continuation sheet ²

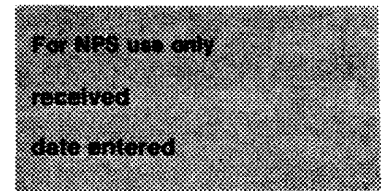
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4. OWNERS OF PROPERTY (continued)

<u>Map No.</u>	<u>Name</u> <u>Mailing Address</u>	<u>Building Address</u>	<u>Assesor's Block/Lot</u>	<u>Relation to District</u>
6.	Gerald K. and Sylvia Dowd c/o S. Horn, Henry Horn & Sons 405 Primrose Road Burlingame, CA 94010	1072-98 Market	350/4	Contributor
7.	Hibernia Savings & Loan Society One Jones St. San Francisco, CA 94102	1 Jones St.	349/3	Contributor
8.	Hotel Shaw, Inc. 1112 Market St. San Francisco, CA 94102	1100-12 Market	351/1	Contributor
9.	Wilson Building Ltd. c/o Catalyst Management Co. 1369 Post St., #15 San Francisco, CA 94109	973 Market	3704/69	Contributor
10.	Civil Service Employees Insurance Co. c/o Pettit & Martin C. Baker 101 California St. San Francisco, CA 94111	979-89 Market	3704/68	Contributor
10.	G.M.F. Financial Service Corp. c/o Pettit & Martin C. Baker 101 California St. San Francisco, CA 94111	979-89 Market	3704/68	Contributor
11.	Visay E. & Ramilaben V. Patel 2 West Clay Park San Francisco, CA 94121	993 Market	3704/67	Non-contributor
11.	Dahyabhai R. Patel 2 West Clay Park San Francisco, CA 94121	993 Market	3704/67	Non-contributor
12.	Lloyds Bank of California, Trustee c/o Trust Department 444 Market St., 22nd Floor San Francisco, CA 94111	995-97 Market	3704/78	Non-contributor
13.	Raymond Y. & Yee Nor Kong	1001-05 Market	3703/1	Contributor
17.	1005 Market St., #303 San Francisco, CA 94103 .	1023 Market	3703/75	Contributor

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4. OWNERS OF PROPERTY (continued)

<u>Map No.</u>	<u>Name</u> <u>Mailing Address</u>	<u>Building Address</u>	<u>Assessor's Block/Lot</u>	<u>Relation to District</u>
14.	Henry L. Einspruch 2528 Anza St. San Francisco, CA 94118	1007-09 Market	3703/78	Contributor
14.	Bernice Schumer 2528 Anza St. San Francisco, CA 94118	1007-09 Market	3703/78	Contributor
15.	Federal Realty Co. c/o James F. Thacher 300 Montgomery St., #700 San Francisco, CA 94104	1011-13 Market	3703/56	Non-contributor
16.	Herzstein 1982 Revocable Trust c/o Mr. & Mrs. S. Herzstein 1170 Sacramento St., Penthouse B San Francisco, CA 94108	1017-21 Market	3703/76	Contributor
17.	Anson Lee 1459 Powell St. San Francisco, CA 94133	1023 Market	3703/75	Contributor
17.	Nolan & Angela Wong 1459 Powell St. San Francisco, CA 94133	1023 Market	3703/75	Contributor
17.	Gordon & Karen M. Wong 1459 Powell St. San Francisco, CA 94133	1023 Powell	3703/75	Contributor
18.	Harold & Rita Greenberg 1027 Market St. San Francisco, CA 94103	1025-27 Market	3703/74	Non-contributor
19.	Dorothy L. Orwitz 110 De Sabla Road Hillsborough, CA 94010	1029 Market	3703/57	Non-contributor
20.	Alexander & Binyamina Anolik 693 Sutter St. San Francisco, CA 94108	1035 Market 1041 Market 1043-45 Market	3703/70 3703/58 3703/68	Non-contributor Non-contributor Non-contributor

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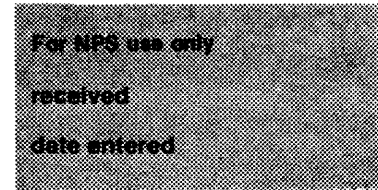
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4. OWNERS OF PROPERTY

<u>Map No.</u>	<u>Name Mailing Address</u>	<u>Building Address</u>	<u>Assessor's Block/Lot</u>	<u>Relation to District</u>
21.	1049 Market Street Associates 111 Vallejo St. San Francisco, CA 94111	1049 Market	3703/67	Contributor
22.	Zane Kaplan 1055 Market St. San Francisco, CA 94103	1053-55 Market	3703/66	Non-contributor
22.	Estelle B. Novello 1055 Market St. San Francisco, CA 94103	1053-55 Market	3703/66	Non-contributor
23.	Wai Man & Tammy Ho 1219 - 16th Avenue San Francisco, CA 94122	1059-61 Market	3703/65	Contributor
24.	Bank of America NT&SA, Trustee #9240-56646-04-85 c/o Real Estate Trust #8220 615 South Flower St., 9th floor Los Angeles, CA 90017	1063 Market	3703/64	Contributor
25.	Art Theatre Guild, Inc. P. O. Box 146 Scottsdale, AZ 85252	1067-71 Market	3703/63	Contributor
26.	Bonnia C. Fuller c/o Metropolitan Theatres 8727 West Third St. Los Angeles, CA 90048	1075 Market	3703/62	Non-contributor
26.	Bruce C. Corwin c/o Metropolitan Theatres 8727 West Third St. Los Angeles, CA 90048	1075 Market	3707/62	Non-contributor
27.	Federal Hotel Associates 1087 Market St. San Francisco, CA 94103	1083-87 Market	3703/61	Contributor

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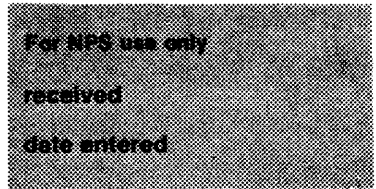
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4. OWNERS OF PROPERTY (concluded)

<u>Map No.</u>	<u>Name Mailing Address</u>	<u>Building Address</u>	<u>Assesor's Block/Lot</u>	<u>Relation to District</u>
28.	Bank of America TR 4290/12870 Florence M. Ryan 1430/12870 c/o Peter E. Doyle 760 Market St., #930 San Francisco, CA 94102	1089-93 Market	3703/60	Non-contributor
29.	1095 Market Street Associates 100 Oak St. Oakland, CA 94607	1095 Market	3703/59	Contributor
29.	Eton Financial Corp. 100 Oak St. Oakland, CA 94607	1095 Market	3703/59	Contributor
30.	Odd Fellows Hall Association of S.F. 26 Seventh St. San Francisco, CA 94103	6-26 Seventh St.	3702/1	Contributor

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6. REPRESENTATION IN EXISTING SURVEYS

Here Today, Junior League Survey of San Francisco County

1968 x Local

Records in San Francisco History Room
San Francisco Public Library
Civic Center
San Francisco, CA 94102

Department of City Planning Survey of San Francisco County

1976 x Local

Records in Department of City Planning
450 McAllister Street
San Francisco, CA 94102

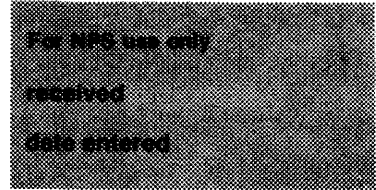
Splendid Survivors, Heritage Survey of Downtown San Francisco

1979 x Local

Records at Foundation for San Francisco's Architectural HERITAGE
2007 Franklin Street
San Francisco, CA 94109

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7. DESCRIPTION (continued):

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

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

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

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

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

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8. SIGNIFICANCE (continued)

In Splendid Survivors Michael Corbett describes the district as:

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

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

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

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

Intrusions in the area are chiefly in the form of inappropriate signs and remodelings, most of which could be easily reversed. . . . (2)

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

The boundaries drawn by Corbett have been kept. (3) The proposed district consists only of properties directly facing Market Street, on both sides. In the easterly direction the boundary is a significant change of scale that endures for several buildings, accompanied by a significant degree of remodeling so that too many buildings would be intrusions in the district. In the westerly direction, the boundary on the north side of Market Street is self-evident: a single stripped and sandblasted

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8. SIGNIFICANCE (continued)

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

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

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

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

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8. SIGNIFICANCE (continued)

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

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

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

- (1) Fremont Older, "Mooney and Billings Are Innocent," Pardon Tom Mooney, San Francisco, 1929, Tom Mooney Molders Defense Committee: 4-7. California History, 52: 228.
- (2) Corbett, Splendid Survivors: 251.
- (3) *Ibid.*: 247.
- (4) California Architect & Building News, Oct. 1889, facing p. 131.
- (5) Information courtesy of Nancy Goldman, Pacific Film Archive.

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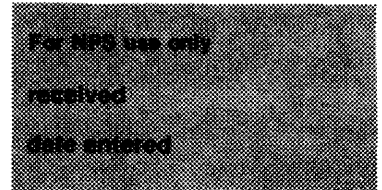
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APPENDIX I: CONTRIBUTORS TO THE DISTRICT

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

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

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

Sources: Millie Robbins, "A Queenly Theatre," San Francisco Chronicle, 22 May 1972: 26. Architect and Engineer, Jan. 1920: 111. Loew's Warfield programs, California Historical Society. Robert O'Brien, "Sidelights on the Warfield," Chronicle, 11 and 13 July 1951. Theatre ads (see Block 9). Frank Rapp, "The Golden Gate," Pictorial Brochure, April 1965: p. H.

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

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

* Quoted in Millie Robbins (see "Sources").

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

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

Sources: "California Twins," Owen, and Rapp [see Block 9], Pictorial Brochure, April 1965: p. A-J. Heritage files. San Francisco History Room file. Theatre ads.

3. San Christina Building, 1000-1026 Market Street. 1913, Miller & Colmesnil, arch.

Description: This is a small flatiron structure, four stories and 52 feet high, with originally stuccoed brick walls, galvanized iron projecting cornice, circular corner bay, and deeply recessed Chicago windows on the two upper floors. Storefronts have been remodeled repeatedly, but most of the second-story facade remained, behind unsympathetic signs. It is currently being restored.

Significance: By plan, cornice and windows the building makes a strong contribution to the intersection centered on the Golden Gate Theatre and to the Market streetscape. Original owner was the San Christina Investment Company, whose president Rudolph Spreckels in 1924 also owned four other real estate investment firms, a bank, a power company and a trading company. He had helped fund the San Francisco graft prosecutions and was active in Earthquake relief. His father Claus Spreckels had bought the property in the 1890s, and it remained vacant from the Fire to 1913. Architects James R. Miller and George T. Colmesnil worked together only c. 1906-1908; their known work includes exterior reconstruction of

* Rapp, "The Golden Gate," Pictorial Brochure, April 1965: p. H.

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

Sources: Building Permit Application 49200, 1913. Architect & Engineer, Nov. 1913: 124. Millard, San Francisco Bay Region, 1924, II: 10-11.

4. Golden Gate Building, 1028-1056 Market Street. 1906, Shea & Shea, architects.

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

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

Sources: Heritage files. Theatre ads.

6. Prager's Department Store, 1072-1098 Market Street. 1910-1911, Sylvain Schnaittacher.

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

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

Sources: Heritage files. Edwards Abstracts, 3 Jan. 1910, 5 Feb. 1910. Sanborn maps, I: 61, 1905 and 1912.

7. Hibernia Bank Building, One Jones Street. 1889-1892, Pissis & Moore/1905, Albert Pissis/1907, Albert Pissis, architect.

Description: The Hibernia is a modified temple form bank focused on the domed corner of Jones and McAllister Streets, facing Market. It features a giant Corinthian order,

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roofline balustrade punctuated with end-defining pediments, and an open recessed rotunda under the dome. Cladding is carved granite. The double-height interior is opulent with colored marbles, gilded plaster ornament, and two domed skylights, their stained glass recently repaired and strengthened. This building has no stores or storefront alterations. Its only concession to modernity is green neon on the fascia, spelling out "The Hibernia Bank."

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

Sources: Heritage files. Langley, San Francisco Directory 1871: xx. U.S.G.S. Bulletin 324: 38, pl. 37.

8. Hotel Shaw (now Hotel Miramar), 1100-1112 Market Street. 1926, H.A. Minton, arch.

Description: The Hotel Shaw is a thin flatiron building eight stories tall, clad in rough brown brick and light tan terra cotta. The deeply overhanging cornice is crested with anthemion, the top story is arcaded.

Significance: This tall building terminates the district's northwest side and participates actively in the composition of the Market-Jones-McCallister intersection. Billed as a "five story addition," the 1926 work covered all traces of the previous three-story office building on the site, which retained the name and perhaps some of the fabric of the 1901, seven-story Callaghan Building by Albert Pissis.

Sources: Edwards Abstracts, 11 July 1900. Heritage files. Sanborn maps, I: 94, 1905 and 1912.

9. Wilson Building, 973 Market Street. 1900, George W. Percy (or Percy & Polk)/1907, Henry A. Schulze, architect.

Description: The Wilson Building is an eight-story loft building described in Splendid Survivors as "a handsome skeletal design with extremely rich decorative terra cotta panels. A three-part vertical composition with Sullivanesque/Byzantine ornamentation." ** The upper stories are intact though the terra cotta was painted long ago. The two lower stories have recently acquired a subdued attempt at the original design, but with two fat columns of exaggerated entasis.

* Splendid Survivors: p. 77.

** Ibid.: 94.

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Significance: This building by its height and significant design makes the southeast boundary of the district. Only the facade dates from 1900; after the Fire a whole new structure was erected behind it. Original owner Emily J. Wilson, widow of prominent nineteenth-century San Francisco attorney S.M. Wilson (1824-1892), herself died during construction in September 1900. The succeeding Wilson Estate Company (initially the four sons) continued ownership until 1975. From the 1906-1907 work there exist plans and the construction accounts book of virtually all receipted bills, in the possession of descendant Carter Wilson. The bills reveal details of the facade retention: a rigger was paid \$625, a house mover \$2064, and repairers \$3000. Of new work \$12,000 in rebars came from John B. Leonard, civil engineer and reinforced concrete pioneer who served with the building's architect Henry Schulze on the committee hired by Stanford University to assess its Earthquake damage. The 1900 designer is less clear. Willis Polk joined George W. Percy in a partnership that began 1 January 1900. On 15 May 1900 Edwards Abstracts noted the building's excavation contract with architect Percy, not mentioning Polk. A rendering published in the Chronicle 7 July 1900 credited "G.W. Percy and Willis Polk, Architects," and predicted "white terra cotta profusely decorated." * On 15 February 1901 Edwards published the building completion notice, still with Percy as sole architect, but with the succession in ownership noted. Percy himself died 14 December 1900, and Henry H. Meyers succeeded to his practice. Whole building tenants were John Breuner, furniture, 1901-1903 and Eilers Music Company, 1908-1916.

Sources: Construction account book. Edwards Abstracts, 15 May 1900, 26 June 1900, 18 Feb. 1901. Chronicle, 17 July 1900: 10/6, 30 Dec. 1900: 8/4-6. Carter Wilson.

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

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

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

Sources: Heritage files. Edwards Abstracts, 19 April 1900, 13 Sept. 1906, 1 Oct. 1906, 7 April 1908. American Builders Review, Nov./Dec. 1907: 21.

* Chronicle, 17 July 1900: 10/6.

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13. Delger Building, 1001-1005 Market Street. 1907, Hermann Barth, architect.

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

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

Sources: Heritage files. Baker, History of Alameda County, 1914, II: 558-559.

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

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

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

Sources: Heritage files.

16. Eastern Outfitting Company Building, 1017-1021 Market Street. 1909. MacDonald & Applegarth, architects.

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

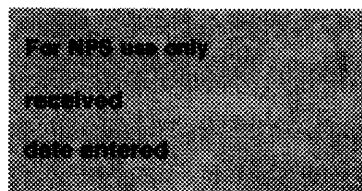
Significance: This building stands out partly because it rises from among five low buildings, but it would be an especially fine design in any setting. It fits MacDonald & Applegarth's romantic images of classicism such as their Spreckels mansion on Washington Street. The client was Macdonough Estate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

* Splendid Survivors: 95.

** Ibid.: 96.

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Sources: Heritage files. San Francisco Examiner, 19 June 1895.

17. de Laveaga Building, 1023 Market Street. 1906-1907, Otto F. Schiller, engineer.

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

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

Sources: Heritage files.

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

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

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

Sources: Heritage files. San Francisco Block Books.

23. Ede Building, 1059-1061 Market Street. 1910, William Knowles, architect.

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

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

Sources: Heritage files. Viola Keen, The Five Ede Brothers, 1970, privately printed.

24. Globe Investment Company Building, 1063 Market Street. 1909, Paff & Bauer, arch.

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

* Splendid Survivors: 96.

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(Contributor No. 24, continued)

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

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

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

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

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

Sources: Heritage files. Theatre ads.

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

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

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

Sources: Heritage files.

29. Grant Building, 1095-1097 Market Street. 1902, Newton Tharp/ 1906, Newton Tharp.

Description: The Grant Building is an eight-story office building at the southeast corner of Market and Seventh Streets. Clad in pressed brick and terra cotta, the facades are

* Splendid Survivors: 97.

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rusticated in bands across differentiated end bays and recessed central bays, one on the Market Street facade and seven on Seventh Street. The next-to-top story is arcaded. The cornice has been removed.

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

Sources: Heritage files. U.S.G.S. Bulletin No. 324: 37-38, 93. [California] Academy [of Sciences] News-letter, May 1941. Obituary, Call-Bulletin, 19 Feb. 1942.

30. Odd Fellows Hall Building, 6-26 Seventh Street. 1909-1910, G.A. Dodge, architect.

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

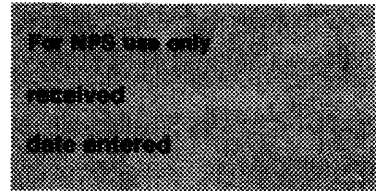
Significance: The Odd Fellows Hall stands alone at its height on its block and pairs eloquently with the Grant Building to form an imposing edge to the district. Like other fraternal groups, the IOOF was imported to California by the forty-niners, and it has occupied this site since the mid-1880s. Its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

Sources: Heritage files. Edwards Abstracts, 22 Jan. 1910. Langley, San Francisco Directory, 1882: 95-96.

* Obituary, Call-Bulletin, 19 Feb. 1942.

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APPENDIX II: INTRUSIONS IN THE DISTRICT

5. Paramount Theatre Site, 1066 Market Street. 1965, Markling & Yamasaki, architects.

Description: This irregular city lot with a frontage of less than 56 feet on Market Street goes through to the intersection of Golden Gate Avenue and Jones Street, with frontages of 162 and 152 feet respectively. The Market Street frontage is occupied by a relatively shallow two-story metal-paneled store building of modern construction. An anonymous westerly side wall remains from the former theatre. The rear majority of the property is a parking lot.

Significance: The present building is new. The Paramount Theatre was constructed in 1920 by architect Alfred H. Jacobs for Famous Players-Lasky Corp. Originally named the Grenada, it was a 2800-seat, 65-foot high picture palace that played important movies on double bills with stage shows until the name change about 1931. Thenceforth Paramount Pictures used the theatre as their San Francisco showcase for their first-run movies, always with a "B" picture in double billing. The theatre was demolished about 1960.

Sources: Building Permit Applications 92757, 1920; 323398, 1955; 328054, 1965.

11. 993 Market Street. 1907, Edward A. McManus/ c. 1970, architect unknown.

Description: This one-story store building with high parapet now has a stuccoed facade.

Significance: The stucco entirely conceals or replaces the building constructed in 1907 on pre-Fire brick foundations for Louise Neppert, public school teacher and heir, with five siblings, of real estate man John D. Neppert.

Source: Building Permit Application 6910.

12. David Hewes Building, 995 Market Street. 1908, Reid Brothers/ 1963, Hertzka & Knowles.

Description: The David Hewes Building is a sixteen-story office building on the southeast corner of Market and Sixth Streets, joined to a three-story brick building on the northeast corner of Sixth and Stevenson Streets by a metal-panel cladding and some interior connections. Some of the original terra cotta cladding may or may not exist behind the metal panels, but the cornice is surely gone.

Significance: Modern cladding disguises the entire sixteen floors of the Reid Brothers' important 1908 skyscraper. Original owner David Hewes (1822-1915--his name is still shown above the entry), a New Englander who made his first fortune leveling San Francisco streets and filling water lots in the early 1850s, had built a three-story office building on this site in 1889, and at age 85 he vigorously demonstrated his confidence in the neighborhood's future after the Fire by building so large an office structure. Hewes' wide-spread activities included providing the gold spike in 1869, residence and development in Orange County, and major donations to Mills College.

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Sources: Heritage files. Building Permit Applications 11325, 1907; 163180, 1954; 277602, 1963. Jim Sleeper, "The Golden Legacy of David Hewes," Pacific Historian, Summer 1970: 68-78.

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

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

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

Sources: Heritage files.

18. Panama Theatre, 1025-1027 Market Street. 1909, Nicholson & Company/ repeatedly remodeled.

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

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

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

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

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

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

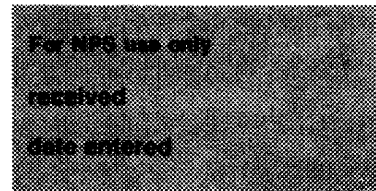
Sources: Building Permit Applications 148422, 1926; 120195, undated; 145283, 1952. Sanborn map, 1912, II: 140.

20. Weinstein's Department Store, 1035-1045 Market Street. c. 1907, designer unknown/ c. 1910, designer unknown/ 1931, designer unknown/ 1933, Heiman & Applegarth/ 1949, Hertzka & Knowles.

Description: Behind the 1949 grey porcelain enamel-paneled front stand three or four interconnected loft buildings on three Assessor's Lots under a single ownership. The left (east) half is seven stories tall, the right and rear only six. Since the panels extend 3-7/16 inches over the property line, some of the original ornamentation may survive.

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(Intrusion No. 20, continued)

Significance: The facade is totally covered by the 1949 paneling. Of the buildings behind, starting from right (west), the six-story Hotel America had opened at 1043-1045 Market (Assessor's Lot 68) by 1908. At 1041 Market (Lot 58) the 1912 Sanborn map shows a four-story brick structure that was probably expanded to the present six stories under permit 3642 in 1933, by Samuel Heiman and Abraham Applegarth. A rear addition of 1931 showed no architect on the permit. At 1035-1037 Market (Lot 70) Heiman & Applegarth constructed a new masonry building in 1933. After the two earliest fragments, all were constructed for Weinstein's Department Store, which had been listed at 1041 Market as early as 1914 and operated on the combined site until about 1970. Disappearance of the Hotel America/Hotel Revere listing about 1930 probably indicates the date when Weinstein's took over that part of the complex.

Sources: Building Permit Applications. Heritage files. Sanborn maps, II, 1912: 140 and 1972: 169.

22. Kaplan's Building (formerly Forrest Building), 1053-1055 Market Street. (1908, MacDonald & Applegarth)/ c. 1981, designer unknown.

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

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

Sources: Heritage files.

26. Imperial Theatre (later United Artists; now Market Street Cinema), 1075 Market Street. 1912, Cunningham & Politeo/ c. 1955, designer unknown.

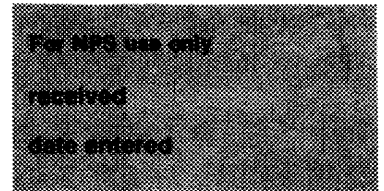
Description: The Imperial is a stucco-front theatre the rough equivalent of four stories high. Originally the front section was a two-story lobby flanked by stores and featuring an ornate raised entry pavilion with massive keystone arch and cornice. Behind this rose the 1700-seat auditorium, with low-pitched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

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

* Splendid Survivors: 96.

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(Intrusion No. 26, significance continued)

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

Sources: Heritage files. Theatre ads.

28. 1089-1093 Market Street. c. 1920, architect unknown/ c. 1965, architect unknown.

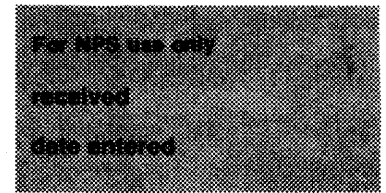
Description: This is a small one-story store building with high parapet, altered.

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

Sources: Heritage files.

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10. Geographical Data

Appendix III: Metes and Bounds

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

(For additional boundary justification, see Block 8, Significance.)

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THEATRE AND LOFT
DISTRICT

San Francisco

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