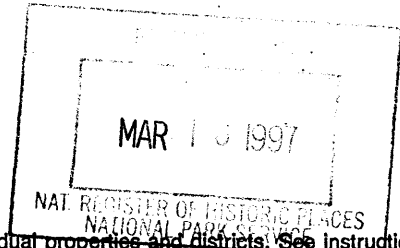


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Grabhorn Press Building

other names/site number _____

2. Location

street & number 1335 Sutter Street not for publication

city or town San Francisco vicinity

state California code CA county San Francisco code 075 zip code 94109

3. State/Federal Agency Certification

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

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

California Office of Historic Preservation
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper

Date of Action

[Signature]

5/2/97

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

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

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

N/A

Number of contributing resources previously listed
in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

INDUSTRY/communication facility

Current Functions
(Enter categories from instructions)

OTHER: vacant

RECREATION: sports facility (gym)

WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS

Materials
(Enter categories from instructions)

foundation OTHER: not visible

walls see continuation page 15

roof METAL: copper

other

Narrative Description

(Describe the historic and current condition of the property on one or more 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.)

- Criteria A, B, C, D with checkboxes and descriptions of property significance.

Criteria Considerations

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

Property is:

- Criteria A through G with checkboxes and descriptions of property characteristics.

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1942-1965

Significant Dates

1942

1963

1965

Significant Person

(Complete if Criterion B is marked above)

Grabhorn, Edwin and Robert

Cultural Affiliation

N/A

Architect/Builder

Jacobs, Alfred Henry

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- Checkboxes for documentation status: preliminary determination, previously listed, designated landmark, recorded by Historic American Buildings Survey, recorded by Historic American Engineering Record.

Primary location of additional data:

- Checkboxes for data location: State Historic Preservation Office, Other State agency, Federal agency, Local government, University, Other.

Name of repository: Book Arts & Special Collections Center of the San Francisco Public Library

The Grabhorn Press Building
Name of Property

San Francisco, CA
County and State

10. Geographical Data

Acreege of Property less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 0	5 5 0 9 9 0	4 1 8 2 1 6 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Anne Bloomfield
organization Anne Bloomfield Architectural History date 4 November 1996
street & number 2229 Webster Street telephone 415-922-1063
city or town San Francisco state CA zip code 94115

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 SHPO or FPO.)

name The Irma Grabhorn Trust, c/o Irma Grabhorn
street & number 1154 Chestnut Street telephone _____
city or town San Francisco state CA zip code 94109

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 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 Projects (1024-0018), Washington, DC 20503.

National Register of Historic Places Continuation Sheet

Section Number 7 Page 1

The Grabhorn Press Building San Francisco, CA

Narrative description:

The Grabhorn Press Building is a two-story and basement brick structure, 27 x 120 x 28 feet, occupying its full lot except for a long light well along most of the west side (photo 2). Located on a sloping block filled with zero-setback, low-rise commercial buildings, on the south side of Sutter Street between Van Ness Avenue and Franklin Street, it is the smaller of an unequal pair with 1337 Sutter, both constructed in the 1910s for the temple school of Congregation Emanu-El, and each a symmetrical stuccoed facade featuring a pair of chunky fluted columns (photo 3). The subject building was the later of the two, an addition not requiring the meeting hall space in the taller one next door. The main floor appears higher than the second. Tall Doric columns on a modern glazed ceramic tile base divide the facade into three bays of equal widths. The center and east bays are filled with plate glass display windows, and the west (right) bay is a pair of oak doors with glazed panels and a granite doorstep (photo 4). Above the openings are small clerestories, and above them (still recessed between the columns) are bas relief panels (photo 5). The frieze is plain. The two corners consist of plain piers that, with simple moldings to mark the frieze, continue up, as parapets, over the edges of the roof. The second story appears behind a standing seam copper mansard roof with a shed-roofed dormer in the center, two skylights, and cresting on the ridge (photo 6). The basement is underground at the facade, but at the rear on Hemlock Street (an alley) half of it is above the sidewalk. The rear elevation is painted brick with seven segment-arched window openings and a small rectangular window to the basement (photo 7).

The interior features a two-legged staircase with original ornamental metal railings (photos 8 and 9). On each floor a bank of original wood double-hung windows gives onto the light well, and additional windows of similar type are at the rear (photo 10). The second floor front room is lit by the dormer and skylights of the mansard roof, plus two smaller skylights in the ceiling (photo 11). Remaining interior features include a fireplace and flue left of the entrance, nearly half the

United States Department of the Interior

National Register of Historic Places Continuation Sheet

Section Number 7 Page 2

The Grabhorn Press Building San Francisco, CA

Narrative description (cont.):

original baseboards, several door surrounds, and some sections of the original low wainscot with wide, grooved vertical boards and simple chair rail.

Interior alterations recorded since the Grabhorn Press disbanded in 1965 include changes to non-bearing partitions, bathroom locations and fixtures, mirrors that fill the east wall of both floors, a chrome Levelor ceiling dropped 6" from the original second floor ceiling, and three reconfigured steps just inside the entry; these were done for a gym/health club in 1982-83. The exterior appears totally unaltered except for modern blue ceramic tile on the facade base, matching tiles in the small medallions of the bas relief panels and, on the rear elevation, one aluminum window sash in the original wood surround. Otherwise the building appears intact as to location, design, setting, materials, workmanship, and association.

When the Grabhorn Press was in the building, most of the main floor was occupied by the pressroom, with a small area set aside for typesetting and a small front anteroom with the fireplace and stairs. Upstairs were the bindery and the office. Paper was stored in the basement.

National Register of Historic Places Continuation Sheet

Section Number 8 Page 3

The Grabhorn Press Building San Francisco, CA

Statement of Significance:

The Grabhorn Press Building appears eligible for the National Register of Historic Places at the statewide level of significance in the context of fine printing in California in the 20th century. It qualifies under Criterion A, pattern of events, for "distinguished contributions to the art of fine printing,"¹ and under Criterion B, persons, for Edwin Grabhorn and Robert Grabhorn, the printer-designers (photo 1). The Grabhorns "were ranked not only as the finest and most imaginative printers of California, but among the truly great printers of their time."² The area of significance is art, for the design and production of typographical masterpieces. The period of significance is 1942-1965, from the time the Grabhorn family purchased the building and moved their business into it until the Press was disbanded. The property meets Criteria Consideration G, exceptional significance for a property (partly) achieving significance less than 50 years ago, because of the exceptional beauty and international fame of the Grabhorns' work, and because in this building they created nearly half of all the Grabhorn Press items. Significant dates are 1942 for winning the Gold Medal of the American Institute of Graphic Arts; 1963 for receiving honorary doctorates of Fine Arts from the University of California, Berkeley; and 1965 for donating their collection of 1600 rare books to the San Francisco Public Library. The building possesses integrity of location, design, setting, materials, workmanship, and association.

Context:

Fine printing in California in the 20th century is allied to the Arts and Crafts ideals of creating beauty by the pleasure a craftsman takes in his work. It was a revolt against the boring products of industrialism and its conditions of work. William Morris in England led the modern movement of fine printing with his Kelmscott Press. He held that each stage in the production of a book, from designing type faces through paper production and page layout to binding, should be viewed as a problem of art. In fine printing it is the form of the statement that is significant,

National Register of Historic Places Continuation Sheet

Section Number 8 Page 4

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

rather than the content. In the United States the printing revival began by imitating Kelmscott and then took a somewhat different form.

Perhaps the most vigorous private-press contribution, apart from earlier and imitative work in the east, was from the Grabhorns in California from 1920. . . . Enthusiasm, especially in California and New England, has grown so that it may become possible to view the American private presses of 1955-75 as a splendid episode in printing history, with focus upon the work of Victor Hammer (Anvil Press), Henry Morris (Bird and Bull) and the Allens with their press in California. Though slight flamboyance may characterize type-design and format of American private-press work, Bruce Rogers stands as a giant internationally through the vital period of printing revival. . . . The craft of bookbinding developed with the private presses, in equal excitement and a similar spirit."³

Sheltered by distance and shipping costs from the mass printing factories of the east, small fine printing presses blossomed in California, encouraged by booksellers and by enthusiasts and collectors of books specially designed and carefully made. The Book Club of California, founded in 1912 "to assist the study of letters and the promotion of the arts pertaining to the production of books" has commissioned up to three books a year from a variety of fine printers.⁴ In 1928 two additional societies of bibliophiles were founded, the Roxburghe Club in the San Francisco Bay Area and the Zamorano Club in Los Angeles. All three groups continue to issue beautiful books and keepsakes, printed by a variety of presses.

In a lecture to the 1959 general session of the California Library Association, James D. Hart assessed fine printing in California, devoting more time to the Grabhorn Press than to any other:

National Register of Historic Places Continuation Sheet

Section Number 8 Page 5

The Grabhorn Press Building San Francisco, CA

Statement of Significance (cont.):

Much of the fine printing of California has come from hand presses and most of it has been from type set by hand.⁵

No northern California press has ever been or ever could be untouched by the influence of the Grabhorn Press, and some have been a direct outgrowth of it."⁶

The tradition of fine printing is now [1959] so well established in California that one good printer after another has discovered here a congenial climate in which to work . . . Printing has become one of the primary industries of California. Large firms have made it a major commercial enterprise; small private presses have raised the level of craftsmanship until it borders as close as printing ever can upon art. The books issued from California are known and praised and specially collected by libraries, private and institutional, throughout the United States, England and Europe. California has clearly impressed its printer's mark on the world."⁷

The following fine printers and presses were considered worthy of inclusion in the 1987 edition of Hart's *A Companion to California*. Taylor & Taylor, active 1896-1960, are known for classically simple design and purity. John Henry Nash, active 1898-1943, is known for his lavish style, specializing in Morris-like decorated pages, handmade papers, hand composition, and elaborate initials. Thomas C. Russell, active 1911-1931, was neat and scholarly; he began the combination of Californiana and fine printing. The Grabhorns, active in California 1920-1965, are known for integrity and originality in designs individually planned to fit each text, and for their exuberant versatility. The Plantin Press of Saul and Lillian Marks, active 1931-1974, was the earliest truly distinguished fine printer in the Los Angeles area. Ward Ritchie, active 1932-1985, ran a leading Los Angeles firm for limited editions and some larger commercial publications. Lawton Kennedy, active

National Register of Historic Places Continuation Sheet

Section Number 8 Page 6

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

1933-1980, is known for well-designed and well-made books. Mallette Dean began as an illustrator and later had his own press. Lewis and Dorothy Allen, who began in 1940, are known for their fine typographic work produced entirely by hand. Grant Dahlstrom, who began his independent press 1943, produced book designs that were traditional but impeccable. William Everson, aka Brother Antoninus, began printing his own poetry in 1946. Adrian Wilson, beginning in 1947, is known for theater programs, fine limited editions, and books he himself wrote. Andrew Hoyem began in partnership with Robert Grabhorn, took over all the Grabhorn Press equipment and type faces, and began his own press in 1975.

Relation of building to context:

Edwin E. Grabhorn (1889-1968) and his brother Robert (1900-1973) founded the Studio Press in 1916 in Indianapolis. In 1919 they moved to San Francisco and called themselves The Press of Edwin and Robert Grabhorn; in 1923 they changed the name to its definitive form, The Grabhorn Press. They moved the business to the subject building in the fall of 1942 and continued to print and receive customers and friends there until disbanding The Press at the end of 1965, when Edwin's health was failing. Although the Grabhorn Press achieved its international reputation for fine printing long before moving into the subject building, here the brothers continued to produce typographical masterpieces equal to the earlier ones. Famous editions produced only in this building include the Japanese prints and the nine Shakespeare plays. The official bibliographies of the Press's work list 654 items that they printed 1916-1965, nearly half of which (numbers 379 through 654) were printed in this building. Previous San Francisco locations of the Grabhorn Press were 47 Kearny Street (1920-1924), 526 Powell Street (1925-1927, demolished), 510 Pine Street (1928-1933, demolished), and 642 Commercial Street (1934-1942). The Grabhorn Press was located on Sutter Street longer than in any other single place.

National Register of Historic Places Continuation Sheet

Section Number 8 Page 7

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

Each Grabhorn edition is a unique product. This variety was "produced by the many solutions to the problem of making a book--a book that will please two, three, and sometimes four members of the Grabhorn family--but never the seeking of variety for its own sake."⁸ The paper is heavy, textured, and usually interestingly edged. It is inked nearly through rather than simply on the surface. Margins and spacing are generous. Ink may be black, or red, or some other color, sometimes with initial letters of a contrasting color. The type face is chosen to suit the content; often the type has a flavor of calligraphy or very early hand printing. The title page is especially beautiful, worthy of solo framing were it not an integral part of a typographical masterpiece. If the work is bound -- some Grabhorn items were single pages for private orders -- the binding also reflects the content, the cloths or boards are special, and the spine is often leather or a textured cloth, with the title printed separately and glued on.

Each Grabhorn item is a sensual pleasure to behold, and touch, and perhaps to read. To impart a hint of Grabhorn Press quality, variety, and suiting print to text, a few photocopies from their works are appended: the announcement of their move into this building (1942), and sample pages from four of the Shakespeare plays: *A Midsummer Night's Dream* (1955), *The Tragedie of King Lear* (the announcement, 1949), *The Tempest* (1951; copy is reduced 5% and lacks full margins), and *Julius Caesar* (1954).

Ed Grabhorn's obituary in *Publisher's Weekly* reported that the Grabhorns:

began doing their own books, which led to their printing, ever since, many books published by the Book Club of California. . . . Throughout the depression period, the war years and the 1950s, the Grabhorns produced a great number of beautiful, small editions, mostly very low-priced, of Californiana and other historical Americana.

National Register of Historic Places Continuation Sheet

Section Number 8 Page 8

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

. . . [A] Grabhorn associate, Gregg Anderson, said the styles of the Grabhorn Press tended to suggest Edwin's interests as a collector. These ranged, successively, from Morris, Cobden-Sanderson, John Hornsby and Bruce Rogers to English and American first editions, Californiana and fine Japanese prints.

Since 1951 the Press had been issuing, about one a year, fine editions of Shakespeare's plays limited to 185 copies.

Edwin Grabhorn, it was said, had one of the world's finest collections of Japanese prints; and this provided the source for most of the beautiful Grabhorn books of recent years.

Many Grabhorn books have been among the AIGA [American Institute of Graphic Arts] Fifty Books of the Year, and in the Western Books exhibits; and the Press twice won the AIGA Gold Medal. Three years ago the brothers gave their collection of 1600 rare books to the San Francisco Public Library.⁹

In his general book on the private press movement, Roderick Cave found the work of the Grabhorn Press "infinitely more attractive and original" than that of John Henry Nash, and that the Grabhorns "continued until 1965 to produce books of highest quality." He noted their "rich repertoire of types" and judged that:

In its later period from 1951 on, the most important work undertaken by the Grabhorns was their series of [nine] Shakespeare plays, for which Edwin's gifted daughter, Mary Grabhorn, furnished skillful colored woodcuts. Series is perhaps the wrong way to describe these volumes; apart from Mary's

National Register of Historic Places Continuation Sheet

Section Number 8 Page 9

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

illustrations and the pervasive Grabhorn gusto they all share, they were anything but uniform in format, design, or choice of typeface.

. . . [S]ome of the later private printers -- Adrian Wilson, Sherwood Grover, Jack W. Stauffacher, Andrew Hoyem -- received more than a little inspiration and encouragement from their association with the Grabhorns.

. . . Altogether these [three] volumes [of the Grabhorn Press bibliography] cover a remarkable family enterprise and a press that produced some extremely handsome books. . . . The Grabhorn Press was early esteemed not only in its home state but throughout America.¹⁰

Similarly assessing northern California fine printing in 1985, James D. Hart noted that what marked the Grabhorns' work:

was a certainty rather than a set style. Their volumes did not resemble those of any other printer nor did they often resemble one another. . . . [T]he Grabhorns worked through each book in its own terms on the basis of their own inspiration of the moment. . . . No matter how much the books vary from one another, they are all characterized by integrity and by virility.¹¹

Hart also quoted the remark of William Everson, himself a fine printer, about the Grabhorns' "exuberant versatility." Hart went on to quote the great type designer Frederick Goudy's tribute that:

[T]here is an unmistakable 'Grabhorn manner' and no other printer will ever carry it off. . . . The Grabhorn Press has never followed Morris imitatively, yet I feel definitely that the standards he set up are easily discernible in the

National Register of Historic Places Continuation Sheet

Section Number 8 Page 10

The Grabhorn Press Building
San Francisco, CA

Statement of Significance (cont.):

work produced there, but without the now more obvious affectation of mediaevalism and the outmoded mannerisms in Morris's work that trouble the modern student. . . . Their work is eclectic; they work in many manners but always inspired by the character of the book to be printed -- plus the ability to adapt an older idea to a new manner of work without losing the force of tradition.¹²

Even a major guidebook was found by Hart to direct tourists to "Grabhorn Press, 1335 Sutter Street, the most celebrated of all the City's printing establishments, and its operators, Edwin and Robert Grabhorn, have been called the best printers in the world."¹³

Sherwood Grover, an assistant to the brothers 1937 to 1962 and then a fine printer on his own account, once tried to describe the Grabhorns' methods. Their approach, he said, "was to decide how to make the job (book, broadside, folder) attractive -- and then to figure out if they could possibly afford to do it." They did not work from a preplanned design or layout. "The page size was usually determined by what paper was in the basement. They loved to buy good paper at bargain prices, and salesmen soon learned to offer them remainders and closeouts." Then they would agree on a page size and "set up enough type to make a signature -- at least eight pages. They wet the paper [and pulled a proof]. Then they began to brood. They threw it out and started all over again." The text of a book was always printed before the title page. The title page would be set repeatedly over a period of several days, each time eliminating the impossible, the pressman and the brothers all critiquing each other's work. The binding was never even discussed until the whole book had been printed, and then the whole staff might hold a binding bee, socially playful while seriously working. There was a lot of play in the work scene, and the brothers kept on printing because they enjoyed the work. Grover reminisced about some of the visitors to the Press: poet

National Register of Historic Places Continuation Sheet

Section Number 8 Page 11

The Grabhorn Press Building San Francisco, CA

Statement of Significance (cont.):

Robinson Jeffers, authors William Saroyan and Henry Miller, publisher Alfred Knopf, type designer Frederic Goudy. He concluded, "Working at the Press with the Grabhorns was a great experience and a humbling experience. It provided me with memories that will last all my life."¹⁴

Previous history of the building:

The Grabhorn Press Building was not new when Marjorie (the second Mrs. Ed) Grabhorn bought it in 1942. It had been designed in 1918 by Alfred Henry Jacobs (1882-c.1955), who also designed the Hilliard Apartments at 145 Laurel, the California Theater (demolished), the Granada/Paramount Theater (demolished), and the Curran Theater in San Francisco; the Berkeley Tennis Club; and the redwood log Winema Theater in Scotia. The subject building was constructed as an annex or classroom addition to the adjacent 1910 temple school of Congregation Emanu-El at 1337 Sutter Street, also by Alfred Henry Jacobs. The two buildings were on a single lot owned by the Congregation from 1911 into 1927, when the school operations moved to the present site of Temple Emanu-El at Lake and Arguello. From 1927 to 1942 the two buildings belonged to John Rosenfeld's Sons, a real estate firm. The only tenant uncovered to date was Shirrell W. Graves, who ran an interior decorator/art gallery shop and also lived upstairs, 1936-1942. The property was split into two lots when Marjorie Grabhorn bought 1335 Sutter in 1942.

National Register of Historic Places Continuation Sheet

Section Number 8 Page 12

The Grabhorn Press Building San Francisco, CA

Statement of Significance (cont.):

1. University of California at Berkeley, honorary Doctor of Fine Arts degrees for Edwin and Robert Grabhorn, 1963, as quoted in *Bibliography of the Grabhorn Press, 1957-1966 and Grabhorn-Hoyem, 1966-1973*, xxi.
2. James D. Hart, *Fine Printing in California*, Berkeley, CA, Tamalpais Press, 1960, 12.
3. Harold Osborne, editor, *The Oxford Companion to the Decorative Arts*, 1975, 658.
4. James D. Hart, 1960, 8.
5. Hart, 1960, 2.
6. Ibid., 18.
7. Ibid., 25-26.
8. Sherwood Grover. "Introduction: The Grabhorn Press," *Bibliography of the Grabhorn Press, 1957-1966*, 1977, xiii.
9. *Publishers Weekly*, 6 January 1969, 39.
10. Roderick Cove, *The Private Press*, 2nd edition, 1983, 206-207, 343.
11. James D. Hart, *Fine Printing, The San Francisco Tradition*, 1985, 25-26.
12. Hart, 1985, 25-26.
13. Hart, 1985, 27.
14. Sherwood Grover. "Introduction: The Grabhorn Press," xi-xx.

National Register of Historic Places Continuation Sheet

Section Number 9 Page 13

The Grabhorn Press Building
San Francisco, CA

Major Bibliographical References:

Cave, Roderick. *The Private Press*, second edition. New York and London, R.R. Bowker Company, 1983.

Crocker-Langley. *San Francisco Directory*. San Francisco, H.S. Crocker Co. Inc., editions 1918-1924.

Grabhorn, Edwin G. *Recollections of the Grabhorn Press, interviews conducted by Ruth Teiser*. Berkeley, University of California, Bancroft Library, Regional Oral History Office, 1968.

Grabhorn, Irma Engel. Interview 5 August 1996.

Harlan, Robert D., editor. *Bibliography of the Grabhorn Press, 1957-1966 and Grabhorn-Hoyem, 1966-1973*, III, with introductions by Sherwood Grover and Andrew Hoyem. San Francisco, John Howell Books, Andrew Hoyem printer, 1977.

Hart, James David. *A Companion to California*, second edition. Berkeley-Los Angeles-London, University of California Press, 1987.

Hart, James David. *Fine Printing in California*, Berkeley, Tamalpais Press, 1960.

Hart, James David. *Fine Printing, The San Francisco Tradition*. Washington, Library of Congress, 1985.

Magee, Dorothy and David. *Bibliography of the Grabhorn Press, 1940-1956*, II, with introduction by Elmer Adler. San Francisco, The Grabhorn Press, 1967.

National Register of Historic Places Continuation Sheet

Section Number 9 Page 14

The Grabhorn Press Building
San Francisco, CA

Major Bibliographical References (cont.):

Obituaries of Edwin Grabhorn:

New York Times, 18 December 1968, 47.

Publishers Weekly, 6 January 1969, 39.

San Francisco Chronicle, 18 December 1968, 7.

San Francisco Examiner, 17 December 1968, 49.

Osborne, Harold, ed. *The Oxford Companion to the Decorative Arts*. Oxford, UK, Clarendon Press, 1975, 417, 655-659.

Polk, R.L. & Company. *San Francisco Directory*. San Francisco, R.L. Polk & Company, editions 1925-1968.

Ritchie, Ward. *Fine Printing, The Los Angeles Tradition*. Washington, Library of Congress, 1987.

San Francisco Recorder. *Sales Ledgers* (manuscript, most on microfiche). Western Addition Block 84 (1906-1913); Assessor's Lot 12 and 12A, Block 690 (1914-1995).

National Register of Historic Places Continuation Sheet

Section Numbers 7 and 10 Page 15

The Grabhorn Press Building
San Francisco, CA

7. DESCRIPTION:

Materials: Walls: STUCCO
BRICK
CERAMIC TILE

10. GEOGRAPHICAL DATA:

Verbal Boundary Description:

The nominated property is Lot 12A in Block 690, a rectangular parcel measuring 27 x 120 feet.

Boundary Justification:

The boundary includes the entire 27 x 120-foot Assessor's parcel, which is fully covered by the building, was purchased by Marjorie R. (Mrs. Edwin) Grabhorn in September 1942 and subsequently owned by Edwin Grabhorn, Irma Grabhorn, and (currently) The Irma Grabhorn Trust.

National Register of Historic Places Continuation Sheet

Section Photographs Page 16

The Grabhorn Press Building San Francisco, CA

Photograph Labels:

Photo 1.

Historic photo of Edwin Grabhorn (seated) and Robert Grabhorn at the staircase of The Grabhorn Press Building, San Francisco, looking south, with the pressroom and the bank of west windows in the background.

Photo c. 1965, by Skelton Photography.

Photo courtesy of and negative at the Book Arts and Special Collections Center of the San Francisco Public Library.

Photos 2 through 11, of the Grabhorn Press Building in San Francisco, California, were taken by Anne Bloomfield on 16 August 1996, and the negatives reside in her office.

Photo 2.

Sutter Street facade, looking south. (AB298/24A)

Photo 3.

View of the block, looking southeast. (AB298/25A)

Photo 4.

Facade detail: door and base of column. (AB298/23A)

Photo 5.

Facade detail: bas relief panel. (AB298/10A)

Photo 6.

Facade detail: Mansard roof. (AB298/22A)

Photo 7.

Rear elevation, looking northwest. (AB298/7A)

National Register of Historic Places Continuation Sheet

Section Photographs Page 17

The Grabhorn Press Building
San Francisco, CA

Photograph Labels (cont.):

Photo 8.
Staircase, looking southeast from entry. (AB298/12A)

Photo 9.
Details: staircase and second floor. (AB298/19A)

Photo 10.
Typical windows, these at first floor rear, looking south. (AB298/20A)

Photo 11.
Second floor front room, looking northwest. (AB298/16A)