

Historic American Landscapes Survey

CA-164 | March 2024

# MARKET STREET

The Market Street Cultural Landscape District

Embarcadero Plaza to Octavia Street

San Francisco

San Francisco County

California



Report by ICF  
Photographs by Stephen Schafer

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## The Market Street Cultural Landscape District

Embarcadero Plaza to Octavia Street  
San Francisco  
San Francisco County  
California  
**HALS No. CA-164**

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See the Library of Congress archives for the Measured Drawing set.

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Report by ICF March 2024 | Photographs by Stephen Schafer April 2021 | Published May 2024

# HISTORICAL NARRATIVE

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**HISTORIC AMERICAN LANDSCAPES SURVEY**

**MARKET STREET**

**(Market Street Cultural Landscape District)**

**HALS No. CA-164**

**Location:** The Market Street Cultural Landscape District is located in the City and County of San Francisco, California, in the northeastern section of the peninsula. This documentation focuses on the approximately 2.3-mile segment of Market Street that has a straight alignment and runs from northeast to southeast between Embarcadero Plaza and Octavia Street. This history also provides information about the additional 0.9 miles of Market Street between Octavia and Castro Streets. The district boundary encompasses the extent of the Market Street roadway and sidewalk, as well as each adjacent parcel to the north and south, from Embarcadero Plaza to Castro Street. Market Street continues west of Castro Street and rises in elevation as it leads in a twisting path along the eastern flank of Twin Peaks. The western extent of Market Street beyond Castro Street was constructed during the 1920s and is not part of this cultural landscape district documented.

The Universal Transverse Mercator (UTM) coordinates (WGS84) for the Market Street Cultural Landscape District are as follows and described in detail below. The district boundary is complex and irregular, including the adjacent parcels of the 3.10-mile segment of Market Street developed with various buildings, and large and small plazas. Therefore, the general boundary of the associated Market Street segment and plazas is described as follows, from the northeastern terminus boundaries to the southwestern terminus boundaries:

Point	Zone	Easting	Northing
1	10S	553271.11	4183315.30
2	10S	553407.12	4183156.41
3	10S	549733.85	4179591.99
4	10S	549716.59	4179635.15

The northeastern terminus boundary of the Market Street Cultural Landscape District is created by the northeastern point of Embarcadero Plaza (UTM Point 1), following the sidewalk adjacent to The Embarcadero (southbound) approximately 1,000' southeast to the southeastern point of Embarcadero Plaza (UTM Point 2). From there, the Market Street Cultural Landscape District follows the Market Street roadway, sidewalk, and each adjacent parcel to the south approximately 3.10-miles southwest until the southwest corner of the Market and Castro Streets intersection (UTM Point 3). The southwestern terminus boundary is then created by crossing Market Street north approximately 180' to the northwest corner of the Market and Castro Streets intersection (UTM Point 4). From there, the Market Street Cultural Landscape District follows the Market Street roadway, sidewalk, and each adjacent parcel to the north

approximately 3.10-miles northeast until back at the Embarcadero Plaza UTM Point 1.

**Present Owner and Occupant:** The diversity of Market Street’s landscape, infrastructure, and built environment is exemplified by the variety of public and private owners of physical features. The primary ownerships are listed below:

The City and County of San Francisco own the United Nations Plaza and the Hallidie Plaza; the San Francisco Recreation and Park Department (25 Van Ness Avenue, #400 San Francisco, CA 94102) owns Embarcadero Plaza. The City and County also own the bronze markers embedded in the sidewalk along Market Street and some of the buildings in the vicinity. Most buildings are privately owned.

The San Francisco Arts Commission (401 Van Ness Avenue, Suite 325, San Francisco, CA 94102) owns the commemorative monuments on Market Street.

The San Francisco Public Utilities Commission (525 Golden Gate Avenue, San Francisco, CA 94102) owns the San Francisco Auxiliary Water Supply System (AWSS). The San Francisco Auxiliary Water Supply System is a discontinuous, fire suppression water supply system composed of buildings, structures, and objects, many of them infrastructural features, distributed throughout the city and county. The Public Utilities Commission also owns the Path of Gold light standards, 329 cast iron and glass light standards located on the north and south sides of Market Street.

The San Francisco Public Utilities Commission (525 Golden Gate Avenue, San Francisco, CA 94102) owns the Market Street traffic control boxes.

The City and County of San Francisco’s contact address is San Francisco City Hall, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102.

**Significance:** The Market Street Cultural Landscape District comprises one of the primary corridors through the City of San Francisco, with design elements reflecting the course of the city's transformation from the Gold Rush Era through the 1970s. The district encompasses the Market Street roadway, streetscape elements such as light standards and other street furnishings, and public plazas located between The Embarcadero and Castro Street, retaining a common orientation to balance the pedestrian experience with transportation utility. The Market Street corridor was first planned by surveyor Jasper O'Farrell in 1847. Originally constructed through San Francisco's early downtown district of the mid-nineteenth century, Market Street has been extended numerous times in subsequent decades to its current length. The characteristics of the streetscape have also been continually updated, including through the Market Street Redevelopment Plan (MSRP) post-World War II design professionals planned and implemented during the 1970s. In 1979, the MSRP design was completed, which introduced a Modernist aesthetic to the Market Street streetscape between The Embarcadero and Octavia Boulevard.

Market Street Cultural Landscape District played a notable role as San Francisco's main circulation artery and facilitator of urban development in periods of the city's early urban and economic growth during the mid-nineteenth through early-twentieth centuries. As San Francisco's main circulatory artery, Market Street provided the physical foundation and transportation infrastructure mechanism that facilitated the city's development. O'Farrell's linear plan for Market Street, which formed an east-west axis joining the waterfront with the interior, helped spur early urban development from 1847-60. Improvements to the street paving, municipal infrastructure, and introduction of multi-modal transportation prompted private investment along the corridor during a period of increasing urbanization from 1860-1906. Market Street provided the organizing space needed to facilitate rapid reconstruction after the 1906 earthquake and fire and, from 1906-29, was the venue where new progressive-era public urban infrastructure was most aggressively introduced, and new private investment in the development of landmark-quality buildings was made.

Market Street is significant for its historic role as a venue for civic engagement in San Francisco based on its association with the public demonstrations that elevated issues of lesbian, gay, bisexual, transgender, and queer (LGBTQ) rights to national attention beginning in the 1960s through 1979, as well as its association with public civic events and demonstrations that elevated civic discourse about important themes in civil rights. The route from Justin Herman Plaza to Market Street and through UN Plaza to City Hall was used as a ceremonial and processional route through the city for protest marches, community celebrations, and civic parades. In this role as a venue for large public civic events such as political rallies, civic ceremonies, and public speeches, Market Street is also significant for association with San Francisco social history themes, including

the labor rights and civil rights movements, war protest and peace celebration, and women's suffrage.

Lastly, the Market Street Cultural Landscape District is an exemplary representation of the work of master architects John Carl Warnecke and Mario J. Ciampi, and master landscape architect Lawrence Halprin. As a collaboration of these designers, the MSRP applied an interdisciplinary approach to urban design, which helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning. At a time when federal redevelopment programs across the country were facilitating the demolition of historic buildings at the neighborhood scale and privileging the needs of the automobile over the pedestrian, the MSRP was an early example of a designed urban landscape that prioritized the pedestrian experience and responded sympathetically to the existing historic context. The MSRP project was progressive in demonstrating that modern transportation infrastructure could be integrated into a historic environment without mass demolition of historic buildings or widening roads to accommodate more vehicular traffic. Rather, an alternative approach to redevelopment was possible by integrating public spaces in the form of plazas, developing a unified streetscape aesthetic, incorporating existing built environment features, expanding sidewalks, and removing street-level rail transit.

These approaches, which countered typical contemporary modern design practices, combined the strengths of the three joint venture master landscape designers, leveraging their professional expertise in the fields of architecture, urban planning, and landscape design to respond to the project's programmatic goal of fostering revitalization in San Francisco through the redevelopment of its primary transportation artery, Market Street. While Halprin, Warnecke, and Ciampi acknowledged that improving deep-seated social and economic problems through a street redevelopment project was not always possible, they offered the MSRP as a starting point. Each practitioner brought essential sensibilities and expertise to the effort: Warnecke's early support for the elevation of interdisciplinary design as an essential component of urban planning and his leadership as a champion for sensitivity to historic places;<sup>1</sup> Ciampi's extensive experience guiding San Francisco urban development projects that prioritized development

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<sup>1</sup> Mary Brown, San Francisco Modern Architecture and Landscape Design, 1935-1979: Historic Context Statement, San Francisco City and County Planning Department, San Francisco, CA, 2010b, 142-143; Emma Brown, "John Carl Warnecke Dies at 91, Designed Kennedy Gravesite," The Washington Post, April 23, 2010, <http://www.washingtonpost.com/wp-dyn/content/article/2010/04/22/AR2010042205678.html>

as to tool for economic and social impact;<sup>2</sup> and Halprin’s innovative approaches to prioritizing human experience through the creation of public spaces that are inspired by socially progressive ideals and design processes.<sup>3</sup> By combining these complementary talents, the MSRP for Market Street yielded a cultural landscape that offered an alternative to the destructive and divisive approach to urban redevelopment that preceded it.

**Historians:** Jonathon Rusch, Senior Architectural Historian (ICF) and Nicole Felicetti, Historic Preservation Specialist (ICF). Co-authors: Gretchen Boyce, Eleanor Cox, Aisha Rahimi-Fike, Susan Lassell, Allison Lyons Medina, January Tavel, Edward Yarbrough, and Timothy Yates, ICF, 2016-23.

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<sup>2</sup> Brown, *San Francisco Modern Architecture*, 209; Alan Temko, “Retrospective of a Visionary S.F. Architect,” *San Francisco Chronicle*, June 22, 1991; Waverly Lowell, Biographical Notes, Mario J. Ciampi Records, 2007-6, 2011, Environmental Design Archives, College of Environmental Design, University of California, Berkeley, [http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire\\_text/](http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire_text/)

<sup>3</sup> Lawrence Halprin, *Cities* (New York, NY: Reinhold Publishing Corporation, 1963), 216-217; Alison Bick Hirsch, *City Choreographer: Lawrence Halprin in Urban Renewal America* (Minneapolis, MN: University of Minnesota Press, 2014), 4-5, 11-13; Elizabeth K. Meyer, *Biography of Lawrence Halprin*, The Cultural Landscape Foundation, 2008, <https://tclf.org/pioneer/lawrence-halprin/biography-lawrence-halprin>.

## **PART I. HISTORICAL INFORMATION**

### **A. Physical History**

#### **1. Dates of establishment:**

1847, initially platted. 1968-79, design and construction of the Market Street Redevelopment Plan (MSRP).

#### **2. Landscape architect, designer, shaper, creator:**

The three designers associated with the MSRP in San Francisco—architects Mario Ciampi and John Carl Warnecke, and landscape architect Lawrence Halprin—developed their expertise as master architects during the period of renewal and revitalization from 1945 to 1980, and within the context of increasing collaboration among design disciplines. They expressed their thought leadership in the environmental design community by applying approaches to urban placemaking that modeled pedestrian-oriented design, harmonized Modern design within historic settings, developed public spaces for positive economic and social impact, and employed collaborative design processes.

While approaches employed to achieve these goals have since evolved, particularly in terms of pedestrian-oriented design and historic preservation best practices, during the period of urban renewal and revitalization when these designers collaborated as joint venture partners, their response to the design challenge of Market Street’s redevelopment was innovative. Their approaches countered typical contemporary modernist practices, which prioritized the automobile and sacrificed large-scale historic settings for new development without leveraging public spaces as assets for economic and social impact. The joint venture collaboration of these masters was an innovation as an early application of an interdisciplinary approach to design, bringing together masters in architecture and landscape architecture. Their effort helped elevate the influence of landscape architecture as a discipline that provides perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment, despite the demolition of some existing buildings, as part of the urban redevelopment process.

#### **a. John Carl Warnecke (1919–2010)**

John Carl Warnecke was born and raised in Oakland, California. The son of a prominent San Francisco Architect, Carl I. Warnecke, he earned a bachelor’s degree from Stanford University in 1941. While studying there, Warnecke met future U.S. President John F. Kennedy and was a member of the 1940 Rose Bowl-winning Stanford Indians football team. During this time, Warnecke suffered an injury that would keep him from serving in World War II.<sup>4</sup>

Warnecke was an early participant in the group Telesis, which first formed in 1940 to foster collaboration among landscape architects, planners, and architects in the San Francisco Bay Area to stage an exhibition highlighting three main concepts that later guided local planning efforts: urban renewal in “slum” areas, preserving an urban greenbelt, and collaborative planning at the regional level. The American Planning Association has recognized Telesis as the first volunteer-based group to bring multiple fields together to work toward environmental development on a regional basis, and involvement with this group likely influenced Warnecke’s

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<sup>4</sup> Brown, *San Francisco Modern Architecture*, 251.

approach to planning and interdisciplinary collaboration.<sup>5</sup>

As a graduate student in the Master of Architecture program at Harvard University, Cambridge, Massachusetts, Warnecke studied with Walter Gropius, a German architect credited with founding the Bauhaus School and among the pioneering masters of Modern architecture. Warnecke completed the three-year program in one year, earning his degree in 1942.<sup>6</sup> Upon completing graduate school, Warnecke worked as a building inspector in Richmond, California, and later worked as a draftsman in his father's firm. He was inspired by the progressive approaches of Second Bay Tradition architects such as William Wurster and Bernard Maybeck.<sup>7</sup>

In 1950, Warnecke founded his own firm, John Carl Warnecke & Associates, in San Francisco. He built his practice as “an architect whose modernist approach was tempered by a sensitivity for history and the environment.”<sup>8</sup> His firm grew to be one of the country's largest during the 1960s. In addition to its San Francisco location, the firm also had an office in New York City. The firm worked on a wide variety of projects throughout the country: skyscrapers, airports, libraries, civic complexes, and shopping centers, among others. San Francisco projects include the Hilton Hotel Tower (1971) and the Federal Building at 450 Golden Gate Avenue (1959). Notable projects that touched on planning, landscape design, and contextualization challenges included the United States Naval Academy master plan and several buildings in Annapolis, Maryland (1965); the John F. Kennedy Eternal Flame memorial gravesite at Arlington National Cemetery (1967); and the Hawaii State Capitol building in Honolulu, Hawaii (1969).

Warnecke's prominence as an early proponent of contextualizing designs to adapt to their surroundings was solidified by work on Lafayette Square in Washington, D.C. His role as designer of the project—which included integrating new designs for the Howard T. Markey National Courts Building (1967) and the New Executive Office Building (1969)—arose through participation in the advocacy campaign and was supported by First Lady Jacqueline Kennedy. It sought to prevent the U.S. General Services Administration from razing historic townhouses lining Lafayette Square and replacing them with federal office buildings. Critics argued that the changes would destroy the character of the square. Warnecke's proposal included the renovation of the rowhouses and the construction of office buildings behind them. “The plan was ultimately hailed as an elegant solution to the problem of historic preservation in an age of rapid urban renewal.”<sup>9</sup>

### **b. Mario Joseph Ciampi (1907–2006)**

Mario Joseph Ciampi was born in San Francisco to Italian immigrants—his mother, a seamstress for Levi Strauss, and his father, in the business of architectural stone—and grew up living on Twin Peaks. During the 1920s, Ciampi began drafting as an apprentice for architect Alexander Cantin and attended classes at the San Francisco Architectural Club. He applied for a scholarship to attend Harvard and was admitted to the graduate program despite having no college degree. In 1932, Ciampi graduated from Harvard University and received a scholarship

<sup>5</sup> Brown, *San Francisco Modern Architecture*, 142–143.

<sup>6</sup> William Grimes, “John Carl Warnecke, Architect to Kennedy, Dies at 91,” *The New York Times*, 2010, [http://www.nytimes.com/2010/04/23/arts/design/23warnecke.html?\\_r=0](http://www.nytimes.com/2010/04/23/arts/design/23warnecke.html?_r=0).

<sup>7</sup> Brown, *San Francisco Modern Architecture*, 251.

<sup>8</sup> Brown, “John Carl Warnecke.”

<sup>9</sup> Brown, “John Carl Warnecke.”

for additional study at the Ecole des Beaux-Arts, Paris.<sup>10</sup>

Ciampi worked for Dodge A. Reidy Architects before founding his own firm, Mario Ciampi & Associates, in 1945.<sup>11</sup> Ciampi first gained professional prominence by designing schools, commercial buildings, and San Francisco Bay Area churches. Projects in the City of San Francisco included Lawton Elementary School (1940), Storefront of 4463 Mission Street (1948), Crest Auto Parts at 5050 Mission Street (1948), Storefront at 4680-4690 Mission Street (1949), California Flower Market (1956), and the Corpus Christi Catholic Church (1953). Other local projects included a collaboration on the Westmoor High School (1956) in Daly City with MSRP joint venture partner Lawrence Halprin.<sup>12</sup>

Ciampi's focus later shifted to urban planning. He was involved in a number of significant planning projects, including a master plan for San Mateo County's Jefferson High School District, St. Mary's College in Moraga, and the University of Alaska in Fairbanks.<sup>13</sup> In his role as an urban planner, Ciampi left a significant imprint on the San Francisco Bay Area, leading projects that employed a focus on developing public spaces for positive economic and social impact. He served as the consultant in charge of the city's 1965 draft San Francisco Downtown Plan.<sup>14</sup> He also consulted on projects, including the Golden Gateway Redevelopment Project (1969-1974), Embarcadero Plaza (later named Justin Herman Plaza) (1972), Fisherman's Wharf, and Yerba Buena Center (1969).

During the urban renewal and roadway expansion era of the 1960s, Ciampi conducted a freeway study for San Francisco with the California Department of Transportation. He also designed a series of overpasses and interchanges along Interstate 280 in California in 1965. “After public protest compelled state highway engineers to seek outside help for aesthetics, Ciampi's streamlined concrete structures...[and] transformed a crude preliminary scheme into one of the most gracious freeways in the world.”<sup>15</sup> Ciampi's innovative approach to the design of road infrastructure appealed to the public and earned him the respect of his professional community. He was awarded an American Institute of Architects Honor Award for the Junipero Serra overpass for Highway 280 on the San Francisco Peninsula.<sup>16</sup>

### **c. Lawrence Halprin (1916–2009)**

Born in New York City, Lawrence Halprin earned a Bachelor's degree in Plant Sciences from Cornell University in 1939. He continued his studies at the University of Wisconsin, where he earned a Master's degree in Horticulture. As a student, Halprin met his wife, Anna, whose work as an avant-garde dancer and choreographer would have an inspirational influence on his design philosophies, including a focus on participatory environmental experience.<sup>17</sup> As a

<sup>10</sup> Dave Weinstein, “Signature Style: Mario Ciampi/Works Writ Bold/Architect Believes Creative Design Can Change How People Live,” *San Francisco Chronicle*, October 22, 2005, <http://www.sfgate.com/bayarea/article/SIGNATURE-STYLE-Mario-Ciampi-Workswrit-bold-2563789.php>

<sup>11</sup> Brown, *San Francisco Modern Architecture*, 209; Dave Weinstein, “Signature Style.”

<sup>12</sup> Brown, *San Francisco Modern Architecture*, 209.

<sup>13</sup> Lowell, *Biographical Notes*, Mario J. Ciampi Records, 2007-6, 2011, Environmental Design Archives, College of Environmental Design, University of California, Berkeley, [http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire\\_text/](http://www.oac.cdlib.org/findaid/ark:/13030/kt5k403785/entire_text/)

<sup>14</sup> Brown, *San Francisco Modern Architecture*, 209.

<sup>15</sup> Alan Temko, “Retrospective of a Visionary S.F. Architect.”

<sup>16</sup> Waverly Lowell, *Biographical Notes*.

<sup>17</sup> Hirsch, *City Choreographer*, 1-2.

graduate student, Halprin visited Taliesin, the home of master architect Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University Graduate School of Design, where he earned a Bachelor of Landscape Architecture degree in 1944.<sup>18</sup> Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture. During World War II, Halprin served in the U.S. Navy and was assigned to the USS *Morris*.<sup>19</sup> When his ship was destroyed, Halprin was given leave in San Francisco, where he remained.<sup>20</sup>

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945 to 1949, Halprin worked with master landscape architect Thomas Church.<sup>21</sup> The collaboration included work on the Dewey Donnell Garden in Sonoma County, as well as Parkmerced.<sup>22</sup>

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects. He escalated to designing large-scale planned residential complexes, such as the San Francisco project, St. Francis Square (1961), but is best known for creating the master plan for Sea Ranch (1962-1967) near Gualala, California.<sup>23</sup> The iconic complex of condominiums and single-family houses at Sea Ranch is situated in a bucolic coastal area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, Halprin collaborated with prominent architects of the period, including Joseph Esherick, William Turnbull, Jr., Charles Moore, Donlyn Lyndon, and Richard Whitaker, as well as a large multi-disciplinary team including geologists, landscape architects, naturalists, native plant specialists, and other disciplines. Lawrence Halprin created the landscape and development plan, which clustered buildings to optimize the opportunities and constraints of the rugged coastal context and provided large areas of community open space.<sup>24</sup>

From the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes.<sup>25</sup> While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-World War II era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning.<sup>26</sup> Through his firm's work, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments."<sup>27</sup> Halprin's leadership included collaboration with the planning firm Livingston & Blayney and architect, landscape architect, and urban planner George Thomas Rockrise on the 1962 *What To Do About Market Street* planning proposal and subsequent collaboration with Mario J. Ciampi and John

18 Brown, *San Francisco Modern Architecture*, 270.

19 Brown, *San Francisco Modern Architecture*, 760.

20 Brown, *San Francisco Modern Architecture*, 270.

21 Brown, *San Francisco Modern Architecture*, 144-145.

22 Brown, *San Francisco Modern Architecture*, 271; Brown, *San Francisco Modern Architecture*, 147-148.

23 Brown, *San Francisco Modern Architecture*, 147-148.

24 Brown, *San Francisco Modern Architecture*, 133.

25 Brown, *San Francisco Modern Architecture*, 139-140.

26 Brown, *San Francisco Modern Architecture*, 141.

27 Meyer, *Biography of Lawrence Halprin*.

Carl Warnecke on the MSRP.<sup>28</sup>

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial- and corporate-designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards) (1969-74), and design of the plaza at One Embarcadero Center (1967).<sup>29</sup>

Halprin is also recognized as a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962-65), which transformed an industrial complex into a public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included in the NRHP in 1982).<sup>30</sup> In his book *Cities*, Halprin wrote:

We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts.<sup>31</sup>

Halprin's work is marked by his attention to human scale, the user experience, and the social impact of his designs. He is credited for developing innovative design development processes such as "motation" and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Motation used movement as a starting point to generate form.<sup>32</sup> Similarly, RSVP Cycles is a collaborative approach meant to guide the development of formal design and the participatory process. It included the components of resources (pre-existing site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuation (a term Halprin coined for the critical feedback process that leads to a consistent revision of the scores), and performance (acting out of the scores).<sup>33</sup>

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes.<sup>34</sup> Many of his projects reflect these ideals, including those in and beyond the San Francisco Bay Area.

Nicollet Mall (1962-67), a 12-block pedestrian street and transit mall in the shopping

28 Brown, *San Francisco Modern Architecture*, 247.

29 Brown, *San Francisco Modern Architecture*, 135, 138, 148-150.

30 Brown, *San Francisco Modern Architecture*, 149.

31 Lawrence Halprin, *Cities*, 216-217.

32 Hirsch, *City Choreographer*, 11-13.

33 Hirsch, *City Choreographer*, 4-5.

34 Meyer, *Biography of Lawrence Halprin*.



and dining district of Minneapolis, was designed as the first transit mall in the United States and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." Halprin was given the chance to enhance the quality of civic rituals as collective participatory events for both of these projects.<sup>35</sup> Although it was redesigned in 1990, Nicollet Mall is recognized as the inspiration for similar projects by Halprin in Portland, Oregon, and Denver, Colorado.<sup>36</sup>

Four of Portland's public spaces were designed by Halprin: The National Register-listed Portland Open Space Sequence consisting of a multiblock sequence of public fountains and outdoor rooms, featuring the Ira Keller Fountain, Lovejoy Fountain, Pettigrove Park, Auditorium Forecourt, and associated features. Halprin also designed Portland's Transit Mall (1965–78), a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, which was redesigned in 2009.<sup>37</sup> Skyline Park (1975), a 1-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall.

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation.<sup>38</sup> He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005).<sup>39</sup>

### 1. Builder, contractor, laborers, suppliers:

Local laborers and suppliers were utilized under the supervision of City and County of San Francisco agencies throughout the Market Street streetscape construction and utilities installation. The Eagle Signal Company/Eagle Signal Corporation fabricated the Market Street traffic control boxes. A variety of builders, contractors, laborers, and suppliers over several decades contributed to public and private construction projects. See 5. Periods of Development and B. Historical Context for additional information.

### 2. Original and subsequent owners, occupants:

Market Street's landscape, infrastructure, and built environment are historically owned by various departments associated with the City and County of San Francisco government. The primary ownerships are the City and County of San Francisco, San Francisco Recreation and Park Department, San Francisco Arts Commission, San Francisco Public Utilities Commission, Bay Area Rapid Transit (BART), and San Francisco Municipal Transportation Authority.

<sup>35</sup> Hirsch, *City Choreographer*, 84.

<sup>36</sup> Hirsch, *City Choreographer*, 90, 98.

<sup>37</sup> Jean Senechal Biggs, "Portland Transit Mall. A Landscape Architect's Guide to Portland Oregon," *The Landscape Architect's Guide to Portland, Oregon*, accessed April, 2019, <https://www.asla.org/portland/site.aspx?id=43901>

<sup>38</sup> Meyer, *Biography of Lawrence Halprin*.

<sup>39</sup> Brown, *San Francisco Modern Architecture*, 271.

### 3. Periods of Development:

Both the physical history and the historic context portions of the historical information provided below are organized chronologically based on the distinct periods of landscape development identified for the subject section of Market Street. They appear in the following order:

- Spanish and Mexican Periods
- Early Urban Development of Downtown San Francisco, 1847 to 1906
- The 1906 Disaster and Downtown Reconstruction, 1906 to 1920
- Market Street from Boom, to Bust, to World War II, 1920 to 1945
- Downtown San Francisco Decline and Redevelopment, 1945 to 1985
- Market Street Redevelopment Plan (MSRP)

The periods of landscape development are discussed briefly below. The many historical layers of physical development within the Market Street Cultural Landscape District are analyzed more comprehensively in *Part I. HISTORICAL INFORMATION, B. Historical Context*.

#### *Spanish and Mexican Periods*

By the 1820s, trails ran along the contours of Yerba Buena Cove on the western shore of San Francisco Bay. A horse path approximating today's Mission Street (one block south and parallel to Market Street) in the city of San Francisco extended from the cove southwest to the Mission San Francisco de Asís (which became known as Mission Dolores) established by the Catholic Franciscan order during Spanish colonial rule.<sup>40</sup> The Spanish period in California ended in 1822 when Mexico achieved independence from Spain. Fueled by anti-clerical sentiment during the 1830s, the Mexican government began secularizing the California missions; the pueblo of Yerba Buena adjacent to the cove was formally created in 1835. Throughout the Spanish era and much of the Mexican era, areas between Mission Dolores and Mission Bay to the east and Rincon Point and Yerba Buena Cove to the northeast remained undeveloped. However, Spanish and Mexican residents were familiar with and made transient use of these undeveloped landscapes.

#### *Early Urban Development of Downtown San Francisco, 1847 to 1906*

In 1839, the local alcalde (mayor) hired Swiss immigrant Jean-Jacques Vioget to prepare a survey of Yerba Buena incorporating previous land grants. Vioget's 12-block grid was bound on the south by California Street and, therefore, did not include Market Street.<sup>41</sup> Later, Alcalde Washington Allon Bartlett commissioned Jasper O'Farrell, Surveyor General of Alta California, to conduct a new survey of San Francisco and modify Vioget's earlier plat. In 1847, O'Farrell planned Market Street as San Francisco's main artery, paralleling the old route between Mission Dolores and Yerba Buena Cove that ultimately became Mission Street. North of Market Street, O'Farrell expanded Vioget's original 12-block 50-vara grid to the south and west, with streets running in cardinal directions. South of Market Street, O'Farrell created a grid of larger 100-vara blocks with

<sup>40</sup> W. Bean and J. Rawls, *California: An Interpretive History*, 8<sup>th</sup> ed. (New York, NY: McGraw-Hill, 2002), 56, 58–70, 72; James A. Sandos, *Converting California: Indians and Franciscans in the Missions* (New Haven, CT: Yale University Press, 2004), 11–12, 108–09; JRP Historical Consulting, LLC, *Historic Era Context in Archaeological Research Design and Treatment Plan for the Transit Center District Plan Area, San Francisco, California*, prepared for the San Francisco Planning Department, February, 2010, 33–35; Tim Kelley Consulting, LLC, *Draft Historic Context Statement, Mid-Market Historical Survey*, prepared for the San Francisco Redevelopment Agency, San Francisco, CA, June, 2011, 5.

<sup>41</sup> JRP Historical Consulting, LLC, *Historic Era Context*, 35–36.

streets aligned northeast, northwest, southeast, and southwest rather than cardinally. The new lots sold well. Nearly half were purchased during the summer of 1847. The remainder was sold during the Gold Rush, and in 1849, William Eddy was hired to expand O'Farrell's 1847 survey, extending Market Street to the present-day Ninth Street. Another survey by Eddy, published in 1851, extended Market Street further still to Dolores Street.<sup>42</sup>

Many San Franciscans were unhappy with O'Farrell's plat. Real estate speculators complained that the 120' width of the Market Street thoroughfare wasted potentially valuable land. With respect to Vioget's cardinally oriented original grid, the diagonal alignment of Market Street created numerous triangular-shaped blocks on the north side of the street, where half of the intersecting north-south aligned streets terminated due to the larger sizes of blocks south of Market Street. The result was numerous "T" intersections.<sup>43</sup>

As San Francisco grew, so too did the plan for the city. In 1856, a survey conducted by John Hoff as a result of the Van Ness ordinances extended Market Street to a point just beyond Castro Street. Commonly known as the "Van Ness Map," this plan was adopted by the city in 1856, and the streets shown thereon were declared to be "open public streets" by the state legislature in the 1850s and 1860s.<sup>44</sup>

It should be noted that the version of Market Street that existed on paper was often far afield from the version that existed in reality. For example, although Eddy's 1851 survey had ostensibly extended Market to Dolores, a U.S. Coast Survey map published six years later suggests Market Street actually terminated at Third Street, existing thereafter only as a rough path. Similarly, although Hoff's 1856 "Van Ness Map" extended Market Street to Castro Street, a U.S. Coast Survey map published thirteen years later showed Market Street ending three blocks short of its official terminus.<sup>45</sup>

San Francisco's streets were first paved with cobblestone (rounded river rocks)

42 The vara was a Spanish standard unit of length used until the United States annexed from Mexico. William M. Eddy, *Official Map of San Francisco, 1949*, David Rumsey Historical Map Collection, Stanford, California; William M. Eddy, *Official Map of the City of San Francisco, Full and Complete to the Present Date*, David Rumsey Historical Map Collection, Stanford, California; JRP Historical Consulting, LLC, *Historic Era Context*, 36; Roger W. Lotchin, *San Francisco, 1846-1856: From Hamlet to City*. (New York, NY: Oxford University Press, 1974), 164-165; Mel Scott, *The San Francisco Bay Area: A Metropolis in Perspective* (Berkeley, CA: University of California Press, 1959), 25; Sally B. Woodbridge, *San Francisco in Maps and Views* (New York, NY: Rizzoli International Publications, 2006), 33.

43 Lotchin, *San Francisco, 1846-1856*, 165; JRP Historical Consulting, LLC, *Historic Era Context*, 36; Rand Richards, *Historic San Francisco: A Concise History and Guide*. (San Francisco, CA: Heritage House Publishers, 1999), 201; Frank Soulé, *The Annals of San Francisco*, written with John H. Gihon, and James Nisbet (New York, NY: D. Appleton & Company, 1855), 489-90.

44 The Van Ness ordinances ordered all undeveloped land within city limits be surveyed and transferred to their original deedholders. Much of the undeveloped land was west and southwest of the intersection of Market, Larkin, and 9th Streets. Board of Supervisors, Appendix to *San Francisco Municipal Reports for the Fiscal Year 1886-7, Ending June 30, 1887* (*San Francisco: Wm. M. Ilinton & Co., 1887*), 200; State of California, An Act to Repeal the Several Charters of the City of San Francisco, April 19, 1856; State of California, Amendment to An Act to Repeal the Several Charters of the City of San Francisco, March 28, 1859; State of California, Amendment to An Act to Repeal the Several Charters of the City of San Francisco. April 25, 1862; Thos. P. Woodward, City of San Francisco. Copy of 1898 copy (prepared by C.S. Tilton) of the original "Van Ness Map" of San Francisco prepared by John J. Hoff, 1906, San Francisco Department of Public Works map collection.

45 U.S. Coast Survey, *City of San Francisco and Its Vicinity, 1857*, David Rumsey Map Collection, David Rumsey Map Center, Stanford Libraries, Stanford, California; U.S. Coast Survey, *San Francisco Peninsula, 1869*, David Rumsey Map Collection, David Rumsey Map Center, Stanford Libraries, Stanford, California.

interspersed with rubble and flagstone walkways at intersections to delineate crosswalks in the 1850s. By the 1870s, asphalt was used extensively for sidewalks, though the material was not considered heavy and strong enough for street paving. In 1873, Municipal Order #1127 adopted cobblestones and stone blocks for the construction of the pavement for streets in San Francisco but did not specify the stone type. By 1875, San Francisco began using basalt stone blocks for street paving, and Municipal Order #2121 in 1889 required San Francisco's streets to be repaved with basalt blocks.<sup>46</sup>

By the turn of the twentieth century, Market Street was well established as San Francisco's main circulation artery. The thoroughfare linked the city's eastern waterfront and financial district—the latter of which was located on the north side of lower (northeast) Market Street—to the Mid-Market theater and hotel district, the Civic Center, and the predominantly residential districts west, north, and south.

Constructed between 1894 and 1903 at the northeastern terminus of Market Street, the Ferry Building functioned as one of San Francisco's main gateways. Disembarking ferry passengers had ready access to streetcars that switched direction at the loop in front of the Ferry Building and traveled both directions along Market Street rail lines to the southwest. By 1906, Market Street had two sets of cable car tracks running the length of the street from the Ferry Building (completed in 1903 at the terminus of Market Street at the San Francisco Bay) to Sutter Street. Two horse-drawn streetcar tracks flanked these two cable car tracks in the center of the roadway.<sup>47</sup> The surrounding section of Market Street included a mix of commercial-, industrial-, and shipping-oriented uses that reflected its proximity to the waterfront. These included shipping agent offices, ship's chandlers, working-class lodging houses, and suppliers of coal, lumber, and other construction materials, as well as grocers, liquor stores, and light manufacturing operations.<sup>48</sup>

### ***The 1906 Disaster and Downtown Reconstruction, 1906 to 1920***

On April 18, 1906, a major earthquake struck the San Francisco Bay Area. The earthquake and subsequent fires significantly affected Market Street near the waterfront, where dense development had been placed on land created by extensive filling of bay tidelands. Many of Market Street's numerous masonry and smaller frame buildings were damaged by the earthquake, destroyed by fire, or so severely damaged that they had to be demolished.<sup>49</sup>

Reconstruction efforts to repair and replace utilities throughout San Francisco's core included installing new streets, sidewalks, and sewers. Beginning in 1908, the AWSS, a fire-suppression water system consisting of high-pressure water hydrants and cisterns, among other elements, was installed to prevent future catastrophic fires.<sup>50</sup> Between 1906 and 1916, a series

46 Nancy Olmsted, *A History of Paving Blocks Along San Francisco's South Beach Waterfront*, prepared for San Francisco Redevelopment Agency with Resource Consultants, San Francisco, CA, 1991, 6-14, <http://sfocii.org/sites/default/files/FileCenter/Documents/1086-South%20Beach%20History%20of%20Paving%20Blocks.pdf>

47 Richard Laubscher, interview with January Tavel (co-author), 2016.

48 Sanborn Fire Insurance Maps, San Francisco, California, 1886-1893 Series, Volume 1, 1887, San Francisco Public Library Database, San Francisco, California; Sally B. Woodbridge, *California Architecture, Historic American Buildings Survey* (San Francisco, CA: Chronicle Books, 1988), 75.

49 JRP Historical Consulting, LLC, *Historic Era Context*, 56; Page & Turnbull, *Historic Context Statement for the South of Market Area, San Francisco, California*, prepared for the San Francisco Planning Department, June, 2009, 46; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 14.

50 *San Francisco Call*, "Why San Francisco's Fire of April 18, 1906 Could Never Happen Again," March 10, 1922.

of sculptural, Beaux-Arts style light standards were erected along Market Street, spanning the length from the Ferry Building to Valencia Street. The cast iron light standards, known as the “Path of Gold” for their gold glass globes, were inspired by the City Beautiful Movement.<sup>51</sup>

Replacing infrastructure and utilities on Market Street following the 1906 disaster occurred in tandem with the need for returning the city’s transit system to operation as quickly as possible. Market Street’s cable car system was swiftly rebuilt, with work commencing only ten days after the fires were extinguished.<sup>52</sup>

While Market Street’s alignment did not alter after the 1906 earthquake, extensive replacement of cable car infrastructure by streetcar tracks from 1906-12 resulted in changes to the Market Street streetscape. This effort included repaving.<sup>53</sup> “It became common practice to asphalt both sides of a street for automobile use while keeping the center paving blocks exposed to protect the tracks and simplify repairs.”<sup>54</sup>

In 1909, the first municipally owned streetcar system in the United States was built from Market Street to the Richmond District along Geary Street, competing against existing private transit companies.<sup>55</sup> This period of infrastructure investment included bonds approved in 1909 to construct the Muni, the first municipally-owned streetcar line in the nation.<sup>56</sup> By 1913, Muni extended service along Market Street east to the Ferry Building, thus replacing all horse car service on Market Street.<sup>57</sup>

Soon after, traffic lights were introduced on Market Street, and the San Francisco Municipal Railway (Muni) expanded rail service into San Francisco’s many residential districts.<sup>58</sup> The first “traffic indicator,” a precursor to traffic signals controlled manually by a traffic officer, was installed in 1915 at the city’s busiest intersection, Kearny and Market Streets.<sup>59</sup> In 1918, Muni opened what was the world’s largest streetcar tunnel under Twin Peaks to facilitate commuter transit from western developed areas (now known as Sunset and Parkside Districts) to downtown.<sup>60</sup> Expansion soon included the construction of new Muni tracks beside United Railroad tracks along the entire length of Market Street to connect the J-Church streetcar tracks and the Twin Peaks tunnel portal at Castro Street to existing Muni tracks at Geary and Market Streets.<sup>61</sup>

51 Michael R. Corbett, *Splendid Survivors: San Francisco’s Downtown Architectural Heritage*. (San Francisco, CA: California Living Books, 1979), 241; William Issel and Robert W. Cherny, *San Francisco, 1865–1932: Politics, Power, and Urban Development* (Berkeley, CA: University of California Press, 1986), 172-173; Richard Laubscher, interview with January Tavel (co-author), 2016; San Francisco Planning Department, *Executive Summary, Public Works Code Text Change, Project: Banners on Path of Gold*, 2010, 2-3.

52 Cameron Beach, Philip Hoffman, Robert Townley, Grant Ute, and Walter Vielbaum, *San Francisco’s Municipal Railway: Muni* (Charleston, SC: Arcadia Publishing, 2011), 11-12.

53 Richard Laubscher, interview with January Tavel (co-author), 2016.

54 Olmsted, *A History of Paving Blocks*, 16.

55 Beach et al., *San Francisco’s Municipal Railway*, 7; Richard Laubscher, interview with January Tavel (co-author), 2016.

56 Beach et al., *San Francisco’s Municipal Railway*, 7.

57 Beach et al., *San Francisco’s Municipal Railway*, 24; Richard Laubscher, interview with January Tavel (co-author), 2016.

58 Beach et al., *San Francisco’s Municipal Railway*, 52.

59 Beach et al., *San Francisco’s Municipal Railway*, 52.

60 Richard Laubscher, interview with January Tavel (co-author), 2016.

61 “A Brief History of the F-Market and Wharves Line,” Market Street Railway Museum, 2010.

### ***Market Street from Boom, to Bust, to World War II, 1920 to 1945***

Market Street received one extension to the west during this period. In 1920, contracts were made to extend Market Street southwest from Castro Street to 24th Street. This extension brought Market Street up the eastern flank of Twin Peaks and connected it to Portola Drive, which continued west into the residential neighborhoods of the city’s southwestern quadrant. When completed in 1927, the \$600,000 extension of Market Street provided “the shortest and most direct route from west of Twin Peaks and the peninsula into downtown San Francisco.”<sup>62</sup> The extension was differentiated from the existing segment of Market Street by its curvilinear route and steep grade—in contrast to the straight and diagonal orientation and generally flat topography of Market Street between The Embarcadero and Castro Street. Furthermore, neighborhoods that ultimately developed adjacent to the Market Street extension were largely residential in character rather than the heavily commercial districts along Market Street through the city’s core.

With 24 transit lines operating along Market Street, transit infrastructure remained relatively unchanged from 1920 through 1947. The United Railroads went bankrupt in 1921, and Market Street Railway re-emerged as the railway operator. In 1925, Standard Gas & Power Company acquired Market Street Railway and hired the Byllesby Corporation to operate and modernize the railway with Samuel Kahn as executive vice president.<sup>63</sup> That same year, a bond issue to reduce streetcar traffic on Market Street was defeated by developing an underground subway. Automobile traffic on Market Street increased as personal vehicle ownership expanded.<sup>64</sup> In 1930, an initiative was passed to give Market Street Railway a 25-year operating permit extension, but in 1944, Muni purchased its private competitor, Market Street Railway Company, for \$7.2 million.<sup>65</sup>

### ***Downtown San Francisco Decline and Redevelopment, 1945 to 1985***

Transportation development also altered Market Street and downtown San Francisco in the mid-twentieth century. Population growth during World War II put new stress on the city’s Market Street Railway and Muni. Following Muni’s purchase of Market Street Railway (1944), a bond issue in 1947 replaced two dozen streetcar lines with modern electric trolley buses. Electric was selected instead of diesel for superior performance traversing hill elevations. The new trolleybuses did not require tracks but did continue to use an overhead power supply system, and a second wire was added to serve as a ground. With the 1947 transition, the outer pair of tracks on Market Street unused by the electric trolley buses were removed.<sup>66</sup>

Increased automobile traffic also put new pressure on the existing transportation system. By 1949, Market Street was a six-lane thoroughfare, with three lanes in each direction, consisting of streetcars in the center, electric trolleys and motor coaches (buses) in the curb lane, and automobile traffic between the center lane and the curb lane.<sup>67</sup> The James Lick Freeway, which

62 *San Francisco Examiner*, “Market Street Extension Contract is Awarded,” January 10, 1920; *San Francisco Examiner*, “Contract is Awarded on Market Extension,” September 18, 1920; *San Francisco Examiner*, “New \$600,000 Road Opened,” July 24, 1927.

63 Philip Hoffman, Robert Townley, Grant Ute, and Walter Vielbaum, *Images of Rail, San Francisco’s Market Street Railway* (Charleston, SC: Arcadia Publishing, 2004), 7.

64 Richard Laubscher, interview with January Tavel (co-author), 2016.

65 Beach et al., *San Francisco’s Municipal Railway*, 61; Hoffman et al., *Images of Rail*, 7.

66 Richard Laubscher, interview with January Tavel (co-author), 2016.

67 Beach et al., *San Francisco’s Municipal Railway*, 4.

carried Bay Bridge traffic into downtown San Francisco and south to the Bayshore Highway, was completed in 1950. Soon after, construction began on the Embarcadero Freeway, which, as originally planned, would have connected to the Golden Gate Bridge. Growing anti-freeway sentiment in the city eventually undermined plans to extend the Embarcadero Freeway, construct the Panhandle Freeway through Golden Gate Park, and extend the partially completed Central Freeway north to Lombard Street along an alignment roughly parallel to Van Ness Avenue. However, by 1959, the elevated Embarcadero Freeway crossed Market Street, thereby disrupting views of the waterfront and the iconic Ferry Building from the thoroughfare.<sup>68</sup>

### ***Market Street Redevelopment Plan (MSRP)***

In 1962, a number of Market Street businessmen, property owners, and officers of the San Francisco Planning and Urban Renewal Association retained a team of urban planners, designers, and real estate experts to tackle the challenge of surveying and analyzing Market Street in the interest of defining its problems and suggesting an approach to revitalization.<sup>69</sup> The design firms of Mario J. Ciampi & Associates, John Carl Warnecke & Associates, and Lawrence Halprin & Associates were jointly hired to analyze the current conditions of Market Street and create a plan for development. The plan, which was designed and constructed between 1968 and 1979, was known as the Market Street Redevelopment Plan (MSRP).<sup>70</sup>

The MSRP design sought to reconcile Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance. The version of the MSRP design concept that was built retained the fundamental objective to prioritize the pedestrian experience through plaza development, including efforts to "unify the north and south sides of the street into one overall pedestrian network—a great linear plaza."<sup>71</sup> The plan also sought to enhance the pedestrian experience through the introduction of coordinated street furnishing amenities, the removal of the street-level Muni transit vehicles (i.e., streetcars and trolley buses, not motor coaches) that relied on overhead catenary wires for electrification, and the blending of new street-level BART facilities into the overall streetscape.

While the plan did not alter the alignment of Market Street, it envisioned Market Street as a long linear promenade or grand boulevard that integrated malls and plazas as part of a comprehensive design interconnected by the hierarchically dominant spine. Rather than enhance the street's variety, the MSRP design created uniformity intended to "knit together all the various uses" of the diverse street.<sup>72</sup> Halprin's landscape architecture approach informed the expansion of the sidewalk width and development of plazas as open spaces for pedestrian movement and gathering, along with the placement of the street furniture, plazas, underground transit entrances, fountains, and trees along Market Street to vary the tempo and experience of pedestrian movement on the route. The MSRP design included the introduction of red

68 Brian J. Godfrey, "Urban Development and Redevelopment in San Francisco," *Geographical Review* (1997): 315; Page & Turnbull, *Historic Context Statement for the Market & Octavia Area Plan Historic Resource Survey, San Francisco, California*, prepared for the San Francisco Planning Department, December, 2007, 80–81; Sally B. Woodbridge, "Visions of Renewal and Growth: 1945 to the Present," *Visionary San Francisco* (1990): 119–122.

69 San Francisco Public Library, *What To Do About Market Street: A Prospectus for a Development Program*, Livingston and Blayney, City and Regional Planners, San Francisco, CA, 1962, 5, <https://archive.org/details/whattodoaboutmar00livi>

70 Brown, *San Francisco Modern Architecture*, 148, 150, 153.

71 City and County of San Francisco, 1967. *Market Street Design Plan, Summary Report*, City and County of San Francisco, San Francisco, CA, 1967, 8, <https://archive.org/details/marketstreetdesi6196sanf>

72 Hirsch, *City Choreographer*, 79.

brick paving laid in a herringbone pattern for pedestrian areas, including sidewalks and some crosswalks.<sup>73</sup>

The MSRP also included design for street-level entrances for combined BART and Muni stations at mid-block between 1st and 2nd Streets (one entrance to Montgomery Station), Embarcadero, Montgomery, Powell, and Civic Center, as well as an entrance for the Muni-only Van Ness Station. These entrances were located within the sidewalk width on both the north and south sides of Market Street.<sup>74</sup> Additional analysis of the MSRP, with a focus on the physical development of Market Street, is discussed in *Part II. PHYSICAL INFORMATION*.

#### **a. Original Plans and Construction:**

##### ***Attributes of the MSRP Landscape***

The MSRP design introduced red brick paving laid in a herringbone pattern for pedestrian areas, including sidewalks and some crosswalks. In addition to the brick sidewalks and crosswalks, paving features included granite curbs, square granite gutter paving, granite edging for brick crosswalks, a granite centerline for the eastern portion of Market Street, and a circular decorative paving feature where Market and Steuart Streets meet in front of the Embarcadero Plaza promenade.

The MSRP also included the design for street-level entrances for combined BART and Muni stations at regular intervals along Market Street. The combined stations are Embarcadero, Montgomery, Powell, and Civic Center, as well as an entrance for the Muni-only Van Ness Station. These entrances are located within the sidewalk width on both the north and south sides of Market Street. While design details vary slightly among the station entrances, most are low profile, U-shaped portals of minimalist design, which reduce the visual impact of transit presence on the street-level pedestrian experience.<sup>75</sup> The Market Street streetscape featured two major parapet exterior styles—bronze railing and stone—with two material styles for the interior walls of the stone parapets—white octagonal tile and brown rectangular glazed brick. The exceptions to these generalities are the station entrances in Hallidie Plaza and UN Plaza, which are more elaborate and integrated into those plazas' designs. Even in these examples, the station entrances are designed to make transit secondary to the plaza's role as a pedestrian open space.

The MSRP also included new coordinated street furnishing designs to reduce clutter and unify the streetscape. New street furnishings included the following: benches with backs featuring bronze-clad supports for 10'-long wood slats; square stone benches without backs; 12'-high bronze "umbrella" shelters; telephone booths with bronze-clad paired booths with glass dome roofs; granite bollards joined by bronze chain links; bronze cylindrical trash receptacles; bronze radial tree grates; traffic signs and lights designed in a style reminiscent of railroad semaphores; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; street clocks featuring bronze spheres with four-sided clocks; light standards featuring 10'-high poles and caps of solid bronze with translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures;

73 ICF, *Cultural Landscape Evaluation, Better Market Street Project, Market Street, San Francisco, CA*, prepared for the San Francisco Department of Public Works, San Francisco, CA, November, 2016, 4–37.

74 ICF, *Cultural Landscape Evaluation*, 4-50.

75 ICF, *Cultural Landscape Evaluation*, 4-50.

12'-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6' x 6' cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit. Bronze was chosen as the chief material for the new street furniture along with glass and granite because bronze not only is an “elegant, traditional, and natural material, but also because it ‘heals itself’—scratches, scuffs, and scars become obscured through bronze’s natural patina.”

Additional street furnishings, such as 12'-diameter bronze-clad flower stands, 9'-high and 14'-wide bronze modular magazine and newsstands, small modular bronze news kiosk units, 6'-high bronze newspaper vending machines on bronze-clad columns, 4' x 8' bronze sidewalk retailer display cases, 8'-high bronze-clad sidewalk theater cases for marquee and ads, and bronze transit map cases were modeled as part of the original MSRP design, these do not appear in as-built photography and appear to have not been executed.

The 1973 plans indicate that there were twenty-four wooden-slat benches symmetrically placed along the central promenade at UN Plaza, with twelve benches per side arranged in a paired configuration. The custom-designed benches featured wooden slats and bronze-clad metal supports. Twenty-five concrete bollards linked with chains were placed along Hyde and McAllister Streets. Thirty-six decorative, circular-shaped bronze tree grates with a radial design were installed on Market Street as part of the larger MSRP. The grass-covered planting beds along the Fulton Street central promenade were established in 1936 and incorporated into the plaza’s design. The planting area near the BART entrance was completed in 1975. At least thirty-six London planetrees were planted in the plaza in 1975. London planetrees are a traditional choice for formally designed landscapes; they are a major feature of the public open spaces in the Civic Center district dating back to the Beaux-Arts period. Halprin’s use of London planetrees at UN Plaza is consistent with the historic plant palette in the area, marking his attention to the site’s historic context.

At UN Plaza, the stairwell and escalator to the BART subway station were built between 1973 and 1975. Two flagpoles with a radial pattern metal base and an advertisement kiosk were installed in 1975. The UN Plaza Fountain, designed by Lawrence Halprin, was completed in 1975. The fountain features more than 100 blocks of granite clustered into five major masses that symbolize the world’s major continents, with the lower block in the center representing the mythical lost continent of Atlantis. The pools of water surrounding the granite masses signified the Earth’s major oceans. The tidal movement of the Earth’s oceans was originally represented by a surge of water into the fountain basin, followed by a short pause at the flood stage, then a rapid draining period. The original design called for the tidal cycle to be completed every two minutes, with a jet of water shooting up into the air to alert people that the surge was about to begin. Jets of water arching into the air were included in the original design to make the fountain more visible from Market Street and the surrounding plaza. Pre-existing features within the street level of UN Plaza that were left in place and incorporated into the overall plan for the plaza include a red metal fire box dating to 1899 on Hyde Street; two fire hydrants on Hyde Street dating to 1909; sections of granite curbing on Market, Leavenworth, and Hyde Streets, dating to 1925; and ten pre-1928 Path of Gold Light Standards on Market Street within the plaza boundaries.<sup>76</sup>

<sup>76</sup> MIG, *San Francisco Civic Center Historic District Cultural Landscape Inventory: Site History, Existing Conditions & Evaluation*, prepared by MIG, in association with A&H Architecture & Planning, LLC, Berkeley, CA, June 2015, 82–84.

## **b. Changes and Additions:**

### ***Alterations to the MSRP Landscape, 1986 to Present***

Alterations to the Market Street streetscape since the completion of the MSRP have included both the removal and addition of features over time. Original MSRP small-scale features removed from the streetscape include benches with backs featuring bronze-clad supports for 10'-long wood slats; square stone benches without backs; 12'-high bronze “umbrella” shelters; telephone booths with bronze-clad paired booths with glass dome roofs; bronze cylindrical trash receptacles; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; light standards featuring 10'-high poles and caps of solid bronze with square translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures; 12'-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6' x 6' cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit.

Features introduced after completion of the MSRP include Muni high-low loading platforms, San Francisco Municipal Transportation Agency (SFMTA) bus shelters installed in 2010;<sup>77</sup> bike stands of a variety of styles; bike lanes in some portions of the roadway; bollards in a variety of styles; flower retail structures; newspaper and magazine vending machines; waste receptacles in a variety of styles; stainless steel elevator enclosures with matching V-shaped advertising structures; Liberty Bell Slot Machine monument placed in 1984; and 17'-tall advertising kiosks installed in 1995.<sup>78</sup> In addition, palm trees were planted in the median of Market Street west of Valencia Street in 1993.<sup>79</sup>

The following sections consist of an overview of the plaza alterations of the MSRP landscape. The sections address the removal and addition of features in the designed spaces of the subject segment of Market Street. The sections are organized according to the individual small and large plazas.

### ***Large Plazas of the Market Street Cultural Landscape District***

#### ***Embarcadero Plaza***

Original pine and poplar trees along the property’s eastern boundary were replaced with Canary Island date palms in 1992. The eastern boundary of the plaza—the green space buffering the plaza from Embarcadero where the highway had been—was remodeled in 2003. This hardscaping replaced the concrete platform on the southeastern boundary of the plaza and the concrete island that was also in the southern section of the main plaza. The hardscaping introduced concrete stairs, the Americans with Disabilities Act (ADA)-accessible ramps, and a much narrower grassy area. The two additional London planetrees located in the southeastern corner of the lower terrace of the main plaza may have been added during this renovation. During this renovation, an allée of double palm tree rows (four trees in each row) were added on either

<sup>77</sup> Mathew Roth, “Eyes on the Street: New Bus Shelters Appear on Market Street,” *Streetsblog San Francisco*, accessed May 1, 2016, <http://sf.streetsblog.org/2010/01/15/eyes-on-the-street-new-bus-shelters-appear-on-market-street/>

<sup>78</sup> John King, “Just Start Over with the Desolate Hallidie Plaza,” *San Francisco Chronicle*, February 2, 2010, Available: <http://www.sfgate.com/entertainment/article/Just-start-over-with-desolate-Hallidie-Plaza-2542335.php>

<sup>79</sup> Christopher Yee, “Palms Cause Rough Ride on Market Street,” *San Francisco Chronicle*, October 31, 2012, <http://www.sfgate.com/bayarea/article/Palms-cause-rough-ride-on-Market-Street-3997430.php>

side of the pedestrian promenade that joins the eastern terminus of Market Street to the Ferry Building. Light fixtures were mounted to the tree trunks.

Additional promenade alterations included removing the original lighting, installing replica Path of Gold Light Standards, and replacing original concrete bollards (square granite reflecting the style of the original light standards) with circular concrete bollards. In 1995, a green metal toilet enclosure was installed near the eastern end of the pedestrian promenade.

When the concrete island platform originally positioned in the southeast corner of the main plaza's lower terrace was removed, the location was paved with brick to match the rest of the lower plaza. The original granite paving of the upper terrace was replaced by concrete. Paving in the pedestrian promenade connecting Market Street with the Ferry Building was replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extends the Market Street sidewalks through the plaza.

The Juan Bautista de Anza and Carlos III of Spain statues were moved in 2003 to accommodate construction and permanently relocated from Embarcadero Plaza to Lake Merced in 2004.<sup>80</sup> After its completion, public art pieces were added to Embarcadero Plaza, including large statues on the upper terrace adjacent to the Embarcadero Center development, and the American Lincoln Brigade Memorial on the east side of the plaza behind the fountain was dedicated in 2008. The southern lawn adjacent to Don Chee Way was remodeled as bocce courts in 2010.

Original flower tubs were removed from the plaza. Square trash receptacles with conical recycling tops, which are not original, were placed in the plaza. The date that these alterations were made is unknown.

#### ***Hallidie Plaza***

In 1997, a large three-stop elevator was installed on the eastern side of Hallidie Plaza on its southern boundary to provide access to the subgrade plaza, the San Francisco Visitor Center, and the Powell Street BART/Muni stations. MWA Architects of Oakland designed the Post-Modern-style elevator which features a sculpted form sheathed with perforated stainless-steel screen walls.

The custom-designed wood-slat benches originally included to overlook and provide seating in the plaza's lower terrace were removed in 1998. At the same time, trees were removed from the plaza's northeastern boundary, and post-MSRP lighting (gold poles and luminaries) was added to discourage illicit nighttime activities in the area.<sup>81</sup>

#### ***UN Plaza***

A bronze equestrian monument of Simon Bolivar was installed in 1984 at the west end of the plaza fronting Hyde Street. The statue was a gift from Venezuela to the City of San Francisco to commemorate the 200th anniversary of Bolivar's birth but was not part of the original MSRP design.<sup>82</sup>

80 Minutes of the Meeting of the San Francisco Visual Arts Committee, August 2, 2004, <http://www.sfgov3.org/archive.aspx?dept=3108&sub=3110&year=2004&dtype=3139&file=26739>

81 King, "Just Start Over."

82 MIG, *San Francisco Civic Center*, 34.

UN Plaza was renovated in 1995 with input from Lawrence Halprin. The original semi-translucent, hooded luminaires mounted on square, light-colored granite columns were replaced with frosted spherical globes. In addition to the original granite paving with brass inlay that indicated the city's latitude and longitude near the southwest end of the fountain, the plaza's paving was modified to include additional bands of granite and brass inlay quoting the Preamble to the United Nations charter placed in the Fulton Street promenade. A circular granite feature engraved with the United Nations symbol was placed into the paving at the intersection of the plaza's primary axis (Fulton Street promenade) and secondary axis (Leavenworth Street). A stone monument with the UN emblem and text was also installed in the plaza during the 1995 renovation to commemorate the 50th anniversary of the founding of the UN. This monument was erected in addition to the black monument pillar placed adjacent to the fountain as part of the original design.<sup>83</sup>

The planting beds along the Fulton Street central promenade were established in 1936 and incorporated into the Market Street Redevelopment era design of the plaza. While they are extant, they have been altered to contain decomposed granite and grass. The advertising kiosk installed in 1975, with the UN Plaza flagpoles, is no longer intact, though the exact date of removal is unknown.

The pumps and other associated mechanical equipment required to produce the tidal effect in the UN Plaza fountain have not been in operation since the early 1980s. In addition, gold-colored light poles were added on the north side of the Fulton Mall promenade in 2005.<sup>84</sup>

#### ***Small Plazas of the Market Street Cultural Landscape District***

##### ***Robert Frost Plaza***

The light pole with square translucent light and wood-slat bench adjacent to the Hyatt building were removed from Robert Frost Plaza at an unknown date.

##### ***Mechanics Monument Plaza***

The plaza was redesigned in 2014. Alterations include the removal of the original wood-slat benches, the introduction of square tables and square granite stools, the addition of a mobile electronic device charging station, plaza paving in a checkerboard pattern, and alteration to plantings.<sup>85</sup>

##### ***One Post Plaza***

Alterations to One Post Plaza include the removal of the octagonal trash receptacles in the sunken plaza, the removal of the square backless granite benches on the south side where the plaza joins the MSRP streetscape, the construction of a retail kiosk that rises from the sunken plaza, and the installation of new signage. The precise dates of these alterations are unknown. The plaza underwent site and public safety renovations in 2019 in response to One Post Street's main lobby and exterior construction.

83 MIG, *San Francisco Civic Center*, 82–84.

84 Kevin Fagan, "San Francisco / U.N. Plaza."

85 John King, "S.F.'s Uncommon Areas: Plazas Created From Scraps of Urban Land," *San Francisco Chronicle*, Available: <https://www.sfchronicle.com/bayarea/place/article/S-F-s-uncommon-areas-Plazas-created-from-scraps-5744860.php#photo-6838559>

### **Mark Twain Plaza**

The advertising kiosk that was once present where the plaza joined the Market Street streetscape close to the west side of the plaza has been removed. The precise date of removal is unknown.

### **Yerba Buena Lane**

The surrounding commercial tenants have changed since 2005 and introduced furniture for outdoor seating. No alterations appear to have been made to the hardscape.

### **Jane Warner Plaza**

Temporary bollards have been removed, and raised plant beds have been added to the street in geometric, concrete structures since 2009. Folding tables and chairs are often added and removed.

## **A. Historical Context**

The historical context for the Market Street Cultural Landscape District consists of an overview of the foremost historical developments that shaped the landscape of the subject segment of Market Street in San Francisco. The sections address the cultural and natural areas of significance relevant to changes in the subject segment of Market Street's landscape and built environment during each period. The sections are organized chronologically according to the periods of landscape development described above. They appear in the following order:

1. Spanish and Mexican Periods
2. Early Urban Development of Downtown San Francisco, 1847 to 1906
3. The 1906 Disaster and Downtown Reconstruction, 1906 to 1920
4. Market Street from Boom, to Bust, to World War II, 1920 to 1945
5. Downtown San Francisco Decline and Redevelopment, 1945 to 1985
6. Market Street Redevelopment Plan (MSRP)

The Market Street Cultural Landscape District includes both natural and built features, the latter of which significantly influenced patterns of development on the landscape. Infrastructure, historic buildings, landscape design, and associated features embody Market Street's cultural landscape. The resource, which qualifies as a cultural landscape, comprises physical characteristics and spatial relationships that change over its length but retain a common orientation to balancing the pedestrian experience with transportation utility. Individual resources are discussed when sources confirm that such resources were developed during a specific period or when other factors—field inspection, location, topography, and functional relation to other resources—indicate that a resource was likely developed during a specific period.

Resources within the Market Street vicinity that contribute to the Market Street Cultural Landscape District are discussed in greater detail than resources within or nearby the Market Street Cultural Landscape District that are not contributors and not considered culturally important for other reasons.

## **1. Spanish and Mexican Periods**

In 1769, an expedition led by Spanish soldier Gaspar de Portolá, founder and first Governor of Alta California, traveled north from San Diego in an attempt to locate Monterey Bay. He arrived instead at Sweeny Ridge in today's San Mateo County, where members of the party became the first Europeans to observe the San Francisco Bay. In 1776, Juan de Bautista de Anza led a party that traveled from Monterey into what is now San Francisco to explore settlement locations. Anza chose the site of today's Fort Point for a new Spanish garrison, or presidio, and chose a creek location approximately three miles to the southeast, which he named Arroyo de los Dolores, for a new mission. The Presidio of San Francisco was dedicated in September, and Mission San Francisco de Asís (which became known as Mission Dolores) was dedicated in October.<sup>86</sup>

Increased maritime activity at Yerba Buena Cove eventually increased land use near the cove in the 1820s and 30s. In 1822, Captain William A. Richardson arrived in San Francisco and made Yerba Buena Cove San Francisco's principal anchorage, managing shipments between the new settlement of San Francisco (originally the village of Yerba Buena as early residents constructed buildings west of Yerba Buena Cove) and the Embarcadero at Mission San José to the south.<sup>87</sup>

## **2. Early Urban Development of Downtown San Francisco, 1847 to 1906**

San Francisco became a frontier boomtown during the Gold Rush. Although many lots south of Market Street were sold in 1847, until the Gold Rush, development was restricted to the commercial district north of Market Street. In 1849, San Francisco experienced a particularly wet winter and terrible street conditions throughout the city, including locations where the mud was knee- and waist-deep. Brush and limbs from trees were cut down and thrown into the streets to mitigate conditions. In 1850, the city contracted the Mission Dolores Plank Road Company to construct a wood "highway" from the commercial district to Mission Dolores and to maintain the road through toll charges on horse teams and carts.<sup>88</sup>

From the year 1860, when the first railroad began service on Market Street, to the calamitous earthquake and fire of 1906, development transformed San Francisco from a frontier port city into a truly modern Victorian city. Private wealth invested in industry, commerce, and improved transportation helped fuel this growth. In an era when the influence of private interests dwarfed the influence of government on the physical development of cities, growing wealth and private enterprise fueled the expansion and development of San Francisco. The city's population stood at 56,835 in 1860. A decade later, San Francisco had nearly 150,000 residents.<sup>89</sup> While few individuals became truly wealthy from the Gold Rush, those who made fortunes after 1860 from railroad development, real estate, banking, and the Comstock Lode increasingly made San Francisco their home. These wealthy individuals included William C. Ralston and

<sup>86</sup> Douglas E. Kyle, *Historic Spots in California*, Fifth edition, (Stanford, CA: Stanford University Press, 2002), 350–352; Woodbridge, *San Francisco in Maps and Views*, 18–21.

<sup>87</sup> Douglas E. Kyle, *Historic Spots in California*, 354; Lotchin, *San Francisco, 1846–1856*, 7; JRP Historical Consulting, LLC, *Historic Era Context*, 34–35.

<sup>88</sup> JRP Historical Consulting, LLC, *Historic Era Context*, 39; John S. Hittell, *A History of the City of San Francisco and Incidentally the State of California* (San Francisco, CA: A.L. Bancroft & Company, 1878), 152; Olmsted, *A History of Paving Blocks*, 4, 6; Lotchin, *San Francisco, 1846–1856*, 166.

<sup>89</sup> Hittell, *A History of the City of San Francisco*, 366, 429; Mel Scott, *The San Francisco Bay Area: A Metropolis in Perspective* (Berkeley, CA: University of California Press, 1985), 50–51.

Darius O. Mills of the Bank of California, and Leland Stanford, a member of the “Big Four” who organized the Central Pacific Railroad (later the Southern Pacific Railroad) and completed the first transcontinental railroad in 1869.<sup>90</sup>

At the same time that San Francisco spread to the west and south, increasingly high density in its older districts made the city California’s most heavily urbanized built environment. Market Street became the grand avenue O’Farrell had envisioned before the Gold Rush. While the financial district remained concentrated north of Market Street, by the last decades of the nineteenth century, Market Street had come to function as the main circulation artery for both the city’s transit system and its commercial culture.

Developments in transportation also dramatically changed the character of Market Street. In 1857, Colonel Thomas Hayes received approval from the State Legislature to build a steam railroad along Market Street west to a tract he hoped to subdivide, which would become Hayes Valley. In 1860, Hayes’s Market Street Railroad Company completed the construction of a steam-powered railway west of Montgomery Street. The system consisted of paired tracks running down the center of Market Street, the route of today’s Muni 21-Hayes line.<sup>91</sup> By 1863, horse-drawn streetcars supplanted the steam engine. Within several years, new lines developed by the Market Street Railroad and other private companies crossed Mission Street at several locations. North of Market Street, Andrew Smith Hallidie and the Clay Street Hill Railroad Company put the first of San Francisco’s famed cable cars into service in 1873. In 1882, the Central Pacific Railroad, owned by Leland Stanford, acquired the Market Street Railroad Company. In 1883, the existing system was converted from streetcars to a cable car system and renamed Market Street Cable Railway. Improved travel on the main Market Street line, which extended from the Ferry Terminal on the bay southwest to 28th and Valencia Streets, boosted development in the outer Mission District, while westward branch lines spurred development to Van Ness Avenue and beyond.<sup>92</sup>

Between 1883 and 1889, five cable lines were introduced on Market Street, running west from the Ferry Terminal and branching out to McAllister, Hayes, Haight, Valencia, and Castro Streets. 1892 saw the introduction of electric streetcars in San Francisco, though none were routed on Market Street at that time. In 1893, with the death of Leland Stanford, Market Street Cable Railway Company was renamed to Market Street Railway Company, and San Francisco’s major transit lines (formerly operated by multiple private companies) were consolidated into ownership by the Market Street Railway Company.<sup>93</sup> In 1902, Market Street Railway Company was acquired by the Baltimore Syndicate, which merged them with the Sutter Street Railway and the San Francisco & San Mateo Electric Railway. The consolidated company became known as the United Railroads of San Francisco.<sup>94</sup>

During the nineteenth century, most of San Francisco’s infrastructure and services were privately developed under city charters, franchises, and other limited forms of municipal

90 Hittell, *A History of the City of San Francisco*, 366, 429; Scott, *The San Francisco Bay Area*, 1985, 50-51.

91 Hoffman et al., *Images of Rail*, 7; Richard Laubscher, interview with January Tavel (co-author), 2016.

92 John Bernard McGloin, *San Francisco: The Story of a City* (San Rafael, CA: Presidio Press, 1978), 121-125; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 37-38; Scott, *The San Francisco Bay Area*, 1985, 76; Richard Laubscher, interview with January Tavel (co-author), 2016; Woodbridge, *San Francisco in Maps and Views*, 74-75.

93 Richard Laubscher, interview with January Tavel (co-author), 2016.

94 Hoffman et al., *Images of Rail*, 7.

oversight. Street improvements were often undertaken haphazardly during much of the nineteenth century. Looking back on those decades from the historical vantage point of 1884, San Francisco’s superintendent of public streets, T. J. Lowney, explained that the absence of “statuary law authorizing municipal governments to order street work done and specify the manner in which it should be done, led to a loose and irregular mode of improvement. Paving, sewerage, planking, and macadamizing was done in whatever manner the contractors and the property owners could agree on, with no regard being paid to permanency or future utility.”<sup>95</sup>

Over time, the city increased its oversight over street improvements, which were undertaken as property owners submitted petitions for paving and sidewalk construction work financed through assessments of their property. As directed by the superintendent of public streets, the city then assumed responsibility for the streets’ maintenance. Early cobble, stow (wood block), and Nicolson (also wood block) pavement began to be replaced with stone block pavement, including basalt pavement, brick, and bitumen or bituminous rock (asphalt) pavement toward the end of the century.<sup>96</sup>

Southwest of Market Street’s intersections with Montgomery and 2nd Streets was the vital theater and hotel district that had taken shape in the 1880s, which was interspersed with offices and retail businesses. Other establishments along Market Street during this period included large dry goods stores, department stores, furniture stores, and social halls that housed fraternal orders.<sup>97</sup> In the vicinity of the Civic Center, Market Street featured businesses that were geared to the daily needs of working- and middle-class residents of the South of Market Area (SOMA). Near where Market Street intersected with Valencia, Gough, and Haight Streets was “the Hub,” a name derived from its location as the nexus of San Francisco’s Market Street Cable Railway.<sup>98</sup>

Property types that emerged from pre-1906 development on or adjacent to Market Street included mostly wood-frame commercial buildings that served adjacent transit lines and masonry buildings constructed with greater regularity near the turn of the twentieth century.<sup>99</sup> The Ferry Building (originally known as the Union Depot and Ferry House) was constructed between 1894 and 1903 in the Neoclassical style. It marked an entry point to the city for ferry passengers and provided a northeastern terminus of Market Street at the waterfront. Industrial, commercial, and shipping development was strategically positioned along lower (eastern) Market Street, in proximity to the waterfront. These property types included shipping agent offices; ship chandlers; working-class residences composed of lodging houses; construction material suppliers such

95 City and County of San Francisco, *San Francisco Municipal Reports Fiscal Year 1883-84*, Vol. 34 (1883-1884).

96 City and County of San Francisco, *San Francisco Municipal Reports Fiscal Year 1870-71*, Vol. 21 (1870-1871).

97 Corbett, *Splendid Survivors*, 73, 90; Issel and Cherny, *San Francisco, 1865-1932*, 26-27; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 37-38; Sanborn Fire Insurance Maps, San Francisco, California, 1886-1893 Series, Volume 1, 1887, San Francisco Public Library Database, San Francisco, California; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 11-12; Woodbridge, *California Architecture*, 57.

98 The Green Arcade, *The Market Street Hub Neighborhood*, accessed February 28, 2015, 2-3, [http://www.thegreenarcade.com/assets/about/Hub\\_book\\_02\\_4PDF.pdf](http://www.thegreenarcade.com/assets/about/Hub_book_02_4PDF.pdf); Page & Turnbull, *Historic Context Statement for the Market & Octavia Area*, 51; Sanborn Fire Insurance Maps, San Francisco, California, 1886-1893 Series, Volume 1, 1887, San Francisco Public Library Database, San Francisco, California; Sanborn Fire Insurance Maps, San Francisco, California, 1886-1893 Series, Volume 2, 1886, San Francisco Public Library Database, San Francisco, California; Sanborn Fire Insurance Maps, San Francisco, California, 1886-1893 Series, Volume 3, 1889, San Francisco Public Library Database, San Francisco, California; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 43-44.

99 Page & Turnbull, *Historic Context Statement for the South of Market Area*, 46.



as coal and lumber yards; grocery and liquor stores; and light manufacturing buildings.<sup>100</sup> Additional development at the southwest area of Market Street's intersections at Montgomery and 2nd Streets housed the theater and hotel district, along with office and commercial uses (which would later move to the Mid-Market area following the 1906 earthquake).<sup>101</sup>

Adjacent residential districts developed from Market Street to the north, south, and west, including Lower Haight, Hayes Valley, Duboce Triangle, and the Mission District, grew thanks to the connectivity of Market Street's transportation lines to San Francisco's employment opportunities near downtown.<sup>102</sup> The late 1800s in San Francisco also spurred the building of a new city hall located at the site of the Yerba Buena Cemetery.<sup>103</sup>

As San Francisco's main circulation artery, Market Street evolved into one of the city's most important public demonstration spaces by the turn of the century. During much of the nineteenth century, public processions had centered on the social space of Portsmouth Plaza north of Market Street and had crossed or made limited use of Market on route to or from the plaza. During the 1870s, working-class and largely Irish participants in the Workingmen's Party and the anti-Chinese movement often paraded down Market Street from the sandlots around city hall, where crowds gathered to hear speeches by movement leaders such as Dennis Kearny. By the turn of the century, Market Street had become the principal site of most public processions and parades. Labor Day parades typically traveled up Market Street to the Mechanics' Pavilion at 10th Street but often slowed around the Chronicle Building to protest against the staunchly anti-union *San Francisco Chronicle* newspaper and its publisher, M. H. DeYoung.<sup>104</sup>

### 3. The 1906 Disaster and Market Street's Reconstruction, 1906 to 1920

On April 18, 1906, a major earthquake struck San Francisco and the Bay Area. The earthquake's impact was worsened by liquefaction in areas such as the northeastern terminus of Market Street, where dense development had occurred on land created by extensive filling of bay tidelands.<sup>105</sup> Many of Market Street's numerous masonry buildings were destroyed or damaged, along with older, generally smaller wood frame buildings. Fires destroyed an estimated 28,000 buildings and devastated the city. Fires destroyed or damaged many buildings that might have survived the earthquake.<sup>106</sup>

The earthquake and fires also destroyed the cable car system along Market Street, and

100 Sanborn Fire Insurance Maps, San Francisco, California, 1886–1893 Series, Volume 1, 1887, San Francisco Public Library Database, San Francisco, California; Woodbridge, *California Architecture*, 75.

101 Corbett, *Splendid Survivors*, 73, 90; Issel and Cherny, *San Francisco, 1865–1932*, 26-27; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 37-38; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 11-12; Sanborn Fire Insurance Maps, San Francisco, California, 1886–1893 Series, Volume 1, 1887, San Francisco Public Library Database, San Francisco, California; Woodbridge, *California Architecture*, 57.

102 Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 66-67.

103 Issel and Cherny, *San Francisco, 1865–1932*, 133; John Young, *San Francisco: A History of the Pacific Coast Metropolis*, vol. II S.J. (San Francisco, CA: Clarke Publishing Company, 1912), 516-517.

104 Issel and Cherny, *San Francisco, 1865–1932*, 125–128; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 66–67.

105 Liquefaction is the process by which water-saturated sediment temporarily loses strength and acts as a fluid. According to the U.S. Geological Survey of the U.S. Department of the Interior, liquefaction occurs when loosely packed, water-logged sediments at or near the ground surface lose their strength in response to strong ground shaking and can cause major damage beneath building and other structures during earthquakes.

106 JRP Historical Consulting, LLC, *Historic Era Context*, 56; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 46; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 14.

the earthquake damaged the city's basalt-paved streets, throwing the blocks out of alignment and requiring reconstruction.<sup>107</sup> The flames consumed nearly all of Market Street's northeastern terminus. Along the north side of Market Street, the fire consumed buildings west until Gough Street. On the south side of Market Street, the flames consumed buildings west until Guerro Street, although they continued to burn across blocks to the south and southwest of that point. The re-establishment of the public transit system was deemed an essential priority for recovery. Within ten days of the fire being extinguished, electric wires were strung to allow the replacement of cable service on Market Street with an electric trolley to facilitate reconstruction efforts.<sup>108</sup> The electric streetcars were originally routed over the cable car tracks. Still, reconstruction of the tracks soon followed to replace the cable car infrastructure with tracks engineered to handle heavier electric streetcars.<sup>109</sup>

Once debris had been removed, a wide array of infrastructure—including utilities, transportation, and buildings—had to be reconstructed across Market Street and the wider city. With regard to the reconstruction of municipal utilities, the city's Bureau of Streets reported that by 1908, it had repaired 3,287 sewers, cleaned sixty-six blocks of sewers, and emptied 1,000 cesspools. By 1908, utility providers had also dug nearly 16,000 "openings" in city streets to install new water, gas, and electricity lines; 1909 saw the launch of construction on the AWSS of the San Francisco Fire Department. Proposed but not implemented prior to the 1906 earthquake and fire, the system initially included hundreds of high-pressure, dry-barrel fire hydrants. Each AWSS hydrant was capable of pumping water at 300 pounds per square inch. In 1913, the AWSS was completed and featured more than sixty hydrants located along Market Street between the Embarcadero and Octavia Boulevard.<sup>110</sup>

Additionally, a new system of streetlights inspired by the City Beautiful Movement and the Beaux Arts aesthetic was erected from 1906 to 1925 in an alignment along Market Street from the Ferry Building to Valencia Street. The new cast iron light standards consisted of a long pole and sculptural base that became known as the "Path of Gold" in recognition of its gold glass light globes. The poles supported four parallel overhead streetcar power wires and switching wires for United Railroads' new electrified trolley system. The heads and arms supporting the lights were designed by sculptor Leo Lentelli and engineer Walter D'Arcy Ryan to be mounted on the railway poles.<sup>111</sup>

Large buildings that survived the 1906 earthquake and fires (such as the Chronicle Building) provided models for resilient construction methods, which were replicated in the new downtown district of San Francisco. After 1906, larger steel-frame buildings with fireproof concrete or masonry skins multiplied dramatically along Market Street and across San Francisco. By 1909, San Francisco had 20,500 new buildings, a large number of which accounted for approximately half of the steel-frame and concrete buildings constructed in the United States by that year.<sup>112</sup>

107 Olmsted, *A History of Paving Blocks*, 15.

108 Beach et al., *San Francisco's Municipal Railway*, 11–12.

109 Richard Laubscher, interview with January Tavel (co-author), 2016.

110 *San Francisco Call*, "Why San Francisco's Fire of April 18, 1906 Could Never Happen Again," March 10, 1922.

111 Corbett, *Splendid Survivors*, 241; Issel and Cherny, *San Francisco, 1865–1932*, 172-73; Richard Laubscher, interview with January Tavel (co-author), 2016; San Francisco Planning Department, *Executive Summary, Public Works Code Text Change, Project: Banners on Path of Gold*, 2010, 2-3, <http://commissions.sfplanning.org/hpcpackets/2010.1085U.pdf>

112 Corbett, *Splendid Survivors*, 27–28, 32, 34; Woodbridge, *California Architecture*, 75-77.

The architecture of new buildings constructed on the cleared lots of earthquake and fire-ravaged Market Street properties incorporated Neoclassical and Renaissance Revival or Baroque influences for the most part, and, to a lesser extent, Gothic and other influences.<sup>113</sup> New steel-framed buildings were generally constructed to greater heights than the average pre-1906 buildings. Most of the central business district north of Market Street had been reconstructed by 1910, expanding vertically and horizontally. As the Financial District expanded, it pushed the warehouse district along The Embarcadero south of Market Street.<sup>114</sup> The retail district around Grant Avenue shifted westward to the Union Square area and to the area of Powell and Market Streets in the vicinity of the Emporium. Hotels were pushed out of the financial district, and theaters multiplied along Market Street southwest of 5th Street.<sup>115</sup>

The 1906 earthquake reconstruction effort coincided with the height of the City Beautiful Movement—an urban planning movement that valued highly formal and structured historicist aesthetics in all aspects of public urban space, reflecting the belief that such design would morally positively influence the public. While the City Beautiful Movement did not entirely dictate reconstruction efforts in San Francisco, it still played an influential role in the design of public infrastructure in the city.<sup>116</sup>

In 1911, San Francisco's Civic Center plans were developed, which placed public buildings off Market Street and onto Van Ness Avenue, between Grove and McAllister Streets. The Civic Center master plan, which was heavily influenced by the City Beautiful Movement, included a central plaza surrounded by a new city hall, state office building, courthouse, public library, and civic auditorium, all designed in the Beaux-Arts architectural style.<sup>117</sup> In 1911, reformist Mayor James "Sunny Jim" Rolph revived plans for a grand new civic center to be developed in conjunction with the Panama Pacific International Exposition (PPIE) to celebrate San Francisco's recovery and the opening of the Panama Canal. Rolph created a design competition for a new City Hall and Exposition (Civic) Auditorium and appointed a Board of Consulting Architects in 1912 to plan the new civic center.<sup>118</sup> The architecture of the various buildings in the civic center was unified by Beaux Arts design. The new City Hall was completed a month after the PPIE at a cost of \$3.4 million. Additional buildings in the Civic Center, including a new public library, were completed in the late 1910s and 1920s.<sup>119</sup>

During this 1906 to 1920 period, Market Street continued to serve as one of the city's primary venues for public engagement. Events included the Preparedness Day Parade on July 22, 1916, a parade organized in anticipation of the United States' imminent entry into World War I (and was the site of a detonated bomb in a local terrorist attack); the first Armistice Day Parade on November 11, 1918, to celebrate the end of World War I; and suffrage activists participating

113 Corbett, *Splendid Survivors*, 77–95.

114 Corbett, *Splendid Survivors*, 35. Kelley and VerPlanck, *Transit Center District Survey, San Francisco, California*, prepared for the San Francisco Planning Department, 2008, 43.

115 Corbett, *Splendid Survivors*, 35; Kelley and VerPlanck, *Transit Center District Survey*, 43.

116 Phillip Pregill and Nancy Volkman, *Landscapes in History, Design and Planning in the Eastern and Western Traditions*, Second edition. (New York, NY: John Wiley & Sons, 1998), 584–585.

117 MIG, *San Francisco Civic Center*, 12–17; Page & Turnbull, *Historic Context Statement for the Market & Octavia Area*, 65–66; Scott, *The San Francisco Bay Area*, 1985, 154–157.

118 MIG, *San Francisco Civic Center*, 14.

119 MIG, *San Francisco Civic Center*, 12–17; Page & Turnbull, *Historic Context Statement for the Market & Octavia Area*, 65–66; Scott, *The San Francisco Bay Area*, 1985, 154–57.

in Labor Day parades to promote their cause.<sup>120</sup>

#### 4. Market Street from Boom, to Bust, to World War II, 1920 to 1945

During the economic boom years of the 1920s, nationwide economic growth, business prosperity, and rising middle-class standards of living would reinforce changes in the character of Market Street that had begun to take shape during the earlier reconstruction period. Large portions of Market Street evolved into a commercial retail corridor shaped primarily by consumer-oriented mass culture, which simultaneously reflected and influenced consumer desire and spending. Among the consumers were both the increasingly prosperous middle class and aspirants among the working classes seeking upward mobility. Although national economic growth stalled during the Great Depression of the 1930s, consumer culture was reflected in Market Street's built environment. Market Street continued to function as one of San Francisco's most important commercial retail corridors through World War II.<sup>121</sup>

Market Street received one extension to the west during this period. In 1920, contracts were made to extend Market Street southwest from Castro Street to 24th Street. This extension brought Market Street up the eastern flank of Twin Peaks and connected it to Portola Drive, which continued west into the residential neighborhoods of the city's southwestern quadrant. When completed in 1927, the \$600,000 extension of Market Street provided "the shortest and most direct route from west of Twin Peaks and the peninsula into downtown San Francisco."<sup>122</sup> The extension was differentiated from the existing segment of Market Street by its curvilinear route and steep grade—in contrast to the straight and diagonal orientation and generally flat topography of Market Street between The Embarcadero and Castro Street. Furthermore, neighborhoods that ultimately developed adjacent to the Market Street extension were largely residential rather than the heavily commercial districts along Market Street through the city's core.

While much of the interwar-era construction along the lower and eastern Mid-Market areas consisted of office buildings developed as part of the expansion of the financial and business district, the booming consumer culture of the 1920s had a stronger influence on the character of other parts of Market Street. Increasing numbers of white-collar corporate workers occupied the newer and larger office buildings, some of them upwardly mobile members of the working-class population that resided in the South of Market Area. The growth of large retailers, such as the Hale Brothers department store, which JCPenney took over in the 1940s, created new white-collar jobs.<sup>123</sup> The number and size of theaters increased along Market Street, particularly in the Mid-Market area. Earlier, modest-sized venues originally built for vaudeville performances, such as the American Theater (1907) located opposite UN Plaza on the south side of Market Street—which subsequently did business as the Rialto, the Rivoli, the Embassy, and the Strand—would survive beyond the rise of full-length "talky" motion pictures, but newer, larger movie palaces

120 ICF, *Cultural Landscape Evaluation*, 4–20.

121 ICF, *Cultural Landscape Evaluation*, 4–22.

122 *San Francisco Examiner*, "Market Street Extension Contract is Awarded," January 10, 1920; *San Francisco Examiner*, "Contract is Awarded on Market Extension," September 18, 1920; *San Francisco Examiner*, "New \$600,000 Road Opened," July 24, 1927.

123 John Mack Faragher, Mari Jo Buhle, Daniel Czitrom, and Susan H. Armitage, *Out of Many: A History of the American People, Volume II, Brief Third Edition*. (Upper Saddle River, NJ: Prentice Hall, 2001), 427–35; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 19, 27–31, 35.

eliminated the older market for short-film working-class nickelodeon venues.<sup>124</sup> Market Street's Orpheum Theater (originally the Pantages, designed by B. Marcus Priteca and built in 1926 at the intersection of Grove and Hyde streets) exemplified the new theaters of the 1920s in its imposing size, upper-floor offices fronting the thoroughfare, and elaborate Spanish Baroque-style exterior ornament. Other major 1920s theaters along Market Street included the Granada (1921), the Golden Gate (1922), the Warfield (1922), and the Fox (1929). Although the number of theaters operating on Market Street decreased during the economically lean years of the Great Depression, movie palaces survived beyond the 1930s.<sup>125</sup>

The 1930s and early 1940s are remembered as a period of extensive federally funded public works projects associated with President Franklin Delano Roosevelt, the Brain Trust, the New Deal, and World War II mobilization. While public works projects did not dramatically alter the built environment of Market Street during this period, several important public works beyond Market Street ultimately had important long-term influences on the character of the thoroughfare. Two of the most important New Deal-funded projects of the 1930s in this regard—the construction of the San Francisco–Oakland Bay Bridge (1936) and Golden Gate Bridge (1937)—dramatically increased automobile traffic in the city, including traffic along Market Street, and provided the impetus for the construction of downtown parking structures above and below street level.<sup>126</sup>

Market Street continued to function as one of San Francisco's most important spaces for collective public expression during the interwar period and World War II, continuing a tradition of public labor protest along the thoroughfare that began in the 1870s. When the International Longshoremen's Association strike at San Francisco's Embarcadero turned violent on July 5, 1934 (known as "Bloody Thursday"), memorial services for men killed included a funeral procession down Market Street. In response to the "Bloody Thursday" tragedy, the San Francisco General Strike from July 16–19, 1934—organized by unions representing longshoremen, seamen, and other laborers—included marches on Market Street. With the passage of the Wagner Act in 1935, Roosevelt's New Deal legitimized the notion that organized labor had a right to bargain collectively. As a result, retail workers went on strike in 1937 and 1938 and picketed across Market Street, demanding improved working conditions, benefits, union recognition, preferential hiring, seniority arrangements, and shorter work weeks. A tragic instance of collective public expression occurred during the ostensibly joyous celebration and Victory Parade after Japan surrendered to the United States in 1945. The celebration degenerated into rioting concentrated in the Mid-Market area, which resulted in the deaths of twelve people and injuries to hundreds.<sup>127</sup>

## 5. Downtown San Francisco Decline and Redevelopment, 1945 to 1985

By the end of World War II, Market Street and much of downtown San Francisco had not changed substantially since the end of the boom decade of the 1920s. Although some newer, larger Moderne buildings rose in the skyline, the streetscape along Market Street had not been

<sup>124</sup> Corbett, *Splendid Survivors*, 99; Faragher et al., *Out of Many*, 430–431, 429–30, 456; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 55, 58–60.

<sup>125</sup> Corbett, *Splendid Survivors*, 99; Faragher et al., *Out of Many*, 430–431; Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 58–60.

<sup>126</sup> Faragher et al., *Out of Many*, 448–54; MIG, *San Francisco Civic Center*, 20; Scott, *The San Francisco Bay Area*, 1985, 224–229, 238; No Author, National Register Nomination Form for the San Francisco Civic Center, 1978, on file at the California Office of Historic Preservation, Sacramento, California, 8–24.

<sup>127</sup> Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 39–40, 67–69; Faragher et al., *Out of Many*, 452.

dramatically altered over the course of the 1930s and early 1940s.<sup>128</sup> However, major economic and social changes had begun to alter the character of Market Street in some areas, leading to major changes to the built environment in Market Street and across downtown San Francisco over the next several decades. As with other urban centers in the post-World War II years, downtown San Francisco and Market Street commercial activity declined as increasing numbers of middle-class residents relocated from the city to new suburban housing developments. More people began to experience the city on a daily basis as commuters rather than as residents.<sup>129</sup> Independent Market Street department stores such as Weinstein's were permanently closed in the 1960s. With the rise of television, movie attendance began to decline across the nation. At the same time, moviegoers were increasingly inclined to attend theaters near their residences. The Mid-Market theater district declined steadily in consumer traffic throughout the 1970s and 80s.<sup>130</sup>

Also altering the downtown built environment was the advent of the information economy and deindustrialization, which led to the development of new office buildings and complexes. Beginning in the 1960s, blue-collar jobs in San Francisco's manufacturing and wholesale trade sectors began to decrease. At the same time, white-collar jobs in the finance, real estate, insurance, and office sectors increased. Not until the 1950s did occupancy rates for office space in existing buildings begin to create a market for new downtown office building construction. Between 1966 and 1982, downtown San Francisco's office space more than doubled to 60.9 million square feet (sqft) due to new construction. Meanwhile, downtown retail, hotel, cultural, industrial, parking, and residential space increased by thirty million sqft during this period.<sup>131</sup>

Many new office buildings were designed in the style that came to be known as Corporate Modernism. The style evolved from the International Style, which emerged in Europe during the first part of the twentieth century. Practitioners of the style rejected historicism and traditional ornament in favor of buildings with clean horizontal lines and cubic forms that expressed their structure and function using materials such as concrete, steel frames, stucco, ribbon windows, and pilotis (cylindrical pillars) that supported structures off the ground. Corporate Modernism came to be associated with architect Mies van der Rohe's sleek glass curtain-wall skyscrapers. The earliest major International Style/Corporate Modernist office complex in San Francisco was the Crown Zellerbach Building, constructed in 1959 on Market Street at Bush Street, designed by Edward Bassett of the architectural firm Skidmore, Owings & Merrill. The Crown Zellerbach Building rose to a height of twenty floors and was clad in aluminum-framed tinted-glass curtain walls, a south-facing service block tower sheathed in glass mosaic tile and squared pilotis. The complex broke with downtown San Francisco's established development pattern of building out to parcel lines along Market Street. Rather, a Japanese-influenced landscaped plaza surrounded the tower and incorporated a secondary building, a circular one-story pavilion. In addition to the property's architecture, its Modernist organization of space and plaza design would strongly influence office complex design over the next several decades.<sup>132</sup>

<sup>128</sup> Godfrey, "Urban Development and Redevelopment," 316.

<sup>129</sup> Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 61–63, 69–70; Scott, *The San Francisco Bay Area*, 1985, 273, 280, 283–284.

<sup>130</sup> Tim Kelley Consulting, LLC, *Draft Historic Context Statement*, 61–63; 69–70; Scott, *The San Francisco Bay Area*, 1985, 273, 280, 283–84.

<sup>131</sup> Godfrey, "Urban Development and Redevelopment," 317–318; Kelley and VerPlanck, *Transit Center District Survey*, 44–45.

<sup>132</sup> Brown, *San Francisco Modern Architecture*, 167, 135; Kelley and VerPlanck, *Transit Center District Survey*, 45.

The Crown Zellerbach complex's Modernist architecture became the preferred mode of design associated with major San Francisco redevelopment projects pursued on behalf of urban renewal during the 1960s and 1970s, which often proved as controversial as the freeway development plan had been. With the establishment of the San Francisco Redevelopment Agency (SFRA) in 1948, San Francisco became one of the first American cities to plan for major redevelopment and use federal funding to clear areas and neighborhoods classified as slums for redevelopment. Controversy erupted in 1953 when the SFRA announced plans to condemn twelve blocks south of Market Street for a convention center, stadium, and corporate office development, a plan perceived by its opponents as an attempt to expand the central financial and business district further south. Although stalled and marred by controversy for decades, this redevelopment plan led to the construction of the Yerba Buena Center and the Moscone Convention Center in the 1980s.<sup>133</sup> A negative reaction to redevelopment in general during this period gave birth to an organized opposition movement. The group "Tenant and Owners Opposition to Redevelopment", was created in 1969 in response to redevelopment plans in the South of Market district. Opposition to publicly supported redevelopment projects and private high-rise construction was also expressed in the emerging historic preservation movement in San Francisco, which sought an alternative to the redevelopment paradigm. Still, between 1948 and 1970, the SFRA completed eight major redevelopment projects. These redevelopment projects included the Yerba Buena Center, Moscone Center, and Golden Gateway.<sup>134</sup>

The Embarcadero Center formed the southern portion of the Golden Gateway project. The five-block commercial project, located along Sacramento Street, became the largest office development in San Francisco. Built in stages beginning in 1971, the project created four office towers of forty-five floors, a shopping mall, and connecting footbridges. These Modernist buildings departed from the International Style and Corporate Modernism and represented the development of Late Modern architecture in downtown San Francisco. The Embarcadero Center towers and the Hyatt Building at the intersection of Market and Drumm Streets exemplified Late Modernism in their highly repetitive geometry, extreme articulation, open expression of structural reinforced-concrete with raw board-form exterior surfaces, and Modernist rejection of historical ornamental references.<sup>135</sup>

During the period of urban decline and redevelopment in downtown San Francisco (1950–85), Market Street remained a backdrop for public interaction, particularly in terms of protesting for peace and civil rights advocacy. While the majority of these events focused on the Civic Center area, marches associated with protest rallies at City Hall often included Market Street routes. Some noteworthy marches and protests include April 19, 1961, Cuba Intervention protests marched from Union Square to the Federal Building, crossing Market Street;<sup>136</sup> July 12, 1964, Human Rights March along Market Street to City Hall;<sup>137</sup> March 14, 1965, Torchlight Procession for Selma march along Market Street to Civic Center;<sup>138</sup> August 6, 1968, Vietnam War

133 Brown, *San Francisco Modern Architecture*, 41; Kelley and VerPlanck, *Transit Center District Survey*, 46–47, 49–51; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 67–70.

134 Brown, *San Francisco Modern Architecture*, 41; Kelley and VerPlanck, *Transit Center District Survey*, 46–47, 49–51; Page & Turnbull, *Historic Context Statement for the South of Market Area*, 67–70.

135 Brown, *San Francisco Modern Architecture*, 47, 190, 245; Kelley and VerPlanck, *Transit Center District Survey*, 45–46.

136 Architectural Resources Group, *Civic Center Historic Modern Era Cultural Heritage Theme Survey Phase 1 Research Summary Report*, Prepared for the San Francisco Planning Department, 2015, 21.

137 Architectural Resources Group, *Civic Center Historic Modern Era*, 8.

138 *San Francisco News-Call Bulletin*, "Torchlight Procession for Selma—Civic Center." March 14, 1965.

Protest March traveled west along Market Street to Civic Center;<sup>139</sup> October 12, 1968, GI Protest march against the Vietnam War with rally in Civic Center Plaza;<sup>140</sup> and April 5, 1977, UN Plaza disability advocacy sit-in.<sup>141</sup>

During this period, civic engagement on Market Street also featured the events that would evolve into the annual San Francisco LGBTQ Pride Celebration and Parade. While the first gay rights parade took place in June 1970, on an alternative route—from Aquatic Park to City Hall via Polk Street—the Gay Freedom Day Parades traveled west across Market Street from downtown to City Hall beginning in 1977. Inspired by an antigay backlash, the parades of 1977 and 1978 drew record numbers—200,000 and 350,000, respectively—making it the biggest annual parade in San Francisco. The 1978 parade has been called "the signal event of the gay emergence in San Francisco during the late 1970s."<sup>142</sup> The San Francisco Chronicle reported that it "may have been the largest single political gathering in San Francisco, and possibly the country, in the 1970s."<sup>143</sup> For that same parade, a group of artists created a rainbow flag based on a design by artist Gilbert Baker, which was flown in UN Plaza. In subsequent years, the rainbow flag gradually came to be recognized and used internationally as a symbol of LGBTQ pride.<sup>144</sup> Market Street also served as the venue for a series of tragic but no less unifying LGBTQ events. On November 27, 1978, Daniel James White assassinated San Francisco mayor George Moscone and Supervisor Harvey Milk, an LGBTQ rights leader, in City Hall. Six months later, on May 21, 1979, White was found guilty of two counts of manslaughter—but not first-degree murder. The verdict sent thousands of grief-stricken individuals into the street to protest.<sup>145</sup> Participants marched down Market Street from the Castro to Civic Center, where the protest turned violent. City Hall was damaged by furious protesters, and the San Francisco Police Department responded with force; several civilians and police officers were injured in the protest, and the event became known as the White Night Riots. On October 27, 1985, the LGBTQ community chose the Federal Building adjacent to the MSRP-designed UN Plaza as the site of a peaceful protest in response to the federal government's inaction associated with the AIDS epidemic. The AIDS/ARC Vigil lasted for ten years and is among the longest-running acts of civil disobedience in San Francisco.

## 6. Market Street Redevelopment Plan (MSRP)

Approval of the 1962 San Francisco Bay Area Rapid Transit (BART) District precipitated the redevelopment of Market Street in conjunction with the construction of the BART subway system.<sup>146</sup> On June 6, 1962, a number of Market Street businessmen, property owners, and officers of the San Francisco Planning and Urban Renewal Association met and agreed on three objectives: "to transform Market Street into one of the world's most attractive boulevards; to rid Market Street of its shabby atmosphere; and to put new life into Market Street as a center of Bay Area business, shopping, and entertainment."<sup>147</sup>

139 Architectural Resources Group, *Civic Center Historic Modern Era*, 23.

140 Architectural Resources Group, *Civic Center Historic Modern Era*, 9.

141 504 Celebration & Commemoration Committee, *20th Anniversary Victorious 504 Sit-In for Disability Civil Rights Celebration & Commemoration. June 1, 1997, San Francisco*, 1997.

142 Donna J. Graves and Shayne E. Watson, *Citywide Historic Context Statement for LGBTQ History in San Francisco*, prepared for the City and County of San Francisco, CA, 2016, 222.

143 Graves and Watson, *Citywide Historic Context Statement*, 222.

144 Graves and Watson, *Citywide Historic Context Statement*, 222.

145 Graves and Watson, *Citywide Historic Context Statement*, 235.

146 San Francisco Public Library, *What To Do About Market Street: A Prospectus for a Development Program*, City and County of San Francisco, San Francisco, CA, 1967, 8, <https://archive.org/details/marketstreetdesi6196sanf>

147 San Francisco Public Library, *What To Do About Market Street*, 1962, 5.

The committee retained a team of urban planners, designers, and real estate experts to tackle the challenge of surveying and analyzing Market Street to define its problems and suggest an approach to revitalization. The Market Street Joint Venture Architects—Mario J. Ciampi & Associates, John Carl Warnecke & Associates, and Lawrence Halprin & Associates—were hired to collaborate on development in the Market Street Redevelopment Plan (MSRP), which was designed and constructed between 1968 and 1979. The MSRP refers to the designed landscape that the Market Street Joint Venture Architects created for the section of Market Street between the Embarcadero and Octavia Boulevard. The MSRP included the design of the streetscape, two large plazas (United Nations Plaza and Hallidie Plaza), and four small plazas (Robert Frost Plaza, Mechanics Plaza, Mark Twain Plaza, and Market Street Plaza). The MSRP incorporated Embarcadero Plaza (originally known as the Justin Herman Plaza, it was funded as part of the Embarcadero Center through the separate redevelopment project known as the Golden Gateway Redevelopment Project) into its design concept footprint as an anchoring element of the Market Street corridor.<sup>148</sup> The MSRP also incorporated Crocker Plaza (now known as One Post Plaza), which was funded through a private project, into its design concept. An additional plaza along Market Street, Yerba Buena Lane, was first proposed as part of the Yerba Buena Center redevelopment project of the 1970s and 1980s but was completed in the early 2000s. The MSRP differs from the Market Street Reconstruction Project, which refers more specifically to the SFRA's 1967–82 project associated with the construction of BART and subsurface Muni light rail subway systems. Rather, the MSRP design sought to reconcile Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance.

In December 1962, *What To Do About Market Street* was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin & Associates, Landscape Architects, Rockrise & Watson, Architects, and Larry Smith & Co., Real Estate Consultants. The document proposed a program of redevelopment to improve the environment of downtown San Francisco, including “better designed, more effective signs, both public and private,” “more attractively designed street furniture, such as benches, newsstands, and litter cans,” “beautiful landscaping, tree planting, fountains, and sculpture,” and “squares, plazas, and arcades where people can gather and enjoy themselves.”<sup>149</sup>

*What To Do About Market Street* formally articulated Halprin's first thoughts on the physical environment of Market Street, which he recorded in his “Monday meander on Market Street” notes from July 3, 1962.<sup>150</sup> In his notes, Halprin commented on the need for a fountain adjacent to the Ferry Building, such that “the objectionable qualities of the Embarcadero Freeway would be minimized,” and remarked to “look into the question of depressing a plaza.” He expressed a desire for heavy tree planting throughout the streetscape and believed “sign design and control would be important.” Halprin also noted when existing features might be retained, stating, “street lights should be kept, refurbished and painted bright colors...gold, etc., and any other lights that are used should be small, pinpoint lights at special places,” and the “Clock outside Samuel's nice.” Halprin's commentary also includes a sensitivity for viewsheds.

148 Brown, *San Francisco Modern Architecture*, 148–153.

149 San Francisco Public Library, *What To Do About Market Street*, 1962, 7.

150 Lawrence Halprin, Monday meander on Market Street, Lawrence Halprin personal meeting notes (014.I.A.1463 Box 40), July 30, 1962, Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania, Philadelphia, PA.

He noted, “there is an elegant view of the Civic Center.”<sup>151</sup>

Construction on the Market Street BART and Muni subway along Market Street began in July 1967.<sup>152</sup> In 1968, a \$24.5 million general obligation bond issue was approved to fund the Market Street Beautification project. The project proposed the replacement of streetcars with Muni's new subsurface light rail subway vehicles and the removal of streetcar and electric trolley buses (including catenary wires—the system of overhead lines that supply power to the vehicles) on Market Street. Removing these wires was originally advocated in the *What To Do About Market Street* publication in 1962.<sup>153</sup>

The San Francisco Board of Supervisors adopted the Schematic Street Design Plan developed by the Market Street Joint Venture Architects (Res. 116-68) in 1968.<sup>154</sup> While the 1968 Schematic Street Design Plan initially envisioned a more expansive version of this concept with a network of pedestrian routes and public spaces extending to the north (above Market Street) and to the south (below Market Street), this version of the design was not fully realized. However, the version of the MSRP design concept that was built retained the fundamental objective to prioritize the pedestrian experience through plaza development, including efforts to “unify the north and south sides of the street into one overall pedestrian network—a great linear plaza.”<sup>155</sup> The plan also sought to enhance the pedestrian experience through the introduction of coordinated street furnishing amenities, removal of the street-level Muni transit vehicles (i.e., streetcars and trolley buses, not motor coaches) that relied on overhead catenary wires for electrification, and blending of new street-level BART facilities into the overall streetscape.

The MSRP design challenged a street's varying circulation roles and relationship to the pedestrian. To prioritize pedestrian space, the design included 35' wide sidewalks, which required the reduction of the street width by approximately one lane overall. The sidewalk width narrowed to 26' in some locations to allow greater street width that accommodated right-turn lanes or service bays.<sup>156</sup> The plan envisioned Market Street as a long linear promenade or grand boulevard that integrated malls and plazas as part of a comprehensive design interconnected by the hierarchically dominant spine. Landscape historian Alison Bick Hirsch has noted, “Thus, areas for movement (the malls and the widened sidewalks) and for pause (the plazas) were carefully choreographed in a rhythmic sequence along the length of the street.”<sup>157</sup> Rather than enhance the street's variety, the MSRP design created uniformity intended to “knit together all the various uses” of the diverse street.<sup>158</sup> Halprin's landscape design approach informed the widening of the sidewalk and the development of plazas as open spaces for pedestrian movement and gathering, along with the placement of the street furniture, plazas, underground transit entrances, fountains, and trees to vary the tempo and experience of pedestrian movement within the Market Street corridor. As a design principle, rhythm refers to the tempo that is created by the repetition or alteration of features or clusters of features that offer an opportunity for pause,

151 Halprin, Monday meander on Market Street.

152 Bay Area Rapid Transit, *BART Historical Timeline: Achievements Over the Years*, 2015.

153 San Francisco Public Library, *Market Street Development Project, Volume 1962/76*, Livingston and Blayney, City and Regional Planners, San Francisco, CA, 1976, 247.

154 Lee Knight, *Market Street Planning Project Final Report, November 1985*, Prepared by San Francisco Utilities Commission with Ripley Associates, Architects & Planners, San Francisco, CA, 1985, 2.

155 San Francisco Public Library, *What To Do About Market Street*, 1967, 8.

156 San Francisco Public Library, *What To Do About Market Street*, 1967, 8.

157 Hirsch, *City Choreographer*, 79.

158 Hirsch, *City Choreographer*, 79.

such as gathering spaces to mingle, fountains to observe, or benches to sit, in contrast to spaces that facilitate faster movement, such as sidewalks with no street furnishings.

The 1968 Schematic Street Design Plan emphasized that the Market Street pedestrian environment would be “defined by a rich pattern of warmly colored unit paving blocks, such as brick.”<sup>159</sup> Halprin looked at the Market Street corridor from the perspective of pedestrians in movement, and this method informed key components of the plan, such as the selection of brick paving to differentiate pedestrian surfaces. Warnecke also believed the red brick paving used on all the sidewalk areas and for crosswalks would create a strong sense that the street prioritized the pedestrian experience.<sup>160</sup> Like Warnecke and Halprin, Ciampi also saw pedestrian movement as a key factor in the development of the MSRP streetscape design. He noted that sidewalks would have to be widened to at least 35' to meet increased pedestrian traffic demands expected to arise from introducing the BART transit system in downtown San Francisco.<sup>161</sup>

While the MSRP emphasized the role of new street furnishings as unifying elements on the streetscape, some historic streetscape elements that pre-dated the redevelopment were incorporated into the new design. Although the Path of Gold Light Standards along Market Street was replaced with replicas during the 1970s as part of the MSRP construction process, the replicas retained the original design and locations on the streetscape.<sup>162</sup> Lotta's Fountain and Mechanics Monument were both moved short distances from their original locations as part of the MSRP.<sup>163</sup> In addition to Lotta's Fountain, the Mechanics Monument, and Pioneers Memorial, the AWSS fire hydrants, California Admission Day Monument, traffic control boxes, police call boxes, and Samuels Clock were also retained as historic features that “created the stage and props intended to support everyday rituals and stimulate public interaction.”<sup>164</sup>

The MSRP streetscape design was also characterized by approximately 600 London planetrees, arranged in double and single rows within the sidewalk space between the street and building facades. These trees were selected for scale and canopy size (40' tall with a spread of 30') relative to the planned sidewalk width and Path of Gold Light Standards' heights and quick rate of growth to maturity. This deciduous species was perceived as preferable because the canopy would shade pedestrians from the sun in summer and allow sunlight through the bare branches when the tree would be leafless in the winter. In addition, the lowest tree branches grow about 12' from the base of the trunk and would not obscure the view of storefronts from the street. Despite these merits, there was public controversy over the species selection. Critics expressed concern about the trees' tendency to drop large leaves from August through January (which would result in costly maintenance) and to suffer from susceptibility to blight.<sup>165</sup>

As early as 1975, the city began to reconsider the merit of removing historic streetcar and electric trolley car service from Market Street. A study of the effect of trolley car wire removal on service operating costs and capital expenditures determined that retaining the surface trolley

159 San Francisco Public Library, *What To Do About Market Street*, 1967, 18.

160 Paul Goldberger, “Will a New Market Street Mean a New San Francisco?” *The New York Times*, April 2, 1979, C15.

161 *San Francisco Chronicle*, “Planner's Report, Market Street's Future.” June 16, 1965, 2.

162 Corbett, *Splendid Survivors*, 241; Issel and Cherny, *San Francisco, 1865–1932*, 172–73.

163 San Francisco Public Library, *Market Street Development Project, Volume 1963/73*, Livingston and Blayney, City and Regional Planners, San Francisco, CA, 1976, 684.

164 Hirsch, *City Choreographer*, 83.

165 Donald Canter, “Row on Sycamores for Market Street,” *San Francisco Examiner*, n.d.

service with overhead catenary wires was preferable to removing wires, which was proposed as part of the MSRP design.<sup>166</sup>

By 1978, the San Francisco Board of Supervisions amended the 1968 Schematic Street Design Plan to require the retention of electric trolley overhead catenary wires (Res. 213-78), and in 1979, the Board of Supervisors empowered itself to control track and boarding island removals from the street (Res. 846-79). In 1981, the Board of Supervisors authorized a Market Street Design Planning Study (Res. 240-81) to review transit operations and street design, including the retention of historic streetcars. The findings of that study prompted the Board of Supervisors to formally acknowledge the need to maintain and improve Muni transit operations on Market Street in 1983. They amended the 1968 plan and adopted a new concept, referred to as the “Transit Thoroughfare.”<sup>167</sup>

In June 1983, the first of five summer San Francisco Historic Trolley Festivals was held, which involved the operation of historic streetcars from the Transbay Terminal at 1st and Mission Streets to Market Street and up Market Street to Duboce Avenue. The following year, San Francisco Public Utilities Commission Planning and Development created and administered the Market Street Planning Project.<sup>168</sup> The final report of the Market Street Planning Project, published in 1985, formally called for a Transit Thoroughfare on Market Street. Recommendations included the permanent reintroduction of historic streetcars, including upgrading streetcar tracks on Market Street east of Van Ness Avenue. In August of the same year, Muni and San Francisco Public Works began a nine-month trial operation of a four-lane service on Market Street between the Financial District and Civic Center, including Muni electric trolley service and buses in two lanes traveling in both directions, along with streetcar service. San Francisco Public Works also relocated boarding islands and curb stops to serve the four lanes of Muni vehicles.<sup>169</sup>

In 1989, the Loma Prieta earthquake damaged and led to the 1991 demolition of the Embarcadero Freeway and offramps to Clay and Washington Streets. This redefined the Embarcadero Plaza's northern boundaries as the terminus of Clay Street and the 5.3-acre open space that would be renovated and named Sue Bierman Park in 2011.<sup>170</sup>

The following section provides historical information on Market Street's large plazas—Embarcadero Plaza, Hallidie Plaza, and United Nations Plaza—and is organized based on the plazas' geographic positioning from east to west along the street.

### ***Embarcadero Plaza (1972)***

One of the most prominent elements of this redevelopment initiative was the creation of Embarcadero Plaza (also referred to as Ferry Building Park), which was completed in 1972 and renamed Justin Herman Plaza in 1974 to honor the director of the SFRA.<sup>171</sup> Designed by Halprin, the plaza was bounded in the east by the Embarcadero and the elevated Embarcadero Freeway, in the south by Don Chee Way, and in the north by the Embarcadero Freeway off-ramps to Clay and Washington Streets. While Embarcadero Plaza was not part of the MSRP, it served as the

166 San Francisco Public Library, *Market Street Development Project, Volume 1962/76*, 247.

167 Knight, *Market Street Planning Project Final Report*, 1–2.

168 Knight, *Market Street Planning Project Final Report*, 1–2.

169 Knight, *Market Street Planning Project Final Report*, 1.

170 San Francisco Recreation and Park Department, “Sue Bierman Park,” accessed August 3, 2016, <http://sfrecpark.org/destination/sue-bierman-park/>.

171 *San Francisco Examiner*, “Market Street Extension Contract is Awarded,” January 10, 1920, 4.

anchor to the MSRP sequence, connecting the street to the Ferry Building and the waterfront despite the freeway obstruction.<sup>172</sup>

Halprin conceived the plaza as an environment for public participation and hired Canadian-Québécois artist Armand Vaillancourt to design a Modernist fountain for the lower terrace. Halprin situated the sculpted fountain in the bend of the freeway ramp so the ramp and fountain would create a sense of enclosure for the rest of the plaza. Dedicated in 1971, the fountain allowed visitors to interact with water, which was a common characteristic of Halprin's work and, in this case, helped re-establish the site's historic relationship to the Ferry Building and the waterfront across the Embarcadero Freeway. The sound of water falling with volume and from height created a sound intended to help overcome the noise from the freeway behind it.<sup>173</sup>

### ***Hallidie Plaza (1973)***

Hallidie Plaza, a three-level terraced plaza, was designed as part of the MSRP at the intersection of Market and 5th Streets, adjacent to the Powell Street cable-car turnaround. Constructed in 1973, the plaza was intended to serve as a major multi-modal transportation hub, providing pedestrian access to the underground Muni and BART Powell Station. The plaza also was designed to act as the gateway to the retail section of Market Street. The design featured an entrance to the BART station from a sizeable underground concourse that opens into the plaza, which is sunken below street level and accessible from the street by stairs and escalators. The 1967 Market Street Design Plan Summary Report called for the sunken plaza with "amphitheater-style steps" to serve as a venue that could accommodate seasonal events such as fashion shows, concerts, and fundraising affairs.<sup>174</sup> In addition, the vertical movement via stairs and escalators from street level to Hallidie Plaza's terrace levels was desirable to Halprin as a means of varying the potential monotony of walking along the flat ground plane of Market Street.<sup>175</sup>

### ***United Nations Plaza (1976)***

Dedicated in 1976, the United Nations (UN) Plaza was established to commemorate the 1945 founding of the UN at the San Francisco Civic Center.<sup>176</sup> The 2.6-acre plaza served as a tree-lined approach to the Civic Center, as well as an open space for the Mid-Market Street area. Located between 7th and 8th Streets, extending westward from Market Street to Hyde and Fulton Streets, UN Plaza was the pivot of Market Street and offered a processional route where parades could march on the urban boulevard, turning at UN Plaza to continue to the Polk Street steps of City Hall, located adjacent to the Federal Building at 50 United National Plaza.<sup>177</sup>

UN Plaza was created on three existing city blocks and the site of the terminus of Fulton Street, which was abandoned at Hyde Street to create the plaza. The MSRP design for UN Plaza created a pedestrian approach from Market Street that offered a framed vista of the City Hall dome, a viewshed that serves as an important element of UN Plaza. In addition to being the main gateway to the Civic Center, the plaza serves as a major multi-modal transportation hub,

<sup>172</sup> Hirsch, *City Choreographer*, 17.

<sup>173</sup> The Cultural Landscape Foundation, "Embarcadero—Justin Herman Plaza," 2016, <https://tclf.org/landscapes/embarcadero-justin-herman-plaza>; Woodbridge, "Visions of Renewal and Growth," 121–24.

<sup>174</sup> San Francisco Public Library, *What To Do About Market Street*, 1967, 18.

<sup>175</sup> Hirsch, *City Choreographer*, 81.

<sup>176</sup> San Francisco Public Library, *Market Street Development Project, Volume 1974/77*, Livingston and Blayney, City and Regional Planners, San Francisco, CA, 1976, 441–440.

<sup>177</sup> Hirsch, *City Choreographer*, 82–83.

providing vertical circulation via street access to the underground Muni and BART Civic Center Station, as well as street-level stops adjacent to Market Street for Muni's historic F-line trolley and busses.

The following section provides historical information on Market Street's small plazas—Robert Frost Plaza, Mechanics Monument Plaza, One Post Plaza, Market Twain Plaza, and Yerba Buena Lane—and is organized based on the plazas' geographic positioning from east to west along the street.

### ***Robert Frost Plaza (1978)***

Named in honor of the poet, Robert Frost Plaza was dedicated on March 23, 1978. The open space is on a triangular site just south of the Hyatt Hotel at the California cable car line terminus at the intersection of California, Drumm, and Market Streets on the north side of Market Street. Designed by the Market Street Joint Venture Architects, Robert Frost Plaza features include a plaque mounted on a stone pedestal honoring Frost, who was born a few doors away from the cable car turntable at Powell and Market Streets, and a street clock characterized by a bronze sphere with four-sided clock face mounted atop a granite pillar on the eastern side adjacent to Drumm Street.<sup>178</sup>

### ***Mechanics Monument Plaza (1973)***

Dedicated on June 12, 1973, Mechanics Monument Plaza, designed by the Market Street Joint Venture Architects, is at the corner of Market and Bush Streets on the north side of Market Street.<sup>179</sup> The Mechanics Monument, originally unveiled in May 1901 in memory of iron works industrialist Peter Donahue, was located at this intersection prior to the MSRP and was moved a short distance as part of the new streetscape design.<sup>180</sup> Triangular in plan, Mechanics Monument Plaza is bordered on all three sides by red brick laid in a herringbone pattern. The Mechanics Monument was placed in the southwest corner as part of the MSRP.

### ***One Post Plaza (1969)***

Located on the north side of Market Street at One Post Street at the (intersection of Post, Montgomery, and Market Streets), One Post Plaza was originally known as "Crocker Plaza" and was named for its association with the railroad pioneer Charles Crocker. The site was the location of the Crocker Building, which was completed in 1892 and demolished for the construction of the Aetna Life & Casualty Building (currently known as One Post Street) and One Post Plaza in 1967.<sup>181</sup> Although the plaza was incorporated in the conceptual footprint of the MSRP design, it was designed by a separate designer, Sasaki Walker Associates, as part of the private-sector development of the adjacent Aetna Life & Casualty Building. Despite its separate development history, One Post Plaza was designed to be compatible with the larger MSRP streetscape redevelopment project. Completed in 1969, the multi-level design includes a primary plaza, a street-level, and a secondary sunken plaza. The sunken plaza includes retail space and provides an entrance to the Montgomery Street BART/Muni station. One Post Plaza underwent construction in 2019 to modify the plaza and associated buildings.

<sup>178</sup> San Francisco Public Library, *Market Street Development Project, Volume 1974/77*, 239.

<sup>179</sup> San Francisco Public Library, *Market Street Development Project, Volume 1963/73*, 665.

<sup>180</sup> San Francisco Public Library, *Market Street Development Project, Volume 1963/73*, 683.

<sup>181</sup> San Francisco Public Library, *Market Street Development Project, Volume 1963/73*, 257.

### **Mark Twain Plaza (1978)**

Dedicated on June 8, 1978, Mark Twain Plaza is located on the south side of Market Street between New Montgomery and 3rd Streets on the former site of Annie Street.<sup>182</sup> The renaming honored Twain, who worked in the area of 3rd and Market Streets (formerly known as “Newspaper Row”) in the 1860s and began his career as a writer and lecturer. The Market Street Joint Venture Architects designed the plaza to complement the MSRP streetscape and includes typical red brick paving in a herringbone pattern, a bronze advertising kiosk, and light poles with translucent glass.<sup>183</sup>

### **Yerba Buena Lane (2005)**

Located on the south side of Market Street across from the intersection of Grant Avenue and Market Street, Yerba Buena Lane was envisioned as a space to connect Market Street with the planned Yerba Buena Center redevelopment. The plaza was first envisioned during the concept design and planning stage of Yerba Buena Center development during the 1970s, which led to the demolition of Grant Market; however, St. Patrick’s Church fronting Mission Street on the opposite side of the block was retained.<sup>184</sup> In the early 2000s, Yerba Buena Lane was constructed as a pedestrian-oriented retail thoroughfare connecting Market and Mission Streets.<sup>185</sup>

### **Jane Warner Plaza (2009)**

Located at the intersection of Market, 17th, and Castro Streets, the Jane Warner Plaza was commissioned in 2009 to be a temporary “pop-up” plaza. The plaza was a joint effort by San Francisco Public Works and the Castro/Upper Market Street Community Benefit District under the city’s Pavement to Parks program.

## **PART II. PHYSICAL INFORMATION**

### **A. Landscape Character and Description Summary**

The Market Street Cultural Landscape District comprises one of San Francisco’s major urban transportation thoroughfares, which leads at a diagonal northeast-to-southwest orientation through neighborhoods in the northeastern quadrant of San Francisco. The character of Market Street is built upon the varied historic resources that contribute to the overall significance of the Market Street Cultural Landscape District. This landscape incorporates resources from multiple phases of the historic development, shaped by urban development imperatives and initiatives, downtown San Francisco reconstruction after disaster, civic and social engagement patterns, and ambitious planning and design by landscape architects and designers of merit.

The Market Street Cultural Landscape District comprises a vehicular roadway, adjacent pedestrian sidewalks, buildings, plazas, and associated elements, including trees, transit infrastructure, street furniture, and other small-scale features supporting Market Street’s function as a heavily used transportation corridor. The Market Street Cultural Landscape District is composed of physical characteristics and spatial relationships that change over its length but retain a common orientation to balancing the pedestrian experience with transportation utility. Collectively, these historic resources form a landscape that embodies important patterns of

<sup>182</sup> San Francisco Public Library, *Market Street Development Project, Volume 1978*, Livingston and Blayney, City and Regional Planners, San Francisco, CA, 1976, 83, 113.

<sup>183</sup> San Francisco Public Library, *Market Street Development Project, Volume 1978*, 107.

<sup>184</sup> San Francisco Public Library, *Market Street Development Project, Volume 1962/76*, 291.

<sup>185</sup> Dan Levy, “Yerba Buena Lane Nearing Completion.” *San Francisco Chronicle*, May 29, 2005, J24.

Market Street’s landscape and physical development since 1847. These contributing elements to the Market Street Cultural Landscape District define the visual character of the existing cultural landscape.

### **B. Character-Defining Features**

The Market Street Cultural Landscape District’s character-defining features can be classified into a series of landscape characteristics. These characteristics include the natural features that embody the landscape, including natural systems and features, as well as designed features that reflect human uses (i.e., the ways in which the landscape has been shaped or modified by a variety of human activities), such as spatial organization cluster arrangements, circulation, buildings and structures, views and vistas, constructed water features, and small-scale features. The Market Street Cultural Landscape District has constituent natural and designed features that represent distinctive periods of Market Street’s history and development. The Market Street Cultural Landscape District’s most prominent period is the mid-twentieth century MSRP.

The fundamental approach for documenting and evaluating cultural landscapes is to address key landscape characteristics and features. National Park Service (NPS) guidance for evaluating the historic register eligibility of cultural landscapes discusses this approach in terms of distinct tangible and intangible characteristics. The landscape characteristic categories discussed below are selected from thirteen categories found in NPS guidance as the most applicable to analyzing the resource as a cultural landscape.<sup>186</sup> As appropriate for a given resource or landscape area, select landscape characteristics have been applied to organize and frame analyses of resources and landscape areas within the urban cultural landscape (in no particular order).<sup>187</sup> The existing conditions for the Market Street Cultural Landscape District streetscape are described under the following landscape characteristics.<sup>188</sup>

- Natural Systems and Features: Natural aspects that often influence the development and resultant form of a landscape.
- Vegetation: Indigenous or introduced trees, shrubs, vines, ground covers, and herbaceous materials.
- Spatial Organization: Arrangement of elements creating the ground, vertical, and overhead planes that define and create spaces.
- Cluster Arrangements: Locations of buildings and structures in the landscape.
- Circulation: Spaces, features, and materials that constitute systems of movement.
- Buildings and Structures: Three-dimensional constructs such as houses, barns, garages, stables, bridges, and memorials.
- Views and Vistas: Features that create or allow a range of vision, which can be natural

<sup>186</sup> Robert R. Page, Jeffrey Killion, and Gretchen Hilyard, *National Park Service Cultural Landscapes Inventory Professional Procedures Guide*, U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship Partnerships, Park Historic Structures and Cultural Landscapes Program, 2009, 7-4, <https://irma.nps.gov/DataStore/DownloadFile/513401>

<sup>187</sup> Robert R. Page, Cathy A. Gilbert, and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process and Techniques*, U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship Partnerships, Park Historic Structures and Cultural Landscapes Program, 1998, 67-77, <https://archive.org/details/AGuideToCulturalLandscapeReports>

<sup>188</sup> For a comprehensive discussion of Better Market Street’s natural features see ICF, *Historical Resources Evaluation Report for the Better Market Street Project, California Department of Transportation, District 4, San Francisco County, California. January 2020. (56.14)*, prepared for San Francisco Public Works and California Department of Transportation, District 4, Oakland, California. Federal ID: STPL-5934(180), 2020.



or designed and controlled.

- **Constructed Water Features:** Built features and elements that utilize water for aesthetic or utilitarian functions.
- **Small-Scale Features:** Elements that provide detail and diversity combined with function and aesthetics.

### 1. Natural Systems and Features

Market Street is subject to northwestern prevailing winds, which are channeled by diagonal street convergences. The northeast to southwest alignment of Market Street results in shadows on the south side of the street in the mornings, especially in winter, while the diagonally intersecting street grid north of Market Street offers corridors for sunlight to shine more abundantly along Market Street in the afternoons. The orientation of the street also focuses the western views to the sunset and San Francisco's fog processes, which emanate from the Pacific Ocean on the city's western boundary. The topography of dunes, recorded as being located in the Mid-Market Street area at a height of approximately 80' during the 1850s, has been removed by processes of leveling, paving, and urban development.<sup>189</sup>

### 2. Vegetation

London planetrees (*Plantanus acerifolia*, a variety of Sycamore) dominate the vegetative character of the Market Street streetscape between Embarcadero Plaza and Octavia Boulevard. Within this area, approximately 600 street trees are arranged in the sidewalk area between the street curbs and building facades. Trees are found in double allées, or single rows where the sidewalk width narrows. Canary Island date palm trees (*Phoenix canariensis*), added in 1993, are planted in the median of Market Street west of Valencia Street.<sup>190</sup> Other species of street trees are present in private properties adjacent to the public sidewalks and plazas and, in cases where these trees are potted, occasionally encroach into the Market Street streetscape. Small-scale flower and shrub plantings are rare along the street; 1970s-era planters dating to the MSRP streetscape design have been removed and replaced by planters that are not uniform in design, placement, or species selection. The majority of tree locations still feature healthy London planetrees. However, the trees in some sections of the Market Street streetscape are in poor health. Trees are missing in a few of the designated tree locations, made evident in each case by an empty circular bronze tree grate.

### 3. Spatial Organization

Market Street is a 120'-wide boulevard aligned diagonally from northeast to southwest. From its northeastern terminus at Embarcadero Plaza (Steuart Street), Market Street aligns the Ferry Building and the San Francisco Bay with Twin Peaks to the southwest. The eastern two miles of Market Street, roughly from San Francisco Bay to the intersection with Valencia Street, have only minor undulations and are generally flat before the land rises to the west. The street's elevation rises gradually west of Valencia Street, west of Castro Street, and ascends to the eastern side of Twin Peaks.

Market Street serves as the boundary that joins San Francisco's discordant northern and

<sup>189</sup> JRP Historical Consulting, LLC, *Historic Era Context*, 39; Hittell, *A History of the City of San Francisco*, 152; Lotchin, *San Francisco, 1846–1856*, 166.

<sup>190</sup> Yee, "Palms Cause Rough Ride on Market Street."

southern street grids. As the meeting point of San Francisco's offset street grids, Market Street is designed not only as a boulevard for east–west travel, but as the main circulation artery through the city's downtown district. The diagonal alignment creates a series of intersections that allow north–south navigation between the two intersecting street grids.

In addition to the ground plane, Market Street's vertical spatial organization is defined by the wall of buildings on either side of the street. These buildings, which were mostly constructed after the 1906 earthquake and fires, form largely continuous street walls that line the edges of the streetscape and create the visual effect of an urban canyon or amphitheater.

### 4. Cluster Arrangements

Pedestrian plazas sited throughout the length of the Market Street streetscape offer room-like open spaces that encourage pause for pedestrians. These include three large plazas—Embarcadero Plaza at the eastern end of Market Street (constructed in 1972), Hallidie Plaza between Cyril Magnin Street and the end of the Powell Street cable car line (constructed in 1973), and UN Plaza between Charles J. Brenham Place and Hyde Street (constructed in 1975)—as well as five small plazas: Robert Frost Plaza, at the intersections of California, Drumm, and Market Streets; Mechanics Plaza, which fronts an office building at 22 Battery Street; One Post Plaza at One Post Street; Mark Twain Plaza, between New Montgomery Street and 3rd Street; and Yerba Buena Lane.

Descriptions of the large and small plazas are provided below, with details regarding each plaza's natural systems and features, spatial organization, cluster arrangement, circulation, buildings and structures, views and vistas, constructed water features, and small-scale features. Cluster arrangements also include repeating patterns of street furnishings and signage within the sidewalk space between building façades and the street; placement of street trees planted in single rows or in paired configurations in the sidewalk area; and the repeating pattern of BART/Muni entrances within the Market Street streetscape.

### 5. Circulation

Multiple modes of transport are present below ground and at grade, and are accessible by pedestrians through the joint BART and Muni entrance portals and bus stops at street level. Entrance portals to the below-ground stations provide access to (from east to west) Embarcadero Station, Montgomery Station, Powell Station, Civic Center Station, and Van Ness Station (Muni only). These station entrances were constructed in phases and were completed by 1982; they offer access points between levels, including stairways, escalators, and elevators, and facilitate the separation of pedestrian, vehicle, and rail traffic. BART and Muni entrance portals are of minimalist design, which reduces the impact of transit presence on the street-level pedestrian experience. At both Hallidie Plaza and UN Plaza, transit entrances are incorporated into the designs of the plazas. In the cases of these access points, the entrances are secondary to the intended function of the plazas as public open spaces.

Market Street's role as a major transportation hub in San Francisco is evidenced by the various forms of transit infrastructure that can be accessed along the corridor: BART subway trains, Muni underground and surface light rail train cars, Muni high-low platforms in the roadway, cable cars, ferries, pedestrian sidewalks, overhead electric catenary wires, bicycle lanes, motorcycles, and roadway traffic lanes for private vehicles and buses. The spaces, features, and material finishes of the Market Street streetscape comprise varied systems of movement. The

buildings lining Market Street orient users' circulation patterns to sidewalks, which are adjacent to a variety of entrances from simple to opulent. Stormwater systems, as well as electrical, gas, and water conveyance infrastructure, are additional circulatory systems within the Market Street streetscape that provide essential urban services. The AWSS and the Path of Gold Light Standards are among the features that provide these services.

The brick paving laid in a herringbone pattern found in the Market Street sidewalks between Embarcadero Plaza and Octavia Boulevard is also a circulation feature, as it visually marks areas devoted to pedestrian circulation within the ca. 1970s MSRP streetscape design. Between Octavia Boulevard and Castro Street, the sidewalks are paved in concrete with areas of brick edging along the curb. Arrangement of double and single tree allées along broad sidewalks flanking Market Street create pedestrian lanes that further guide pedestrian circulation.

## 6. Buildings and Structures

The Market Street Cultural Landscape District traverses through and adjacent to a series of neighborhoods from the eastern end of Market Street in the Financial District to a mixed commercial and residential district at Castro Street. The buildings making up these neighborhoods form the urban fabric that is the immediate physical context of the Market Street streetscape. The buildings located adjacent to Market Street share similar historical and current uses, including commercial office towers, institutional buildings, lower-scale commercial buildings, and residences (primarily in the western portion of Market Street). The heights of buildings that line the length of the corridor generally decrease as one travels to the southwest from The Embarcadero toward Octavia Boulevard. The buildings along Market Street generally comprise continuous street walls on the street's north and south edges. Particularly within the Financial District (northeast of Kearny Street), the towering height of adjacent buildings causes Market Street to traverse through the center of an urban canyon. While acting in tandem with one another to create the corridor's street walls, many adjacent buildings are architectural landmarks that individually have physical properties that are best viewed and enjoyed from Market Street. These landmark buildings include, but are not limited to, ornate neoclassical buildings such as the Palace Hotel (633–665 Market Street); Art Deco-style buildings such as the Western Furniture Exchange and Merchandise Mart (1301–1363 Market Street); and modernist office towers such as the Crown-Zellerbach Building at 1 Bush Street. Buildings with particularly strong visual impact are those located on triangular-shaped lots formed by Market Street's diagonal course, which include the Phelan Building at 760–784 Market Street and the Flatiron Building at 540–548 Market Street.

Structures within the Market Street Cultural Landscape District include street-level entrances for combined BART and Muni stations at Embarcadero, Montgomery, Powell, and Civic Center, as well as an entrance for the Muni-only Van Ness Station. These entrances were within the sidewalk width on Market Street's north and south sides.

Entrance locations (from east to west) on the south side of Market Street are positioned at:

- Spear Street (one entrance to Embarcadero Station, west corner)
- Main Street (one entrance to Embarcadero Station, west corner)
- Mid-block between Beale and Fremont Streets (one entrance to Embarcadero Station)
- Mid-block between 1st and 2nd Streets (one entrance to Montgomery Station)

- 2nd Street (one entrance to Montgomery Station, east corner)
- New Montgomery Street (one entrance to Montgomery Station, west corner)
- 4th Street (one entrance to Powell Station, east corner)
- Mid-block between 4th and 5th Streets (two entrances to Powell Station)
- 5th Street (one entrance to Powell Station, west corner)
- 7th Street (one entrance to Civic Center Station, west corner)
- Mid-block between 7th and 8th Streets (one entrance to Civic Center Station)
- 8th Street (one entrance to Civic Center Station, east and west corners)
- Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners)
- Church Street (one entrance to Church Street Muni Station, southwest corner)
- Castro Street (one entrance to Castro Street Muni Station, southwest corner)

Entrance locations (from east to west) on the north side of Market Street are positioned at:

- Drumm Street (one entrance to Embarcadero Station, east corner)
- Davis Street (one entrance to Embarcadero Station, east corner)
- Front Street (one entrance to Embarcadero Station, east corner)
- Sutter Street (one entrance to Montgomery Station, west corner)
- Corner of Sutter and Sansome Streets (one entrance to Montgomery Station)
- Montgomery Street (one entrance to Montgomery Station, east corner)
- One Post Plaza at One Post Street (one entrance to Montgomery Station, west corner)
- Mid-block between Grant and Stockton Streets (one entrance to Powell Station)
- Corner of Stockton and Ellis Street (one entrance to Powell Station)
- Ellis Street (one entrance to Powell Station, west corner)
- Hallidie Plaza (one entrance to Powell Station)
- Leavenworth Street (one entrance to Civic Center Station, west corner)
- UN Plaza (one entrance to Civic Center Station)
- Hyde Street (one entrance to Civic Center Station, east and west corner)
- Van Ness Avenue (two entrances to Van Ness Muni Station, east and west corners)
- Church Street (one entrance to Church Street Muni Station, northwest corner)
- Castro Street (one entrance to Castro Street Muni Station, northwest corner)

While design details vary slightly among the station entrances, most are low profile, U-shaped portals of minimalist design, which reduces the visual impact of transit presence on the street-level pedestrian experience. The MSRP-era Market Street streetscape (between Embarcadero Plaza and Octavia Boulevard) features two major station entrance styles: those with bronze railings and those constructed of stone. Exceptions are more elaborate station entrances incorporated into Hallidie Plaza and UN Plaza. In addition, new entrance canopies have been constructed over some BART/Muni station portals along Market Street. Unlike the original station entrances, the new canopies are highly visible and feature large roof planes that shelter the station entrance.

Additional buildings and structures located in the Market Street Cultural Landscape District include elevator structures, vendor kiosks, public restroom facilities, and partially enclosed SFMTA bus shelters installed in 2010.<sup>191</sup> These buildings and structures post-date the MSRP streetscape design.

<sup>191</sup> Mathew Roth, "Eyes on the Street."

## 7. Views and Vistas

Market Street's alignment with the northern and southern street grids creates diagonal views and triangular plaza spaces on the north side of the street. At UN Plaza, for example, the view northwest is of the formal, Beaux-Arts style City Hall and its gilded dome.

Meanwhile, the long, wide, straight, and mostly level Market Street corridor permits long vistas to the east and west. Looking east on Market Street, rising building heights create a focal prospect of the Italian Renaissance Revival-style clock tower of the Ferry Building. Cross streets north of Market Street from Mid-Market to Van Ness Avenue frame sunset views and send sunshine into the otherwise shaded street canyon. The 120' width of Market Street, along with wide sidewalks, allows for a broader view of building façades across the length of the Market Street corridor. These pedestrian vantage points appear to have encouraged designers to invest in architectural ornament that continues even to upper stories, particularly those of many pre-World War II buildings.

An almost aerial view of the Market Street landscape—from its broad-swath roadbed, gently undulating allées, and, after dark, rows of illuminated Path of Gold Light Standards—is visible from the Twin Peaks Vista Point and other vantages along the ridge. These views capture Market Street as a focal feature of San Francisco's cityscape.

## 8. Constructed Water Features

Although currently not a functioning water feature, Lotta's Fountain (1875), located in the triangle between Kearny and Geary Streets, is present on Market Street and historically featured flowing water. The 24'-tall cast iron fountain is ornately decorated, featuring four lion head spouts topped by a pillar with a glass globe light fixture. Additional water features include fountains in Embarcadero Plaza and UN Plaza.

## 9. Small-Scale Features

Market Street's history has left a wide variety of small-scale features that reflect the functional needs and aesthetic concerns in the cultural landscape. These include features from the MSRP design, features retained by the MSRP design from earlier periods, and features introduced since the completion of the MSRP streetscape design.

MSRP small-scale features that remain on the landscape in some locations include street clocks on granite pillars with bronze spheres featuring four-sided clocks (located on corners at the following intersections: Market and O'Farrell Streets; Market, Sutter and Sansome Streets; and Market, California, and Drumm Streets in Robert Frost Plaza); granite bollards joined by bronze chain links; traffic signage and traffic lights resembling railroad semaphores; and bronze tree grates.

Small-scale features that were retained by the MSRP and still remain on the streetscape include AWSS fire hydrants, replica Path of Gold Light Standards, the California Admission Day Monument, Samuels Clock, Lotta's Fountain, police call boxes, and traffic control boxes.

MSRP small-scale features that have been removed from the streetscape include benches with backs featuring bronze-clad supports for 10'-long wood slats; square stone benches without backs; 12'-high bronze "umbrella" shelters; telephone booths with bronze-cladding paired

booths with glass dome roofs; bronze cylindrical trash receptacles; street signs featuring poles topped with square and white street name graphics and circular white directional graphics; light standards featuring 10'-high poles and caps of solid bronze with square translucent glass; drinking fountains featuring bronze hemispheres on square granite bases with bronze fixtures; 12'-high cylindrical advertising kiosks with bronze roofs; and elevators featuring 6' x 6' cabs with bronze-clad doors, sides, and fascia to convey passengers from street level to underground transit.

Small-scale features introduced after completion of the MSRP include Muni high-low loading platforms; bike stands of a variety of styles; bollards in a variety of styles; bike lanes in some portions of the roadway; waste receptacles in a variety of styles; v-shaped advertising billboard features; wayfinding signage; newspaper vending machines; Liberty Bell Slot Machine monument placed in 1984; and 17'-tall advertising kiosks installed in 1995.<sup>192</sup>

## C. Designed Landscapes and the Built Environment Along Market Street

The following summarizes existing conditions for the plazas along Market Street streetscape in terms of key landscape characteristics and features, both natural and designed.

### 1. Large Plazas of the Market Street Cultural Landscape District

#### a. Embarcadero Plaza

##### *Spatial Organization*

Embarcadero Plaza is at the eastern terminus of Market Street adjacent to The Embarcadero. The plaza is bounded to the north by the terminus of Clay Street and Sue Bierman Park, to the east by The Embarcadero, to the south by Don Chee Way, and to the west by the Embarcadero Center and Hyatt Regency buildings and the eastern end of Market Street. An irregular, pentagon-shaped plan characterizes the northern half of the plaza and contains a sunken terrace with a large, sculptural fountain; the southern half of the plaza was originally a lawn area that was remodeled as a bocce court in 2010. The two halves of the plaza are separated by a pedestrian promenade, which joins the eastern terminus of Market Street to The Embarcadero in front of the Ferry Building.

##### *Circulation*

Pedestrian circulation is structured along two axes: a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building and the north-south axis through the plaza. The four-acre brick plaza is terraced, with the upper terrace of concrete descending to the lower plaza via three concrete steps. The sunken lower plaza consists primarily of red brick laid in a running bond pattern. This pattern is broken by double red brick courses radiating in a sunburst pattern from the fountain. The lower plaza is edged with concrete stairs. The concrete island platforms originally positioned in the southeast corner of the lower terrace have been removed, and the location has been paved with brick to match the rest of the lower plaza. Other patches to the brick are incompatible materials—those that do not match original historic materials in consistent color, size, and original style—in a few locations. This patchwork includes scored and dyed concrete. The original paving of the upper terrace was granite and has since been replaced by concrete. Paving in the pedestrian promenade connecting Market Street with

<sup>192</sup> John King, "Just Start Over."

the Ferry Building has been replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extends the Market Street sidewalks through the plaza.

### ***Vegetation***

The eastern boundary of the plaza is lined with Canary Island date palm trees, which replaced the pine and poplars that originally divided the plaza and the Embarcadero Freeway. Canary Island date palms also form a double allée on either side of the pedestrian promenade. The trees in the lower plaza area appear to be London planetrees. The double row of trees planted along the plaza's western boundary adjacent to the Embarcadero Center development are Ginkgo trees (*Ginkgo biloba*). London planetrees are planted adjacent to the bocce court along Steuart Street.

### ***Buildings and Structures***

In 1995, a green metal toilet enclosure was installed near the eastern end of the pedestrian promenade. The structure is positioned south of the main plaza and styled consistently with advertising kiosks introduced along Market Street at the same time.

### ***Views and Vistas***

The formerly obstructed view of the Ferry Building and Bay Bridge from Embarcadero Plaza has been cleared with the removal of the Embarcadero Freeway. The east-to-west view of Market Street is visible from the pedestrian promenade in Embarcadero Plaza. The fountain in the northern half of the plaza also commands views from throughout the site.

### ***Constructed Water Features***

The Embarcadero Plaza fountain (also known as the Vallaincourt Fountain) is located in the northeastern corner of the site. The fountain measures approximately 200' x 140', 40' in height, and is constructed of steel and precast concrete. The fountain forms an interactive grotto that allows visitors to move under and through the structure. The precast concrete square tubes are arranged in irregular angles and feature a concrete finish that is highly textured. Two walkways with stairs allow the public to stand between the tubes and offer views overlooking the plaza. The fountain also features concrete square platforms in the pool area, which allow the public to venture between the fountain's back wall and tube projections.

### ***Small-Scale Features***

None of the original lighting remains intact: modern standards with semi-translucent square luminaires mounted on square, light-colored granite square pillars arranged along the pedestrian promenade that connects Market Street with the Ferry Building. Replica Path of Gold Light Standards are now placed in the plaza's promenade. Original concrete bollards—square granite reflecting the style of the original light standards—spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends have been replaced with circular concrete bollards. Circular-shaped bronze tree grates in the lower plaza appear to have been added after the lower plaza island was removed. In a few cases, trees have been removed and their subsequent holes cemented. Square receptacles with conical recycling tops, which are not original, have been placed in the plaza. Public art pieces that have been added to the Embarcadero Plaza since its completion include large statues on the upper terrace adjacent to the Embarcadero Center development and the American Lincoln Brigade Memorial positioned on the east side of the plaza behind the fountain.

## **b. Hallidie Plaza**

### ***Spatial Organization***

Hallidie Plaza is a three-level terraced plaza at the intersection of Market and 5th Streets, adjacent to the Powell Street cable-car turnaround. A triangular-shaped plan characterizes the ground plane of the main plaza. The plaza is formed by two sunken plazas divided at street level by Cyril Magnin Street. Below this overpass is a concourse that joins the east and west sides of the plaza's lowest level and includes a visitor center. The design also includes stepped concrete-walled terraces serving as areas for landscaped vegetation and mezzanine walkways on both sides of the plaza.

### ***Circulation***

The plaza serves as a major multi-modal transportation hub. The plaza provides pedestrian access to the underground Muni and BART Powell Street Station, as well as street-level transit stops. Circulation into the sunken portions of the plaza occurs via stairways and escalators that run parallel to Market Street on both the eastern and western sides of the plaza, as well as stairways independent of the escalators that are located adjacent to both sides of Cyril Magnin Street. The below-grade transit station is entered through an opening along the eastern portion of the plaza. The concourse below the Cyril Magnin Street overpass joins the east and west sides of the sunken level and includes an interior space for a visitor center.

### ***Vegetation***

The stepped concrete-walled terraces include planting bed space for landscaped vegetation (including shrubs on the western side of the plaza and ornamental grasses on the eastern side of the plaza). The sunken level of the plaza contains several London planetrees, like those found in the adjacent Market Street streetscape, located in circular planting beds. Research did not reveal an MSRP planting plan; therefore, specific species for tub plantings and terrace planting beds are unknown. Historic images indicate there may have been a greater number of MSRP flower tubs in the plaza, which were originally clustered in different locations than where they are found in Hallidie Plaza today. Few of the MSRP flower tubs remain placed within the plaza; those that remain intact appear to have been moved and are empty. The majority of the tubs are now located within the fenced café seating area at the northern boundary of the sunken plaza. The row of trees along the plaza's northeastern boundary at street level was removed in 1998, and the circular planting beds were infilled with brick.<sup>193</sup>

### ***Buildings and Structures***

The plaza includes a three-level elevator tower, installed in 1997, to provide access to the sunken plaza, the San Francisco Visitor Center, and the Powell Street BART/Muni stations. MWA Architects of Oakland designed the postmodern-style elevator with a sculpted form sheathed with perforated stainless-steel screen walls. The elevator and its screen walls nearly obliterate the view of the sunken transit station steps and deeply beveled post and lintel entrances for pedestrians approaching from the lower level of the plaza. Additional structures that comprise the plaza include the terraced walls with rusticated granite characterized by evenly spaced vertical grooves, the Cyril Magnin overpass (which features a concrete waffle-form ceiling above the lower concourse), and the glazed visitor center within the concourse. A train car is currently placed within the sunken plaza and is utilized as a café kiosk.

<sup>193</sup> King, "Just Start Over."

### ***Small-Scale Features***

Hallidie Plaza retains examples of the original MSRP advertising kiosks (street level on the northern corner of its west side), though its original bronze has been painted blue and gold. Café seating with a non-original fence enclosure is present within the east side of the plaza's sunken level in one of the areas where original custom-designed wood-slat benches were removed. When trees were removed from the plaza's northeastern boundary in 1998, new gold poles and luminaries were added.<sup>194</sup>

### **c. United Nations Plaza**

#### ***Spatial Organization***

The 2.6-acre UN Plaza spans the Market Street alignment between 7th and 8th Streets, extending westward from Market Street to Hyde and Fulton Streets. A triangular plan characterizes the ground plane of the main plaza, but the site also includes two linear promenades projecting to the north and west. The main plaza includes a water feature, the UN Plaza Fountain, in its eastern section.

#### ***Circulation***

Pedestrian circulation through the plaza is structured along two axes—a primary east-west axis along Fulton Street, which Halprin saw as a processional parade route and pivot from Market Street to City Hall, and a secondary north-south axis along Leavenworth Street. The plaza paving consists primarily of red brick laid in a herringbone pattern (amounting originally to 117,000 sqft, similar to the material and design of the sidewalk paving along Market Street, which was selected as the paving material of the associated MSRP streetscape. Breaking the paving at 40' intervals are bands of solid red brick courses on the Fulton Street promenade. Additional granite paving with brass inlay was included in the original design near the southwest end of the fountain to indicate the city's latitude and longitude. UN Plaza also serves as a major multi-modal transportation hub, providing street access to the underground Muni and BART Civic Center Station, as well as street-level transit stops. Vertical circulation consists of the stairwell and escalator to the BART/Muni subway station, which was built between 1973 and 1975. The station escalator is located within an irregularly shaped portal south of the Fulton Street promenade.

#### ***Vegetation***

The approach from UN Plaza toward Civic Center Plaza features the original arrangement of trees organized in paired rows, flanking single rows of light standards within the Fulton Street axis. A secondary linear arrangement of trees along the west side of the Leavenworth Street promenade is also intact. The grass-covered planting beds along the Fulton Street promenade were established in 1936 and retained in the MSRP design, though northern beds contain decomposed granite and southern beds contain grass. The original design of the UN Plaza included 20,000 sqft of lawn area.<sup>195</sup> The planting area near the BART entrance, which was completed in 1975, is currently filled with decomposed granite instead of vegetation. At least thirty-six London planetrees were planted in the plaza in 1975, which connects the UN Plaza to Civic Center Plaza, where planetrees were planted beginning in the early twentieth century.<sup>196</sup> The rows of London planetrees in UN Plaza remain intact, although they show the effects of the

<sup>194</sup> King, "Just Start Over."

<sup>195</sup> MIG, *San Francisco Civic Center*, 34.

<sup>196</sup> MIG, *San Francisco Civic Center*, 17, 29, 34, 45.

westerly winds that pass through the plaza.

### ***Buildings and Structures***

A metal public toilet enclosure, added in 1995, is located at the southeastern edge of the plaza, adjacent to the Market Street sidewalk streetscape.

### ***Views and Vistas***

The design for UN Plaza created a pedestrian approach along Fulton Street that offered a framed vista of the City Hall dome, a viewshed that is an important element of the site. The original view of City Hall from UN Plaza, which was designed to maintain a visual connection between the pedestrians in the plaza and the Civic Center, is partially obscured by the bronze equestrian monument of Simon Bolivar (installed in 1984). The view from the west end of the Fulton Street promenade (at Hyde Street) toward the UN Plaza Fountain and Market Street beyond is unobstructed if the observer is not standing behind the Bolivar statue.

### ***Constructed Water Features***

UN Plaza Fountain is located at the eastern end of the site. The sunken fountain is an asymmetrical sculpture composed of over 100 irregularly shaped, stacked granite blocks and slabs weighing between three to four million tons each, organized into primary groups that represent the world's major continents. With symbolism tied to each design element of the fountain, each "landmass" of the seven continents is tied together by water, symbolizing the ocean. Water jets and tidal cycles originally operated within the fountain; currently, only the jets remain functional and create small arched sprays of water.

### ***Small-Scale Features***

Small-scale features of UN Plaza include sixteen granite light standards arranged symmetrically along the Fulton Street promenade, with eight fixtures per side placed at regular 40' intervals. In 1995, the original square Modernist hoods capping the luminaries were replaced with the frosted spherical globes that are in place now. Multi-story gold-colored light poles that feature multiple spotlight heads are positioned around the fountain. In addition, the light poles were added on the north side of the Fulton Street promenade in 2005.<sup>197</sup>

The black monument pillar placed adjacent to the fountain is original to the plaza. The plaza also features a stone monument with the UN emblem and text, which was installed in 1995 to commemorate the 50th anniversary of the founding of the UN.<sup>198</sup> A bronze equestrian monument of Simon Bolivar was installed in 1984 at the west end of the plaza, where the Fulton Street promenade meets Hyde Street. Two flagpoles with a radial pattern metal base next to the plaza's BART/Muni entrance were installed in 1975 as part of the MSRP. Bollards with chain links adjacent to the BART/Muni entrance planting bed remain intact.

A few of the features within UN Plaza that pre-date its construction remain intact. These features include one red metal fire box dating to 1899 on Hyde Street; two fire hydrants dating to 1909 on Hyde Street; and sections of granite curbing dating to 1925 on Market, Leavenworth, and

<sup>197</sup> Kevin Fagan, "San Francisco / U.N. Plaza Finally Getting New Look / Spruced-up site to have more events, outdoor markets." *San Francisco Chronicle*, March 10, 2005, <http://www.sfgate.com/bayarea/article/SAN-FRANCISCO-U-N-Plaza-finally-getting-new-2693193.php>

<sup>198</sup> MIG, *San Francisco Civic Center*, 82-84.

Hyde Streets. Wayfinding signage with street maps, points of interest, and transit information has been added near the BART/Muni entrance. UN Plaza also features non-original, interactive public art installations.

## **2. Small Plazas of the Market Street Cultural Landscape District**

### **d. Robert Frost Plaza**

#### ***Natural Systems and Features***

Located in a triangular site created by the intersection of the discordant street grid at the intersection of California, Drumm, and Market Streets, Robert Frost Plaza benefits from corridors of light channeled by the diagonal street grid.

#### ***Spatial Organization***

Triangular in plan, Robert Frost Plaza is located at the intersection of California, Drumm, and Market Streets. A street-level BART entrance is oriented parallel to Market Street along the southern boundary of the plaza. In contrast, the California Street cable car tracks and turnaround site are oriented parallel to the northeast boundary. The Robert Frost Monument is positioned in the triangular open space between the BART entrance and cable car turnaround, and a four-faced clock and 1995 advertising kiosk are located on the northwest boundary of the plaza.

#### ***Circulation***

The plaza's pedestrian circulation area features herringbone pattern red brick paving that is continuous with the paving that is typical of the MSRP streetscape of Market Street. The street-level BART entrance on the plaza's southern boundary offers access to underground transportation. The California Street cable car turnaround site is in Robert Frost Plaza, jutting diagonally into the open space from California Street.

#### ***Small-Scale Features***

Notable small-scale features include the Robert Frost monument and the four-faced clock. An advertising kiosk (1995) is also present in the plaza. The light pole with square translucent light and a wood-slat bench, which were originally constructed as part of the plaza, is no longer extant.

### **e. Mechanics Monument Plaza**

#### ***Natural Systems and Features***

Located in a triangular site created by the intersection of the discordant street grid at Bush, Battery, and Market Streets, Mechanics Monument Plaza benefits from corridors of light channeled by the diagonal street grid.

#### ***Spatial Organization***

Triangular in plan, Mechanics Monument Plaza is bordered on all three sides by red brick laid in a herringbone pattern that is continuous with the MSRP streetscape design of Market Street. The plaza features the Mechanics Monument in the southwest corner and granite steps on the south and west sides that terrace to the granite paved plaza. The northeast side (the longest side of the triangle) is lined by London planetrees similar to those present on the Market Street streetscape. The stepped south and west sides also feature large squared pyramidal bollards.

#### ***Circulation***

Mechanics Monument Plaza features herringbone-pattern brick for pedestrian walk areas around the perimeter. Within the sunken portion at the center of the triangular plaza is square granite paving. A checkerboard-patterned paving element was added in the northeastern section of the plaza. Granite stairs allow pedestrians walking along Market Street to descend into the plaza.

#### ***Vegetation***

London planetrees line the northeast side of the triangular plaza. Ornamental grasses are found in planting beds in the northwest and southeast corners of the plaza. Four square planters containing ornamental grasses are aligned on the south and west sides of the plaza (two on each side).

#### ***Small-Scale Features***

Small-scale features present in Mechanics Monument Plaza include the Mechanics Monument and six pyramidal granite bollards aligned along the southern and western boundaries of the plaza. Seating is available via square stone stools clustered along the northern perimeter of the plaza. In addition to the stools, the northeast perimeter has metal tables that feature interpretive images. A solar-powered electronic device charging station is located in the plaza's northeast corner.

### **f. One Post Plaza**

#### ***Natural Systems and Features***

Unlike the plazas along Market Street that were designed in conjunction with the MSRP, One Post Plaza is not located on a triangular site that benefits from sunlight channeled by the diagonal street configuration. It is deeply shadowed by the building adjacent to its western boundary.

#### ***Spatial Organization***

One Post Plaza is located at One Post Street at the intersection of Post, Montgomery, and Market Streets. The site is roughly triangular, with a two-tiered, octagon-shaped platform at street level and a sunken plaza one story below. The granite steps that create the plaza's octagonal platform are used for seating and are backed by an iron fence.

#### ***Circulation***

Pedestrian walking areas around the granite platform are paved in brick laid in a herringbone pattern, which blends with the adjacent Market Street sidewalk. Circulation from street level to the sunken plaza occurs via a granite stairway. The pedestrian circulation area in the lower plaza includes a small platform for the stair landing, which is paved with red bricks laid on headers. Granite steps lead pedestrians down from the platform to the lowest level of the plaza, which is also paved with red bricks. The sunken plaza includes access to an entrance to the Montgomery Street BART/Muni station, as well as retail spaces.

#### ***Vegetation***

Street-level vegetation includes trees at the southeast and southwest corners, still in their original locations and differentiated from the Market Street trees by their bronze octagonal tree grates, which mimic the plaza's octagonal shape. Octagonal planting tubs containing trees that

were originally located within the plaza are no longer present. A large circular planting tub is located on the north side of the stair entrance.

#### ***Buildings and Structures***

One Post Plaza surrounds the base of One Post Street, a Late Modern-style high-rise office tower constructed in 1969. The octagonal plan of the tower repeats the octagonal motif found throughout the design of the plaza. The street-level kiosk on the west side of the plaza, featuring a square plan and curved roof, is not original to the plaza.

#### ***Small-Scale Features***

Within the sunken plaza, cylindrical trash receptacles flank the BART station entrance. The exact date when these receptacles were installed is not known. Square backless granite benches on the south side have been removed, where the plaza joins the MSRP streetscape. Signage has been altered over the stairway at street level and for retail shops in the sunken plaza. The non-original signage that identifies the site as “One Post Plaza” has a more prominent character than the original signage and features gold lettering arched over descending stairs with additional yellow retailer signage below.

#### **g. Mark Twain Plaza**

##### ***Spatial Organization***

Mark Twain Plaza is located between New Montgomery Street and 3rd Street. The plaza’s name has reverted to Annie Street. The plaza features concrete benches, light standards, and a large central planting bed that align with the linear orientation of the plaza’s plan. The plaza underwent construction between 2019 and 2022.

##### ***Circulation***

Mark Twain Plaza includes red brick laid in a herringbone pattern in the pedestrian circulation areas, along with a concrete path between the building on the eastern boundary of the plaza and the plaza’s granite benches.

##### ***Vegetation***

Vegetation consists of shrubs and specimen trees located in the plaza’s planting beds, which are edged by low walls.

##### ***Buildings and Structures***

The façades of adjacent buildings on the east and west sides of the plaza create a sense of enclosure for the space. This enclosure has been increased by an addition to the building on the west side, which encroaches into the plaza.

##### ***Small-Scale Features***

Light standards in Mark Twain Plaza remain in their original locations, but the square translucent glass lights have been replaced. The advertising kiosk that was once present where the plaza joined the Market Street streetscape close to the west side of the plaza has been removed.

#### **h. Yerba Buena Lane**

##### ***Spatial Organization***

The site of Yerba Buena Lane is located on the south side of Market Street, across from the intersection of Grant Avenue and Market Street.

##### ***Vegetation***

The plaza, which connects Market and Mission Streets through the block between 3rd and 4th Streets, features a landscape design by landscape architect Walter Hood from 2005. The site includes a bosque, a tree allée, benches, a ramp, stairs, a canopy, an oculus fountain, a kiosk, bamboo plantings, and metal screens.<sup>199</sup>

#### **i. Jane Warner Plaza**

##### ***Spatial Organization***

This “pop-up” plaza is located at the intersection of Market, 17th, and Castro Streets. It was launched in 2009 as a joint effort by San Francisco Public Works and the Castro/Upper Market Street Community Benefit District under the city’s Pavement to Parks program.

##### ***Vegetation***

The plaza features an array of plants and trees in portable planter boxes and large vases, brightly colored café tables and chairs, and a light-emitting diode (LED) light installation. The plaza was posthumously named after Patrol Special Police Officer Jane Warner, who died in November 2010.

#### **D. Buildings of the Market Street Cultural Landscape District**

The Market Street Cultural Landscape District includes buildings adjacent to the Market Street corridor between Steuart Street and Castro Street that form vertical street walls and create the impression of a public amphitheater. The following table lists each building within the boundaries of the Market Street Cultural Landscape District, along with its year of construction or status:

<sup>199</sup> Walter J. Hood Design, “Yerba Buena Gardens, San Francisco, CA,” accessed August 3, 2016, <http://www.wjhooddesign.com/yerba-buena-lane>.

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3713006	1 Market St.	Southern Pacific Building	Southern Pacific Building	1917
3712025	101 Market St.	---	Federal Reserve Bank of San Francisco	1982
0234017	22 Drumm St.	5 Embarcadero Center; Hyatt Regency	Hyatt Regency San Francisco	1973
0264004	1 California St.	Mutual Benefit Life Insurance Co. Building	One California	1969
0263011	101 California St.	---	101 California St.	1983
3711018	215 Market St.	Matson Building and Annex	Matson Building and Annex	1924; 1947
3711014A	245 Market St.	Pacific Gas & Electric General Office Building and Annex	PG&E Company	1925; 1947
3709014	28 Fremont St.	425 Market St.	One Metropolitan Plaza/Crocker Bank Building	1973
3710020	333 Market St.	2 Beale St.; Embarcadero Garage	333 Market St.	1981
0265003	388 Market St.	1 Pine St.	Tilman & Bendel Building; Oceanic Building	1987
0290011; 0290012	1 Bush St.	Crown Zellerbach Building	Crown Zellerbach Building	1959
3709019	75 1st St.	30 Fremont St.; 50 Fremont St.	Blake Moffit & Towne Building	1985
3709012	455-475 Market St.	Sheldon Building	5 1st St.; 455-475 Market St.	1988
0291001	540-548 Market St.	Flatiron Building	Flatiron Building	1913
0266009	40 Battery St.	Shaklee Terraces; 444 Market St.	40 Battery St.	1981
0266006	2-22 Battery St.	10 Battery St.; Postal Telegraph Building	2-22 Battery St.	1908
3708056	525 Market St.	1 Ecker Pl.	525 Market St.	1973
0291002	550 Market St.	21 Sutter St.	550 Market St.	1907

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0291003	554 Market St.	25-27 Sutter St.	554 Market St.	1907
3708174; 3708175	555-575 Market St.	Standard Oil Building; Chevron Towers	555 Market St.	1964; 1975
0291004	560 Market St.	33 Sutter St.; Patrick's	560 Market St.	1907
0291005	562-566 Market St.	41 Sutter St.; Chancery Building	562-566 Market St.	1923
0291013	570-572 Market St.	55-57 Sutter St.	570-572 Market St.	1922
0291005B	576-580 Market St.	Finance Building	576-580 Market St.	1923
3708044	581-585 Market St.	---	581 Market St.	1907
0291006	582-590 Market St.	Hobart Building	Hobart Building	1922
3708043; 3708059	595 Market St.	1 2nd St.	595 Market St.	1978
3707002	20-28 2nd St.	---	20-28 2nd St.	1914
0311015	600 Market St.	1 Post St.; Aetna Life & Casualty Building; McKesson Building	One Post	1969
3707001	601-605 Market St.	Santa Fe Building; West Coast Life	601-605 Market St.	1917
3707002A	609 Market St.	---	McDonald's	1914
3707062	33 New Montgomery St.	615 Market St.; 30 2nd St.	615 Market St.	1986
3707061	625-631 Market St.	---	625 Market St.	1907
0291007	2-8 Montgomery St.	44 Montgomery St.; 2 Montgomery St.	2-8 Montgomery St.	1966-1967
3707052	2 New Montgomery St.	Palace Hotel, Garden Courtyard; 643-665 Market St.; 40 New Montgomery St.	Palace Hotel	1909
0311005	660 Market St.	648-660 Market St.	660 Market St.	1924
3707051	685 Market St.	Monadnock Building; 180 Stevenson St.	Monadnock Building/Dawn Club	1906
0311016	690 Market St.	Chronicle Building	The Ritz-Carlton Club, San Francisco	1890



Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0312031	1-31 Geary St.	1 Kearny St.; Magee Building	1-31 Geary St.	1908
0312004	37-47 Geary St.	716-720 Market St.	37-47 Geary St.	1990
0312009	722-742 Market St.	65-67 Geary St.; 722-742 Market St.; Bankers Investment Building	722-742 Market St.	1912; 1918
0312008	73-77 Geary St.	30-90 Grant Ave.; Leibes Building	Saint Laurent	1929
3707057	691-699 Market St.	Hearst Building; 1-29 3rd St.	Hearst Building; 699 Market St.	1909
3706001	703 Market St.	701-705 Market St.	Central Tower Office Building; 703 Market St.	1908
3706065	711 Market St.	---	Oasis Grill	1908
3706064	715-719 Market St.	Kamm Building; Morris Plan Co.	Digital Garage; 715-719 Market St.	1940
3706063	721 Market St.	---	Super Duper Burgers	1907
3706062	725-731 Market St.	---	731 Market St.	1908
3706061	735 Market St.	Carroll and Tilton Building	735 Market St.	1907
0312006	744 Market St.	Wells Fargo Union Trust	Wells Fargo Bank	1910
0328001	760 Market St.	43-75 O'Farrell St.; Phelan Building	Phelan Building	1910
3706127	765 Market St.	---	Four Season Hotel, San Francisco	2001
3706048	785 Market St.	Humboldt Bank Building	783-785 Market St.	1907
0328002	2 Stockton St.	790 Market St.; 30 Stockton St.; Roos Bros. (Grodins)	IT'SUGAR San Francisco	1907
3706047	799 Market St.	---	799 Market St.	1968
0328004	48 Stockton St.	77-79 O'Farrell St.; Newman and Lavinson Building	46-48 Stockton St.	1909

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3706096	55 4th St.	765-773 Market St.; 780 Mission St.; 1-99 Yerba Buena Lane; 49 Fourth Street Plaque	San Francisco Marriott Marquis	1989
0329001	800-830 Market St.	West Bank Building	800-830 Market St.	1909
3705Z001	12 4th St.	801 Market St.; 815 Market St.	Hotel Zelos San Francisco	1907
3705037	825-833 Market St.	835 Market St.	James Bong Building	1908
0329002A	842 Market St.	Hart, Schaffer, and Marx Building	840-842 Market St.	1930
0329003	846 Market St.	---	844-846 Market St.	1908
3705050	845 Market St.	The Emporium	Westfield San Francisco Centre	1988
0329004	856 Market St.	Samuel's Clock	856 Market St.; 900 Market St.	1909
3705042	865-885 Market St.	---	865 Market St.	1908
0329005	870-890 Market St.	James Flood Building; 30 Powell St.; 50 Powell St.; 80 Powell St.	Flood Building	1907
0329002	838 Market St.	41 Ellis St.; Sommer and Kauffman	41 Ellis St.	1930
0329006	61-65 Ellis St.	Historic John's Grill	John's Grill	1910
3704001	901-919 Market St.	(Old Hale Brothers Department Store); 901 Market St.	Nordstrom Rack; Federal Trade Commission; San Francisco Veterans Administration; National Labor Relations Board	1912
3704077	923 Market St.	Taylor's	Metro by T-Mobile	1907
3704076	925 Market St.	---	The Melt	1910
3704074-3704075	929 Market St.; 931-933 Market St.	National Dollar Store	Shiekh	1907
0341004	934-936 Market St.	---	934-936 Market St.	1974

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0341015	938-940 Market St.; 30 Mason St. #C101	Dressler Building; Garfield Building	938-940 Market St.; 30 Mason St. #C101	1908
0341006	944-948 Market St.	Mechanics' Savings Bank Building	944 Market St.	1907
0340004	2-16 Turk St.	Hotel Glenn	DIYA	1911
3704240	945 Market St.	---	IKEA	2013
0342042	950-970 Market St.	33 Turk St.	The LINE San Francisco	2022
3704070	969 Market St.	---	The Village 969 Market; 969 Market St.	1909
3704069	973 Market St.	---	The Wilson	1908
0342015	976-980 Market St.	Crest Theatre; Egyptian Theatre	The Warfield	1910
3704068	979-989 Market St.	Hale Brothers Department Store	Blick Art Materials	1907
3704067	993 Market St.	---	Oxford Street	1908
3704078	995 Market St.	David Hewes Building; 1 6th St.	Hewes Building	1908
3703001	6-12 6th St.	1001-1005 Market St.	GAI Chicken & Rice	1908
0350001	1000-1026 Market St.	San Christina Building; 1020 Market St.	1000-1026 Market St.	1913
3703078	1007 Market St.	Walker Building	Luggage Store Gallery	1911
3703056	1011 Market St.	---	Supreme	1909
3703076	1017-1019 Market St.	---	David Rio Chai Bar	1909
3703075	1023 Market St.	De Laveaga Building	International Art Museum of America	1907
3703088	1025-1029 Market St.	Panama Theatre	International Art Museum of America	1909
0350002	1028-1056 Market St.	35 Golden Gate Ave.	Prism	1907
3703070	1035 Market St.	Weinstein's Department Store	San Francisco AIDS Foundation	1912

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3703068	1041-1045 Market St.	---	Urban Alchemy	1907
3703067	1049-1051 Market St.	Sterling Building	Kash Daddys; Cigarettes for Less	1907
3703066	1053-1055 Market St.	Forrest Building; Kaplan's Building	1053-1055 Market St.	1908
3703065	1059-1061 Market St.	Ede Building	1059-1061 Market St.	1910
3703064	1063 Market St.	Globe Investment Company Building	Panjtara Indian Restaurant	1909
0350003	1060-1066 Market St.	55 Golden Gate Ave.; 75 Golden Gate Ave.; 50 Jones St.; 60 Jones St.	50 Jones	1966
3703063	1067-1071 Market St.	Egyptian Theatre	1067-1071 Market St.	1924
3703248	1073-1081 Market St.	1075 Market St.; Imperial Theatre	Stage 1075	2018
0350004	1072-1098 Market St.	Prager's Department Store; 20 Jones St.	California Check Cashing Stores	1911
3703061	1083-1087 Market St.	Federal Hotel	Boost Mobile	1912
3703060	1089-1093 Market St.	1089-1091 Market St.	Merrill's	1920
3703059	1095 Market St.	Joseph D. Grant Building; 25 7th St.	YOTEL San Francisco	1905
3702001	6-26 7th St.	1105 Market St.	Alonzo King LINES Ballet	1909
0351001	1100-1112 Market St.	Hotel Shaw	La Bande; VILLON; Charmaine's Rooftop Bar & Lounge	1909
0351047	1114 Market St.	45 McAllister St.	Proper Hotel	1906
3702048	1115 Market St.	William B. Wagon Building; 1117 Market St. 1119 Market St.	1115-1117 Market St.	1920
3702047	1125 Market St.	The Bell/American/Embassy Theatre	---	N/A (demolished)

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3702046	1127 Market St.	Francesca Theater; Strand Theater	American Conservatory Theater Strand Theater	1917
3702045, 3702044A, 3702044	1133-1139 Market St.; 1141 Market St.; 1145 Market St.	One Trinity Center	1133-1139 Market St.;	1906, 1990
3702820	1155 Market St.	---	LightHouse	1983
3702A002	1190-1198 Market St.	1167 Market St.; 33 8th St.; 1177 Market St.; 1185 Market St. 1193-1195 Market St.	Trinity Place	2013
0351051	1170 Market St.	---	1170 Market St.	1983
0351037	35-37 Fulton St.	---	35-37 Fulton St.	1932
0351022	2 Hyde St.	Orpheum Theater	Orpheum Theater	1925
0355015	1200-1208 Market St.	Marye Building	1200-1208 Market St.	1908
0355003	1212 Market St.	11 Grove St.; 1210 Market St.; 1218 Market St.	1212 Market St.	1907
0355004	25-35 Grove St.	1220 Market St.; 1230-1232 Market St.;	Sam's American Eatery; Fermentation Lab	1907
0355005	37-39 Grove St.	1236 Market St.	Compass Family Services	1924
3701050	1201 Market St.	---	---	N/A (demolished)
3701059	1215-1231 Market St.	Whitcomb Hotel; San Francisco Hotel	Hotel Whitcomb	1911
0355006	1240-1242 Market St.	---	1240-1242 Market St.	1908
0355007	1244-1254 Market St.	---	Local Diner	1906
3508001	1301-1375 Market St.	Western Furniture; Merchandise Market; 1301 Market Exchange; 32 9th St.	Dolby Laboratories	1937

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0355008	1256-1264 Market St.	1256-1266 Market St.; Wells Fargo Bank Building	Wells Fargo Bank	1908
0355009	1272-1276 Market St.	---	Donnelly Hotel	1907
3701065	1275 Market St.	---	Dolby Laboratories	1976
0355010	1278-1298 Market St.	---	Chase Hotel	1907
3508001	1301-1363 Market St.	Western Furniture; Merchandise Market; 1301 Market Exchange; 32 9th St.	X Corp. HQ	1937
0813007	1390 Market St.	Fox Plaza; 95 Hayes St.	Fox Plaza Apartments; United Stated Postal Service; Starbucks	1966
3507041	8-18 10th St.	1401-1435 Market St.	NEMA San Francisco	2013-2014
0835002	1438-1444 Market St.	McGovern Building	1444 Market St.	1913
3507040	1455 Market St.	1460 Mission St.; 16 10th St.	Uber HQ; Square; Front; 1455 Market Garage (Propark)	1979
0835004	1484-1496 Market St.	26-50 Van Ness Ave.	---	N/A (demolished)
0835001	15-19 Fell St.	1400-1428 Market St.	Dolan Law	1907
0835003	39 Fell St.	1446-1452 Market St.	Mr. Tipple's Jazz Club	1917
0836001	1500 Market St.	---	All Star Cafe	1980
0836002	1510 Market St.	---	---	N/A (parking lot)
0836003	1520 Market St.	---	---	N/A (parking lot)
3506001	1-11 South Van Ness Ave. 1525 Market St.	1525 Market St.	San Francisco Municipal Transportation Agency	1958-1960
0836005	1540 Market St.	---	1540 Market St.	1920
0836006	1550 Market St.	---	1546 Market St.	1912

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0836007	1554- Market St.	1564 Market St.; 53-55 Oak St.	1554-1564 Market St.	2021
0836004	11 Oak St.	---	---	N/A (parking lot)
3506004	12-50 South Van Ness Ave.	10 South Van Ness Ave.; Fillmore West	SVN West	1927
0836010	1580-1598 Market St.20 Franklin St.	20 Franklin St.	Market Street Cycles; Crossroad Pizzeria	1917
0854141	1600 Market St.	---	Dignity Health-GoHealth Urgent Care; Express Moving	2014
3505001	20 12th St.	Civic Center Hotel; 1601-1605 Market St.; 1611 Market St.	1611 Market St.	1915
3505047	1615 Market St.	UA Local 38 Union Hall; 1621 Market St.	---	N/A (parking lot)
3505516	1 Brady St.	1629 Market St.; 76 Colton St.; 41 Brady St.	The Brady	2023
0854002	1632 Market St.	Wilson Brothers Company Building; 43 Page St.	1650 Market St.; Security Public Storage	1911
0854003	1640-1658 Market St.	---	Zuni Cafe	1913
3504001	1649-1655 Market St.	4-10 Brady St.	1651 Market Apartments; Spice of America	1912
3504046	1657 Market St.	---	Ascot Hotel	1911
3504045	1659-1661 Market St.	---	Nick's Foods, Liquor & Groceries	1910
3504044	1663-1667 Market St.	---	American Red Cross	1921
0854004	1666-1668 Market St.	---	Edwardian Hotel	1913
0854005	1670-1680 Market St.	---	Bedroom & More	1923
0854006	1684-1698 Market St.	64-78 Gough St.; 1686 Market St.	Espetus Churrascaria	1911

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3504040	1687 Market St.	---	McRoskey Mattress Co. San Francisco	1925
3504038	1693-1695 Market St.	---	Allen Hotel	1914
3504030	1699 Market St.	---	The Rise Hayes Valley	2019
0855016	1700 Market St.	1 Haight St.; 1702 Haight St.	1700 Market St.	2020
0855017	11 Haight St.	1710 Market St.; 1714 Market St.	Union Music Company; 11 Haight St.	2000
0855019	33 Haight St.	1720 Market St.	Bob's Custom Framing; San Francisco Bicycle Coalition; Cmd Ceramics Co.	2000
0855010	1740-1770 Market St.	1748 Market St.; 1750 Market St.; 1760 Market St.	1740-1770 Market St.	1940
3503005	1745-1755 Market St.	6-14 Valencia St.; Valmar Apartments	Martuni's; Gold Leaf Tattoo Shop; Ocean Blue Laundry & Sandwich Shop; Valmar Market	1909
0855053	8 Octavia Blvd.	---	8 Octavia Condos; Boba Guys Hayes Valley	2014
3502070	1801-1805 Market St.	1807 Market St.; 1809 Market St.	Grooves	1907
3502040	1869 Market St.	1873 Market St.	Levy & Co.	1979
0871007	1890-1892 Market St.	---	1890-1892 Market St.	1900
0871008	1896-1918 Market St.	8 Laguna St.	1896-1918 Market St.	1900
3501001	2 Guerrero St.	16 Guerrero St.; 22 Guerrero St.; 28 Guerrero St.	Bink! Salon; Spectrum Nails Spa	1922
0872001	1900-1920 Market St.	1 Hermann St.; 15 Hermann St.	Orbit Room; Kantine; Brick + Timber; 15 Hermann St.	1931
3501008	1929 Market St.	---	1929 Market St.	1951

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
0872002	1930 Market St.	---	Alliance Health Project Service Center	1954
3501006	1939 Market St.	---	1939 Market St.	1951
0872004	1942-1950 Market St.	---	The Mint Karaoke Lounge	1936
0872025	8 Buchanan St.	1998 Market St.	Carbon Health Urgent Care San Francisco – Castro; Block Advisors	2014
3534058	1965-1967 Market St.	291-293 Duboce Ave.	Centerstone; FedEx Office Print & Ship Center	1980
3534057	1975-1977 Market St.	Golden Nugget Sweets Candy Factory	Pet Food Express	1922
3536001	2000-2020 Market St.	---	Safeway; Jamba Juice	1954
3535042	38 Dolores St.	2001 Market St.; 626-634 14th St.	Whole Foods; 38 Dolores	2014
3535016	2027-2029 Market St.	---	2027-2029 Market St.; The Apothecarium	1995
3535008	2041-2049 Market St.	---	salon babao	1922
3536002	2046 Market St.	---	---	N/A (parking lot)
3535015	2051 Market St.	---	ThirdSpace	1913
3535012	2055-2057 Market St.	---	Market Nail Spa	1986
3536003	2056 Market St.	2056 Market St.	---	N/A (parking lot)
3536004	2060 Market St.	2060 Market St.	---	N/A (parking lot)
3536005	2066 Market St.	2066 Market St.	---	N/A (parking lot)
3536007	2068 Market St.	2068 Market St.	---	N/A (parking lot)
3536010	2080 Market St.	2080 Market St.	---	N/A (parking lot)
3536012	2086 Market St.	2086 Market St.	---	N/A (parking lot)

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3535013	2059 Market St.	698 14th St.	2059 Market St.; Art Shade Shop	1904
3544067	2075-2083 Market St.	693 14th St.	2079 Market Street Apartments; Woodhouse Fish Co.; ACE Hardware	1914
3544065	2099 Market St.	201-213 Church St.; 2087-2099 Market St.	2099 Market St.	1906
3543001	210-218 Church St.	220-228 Church St.; 2101 Market St.; 2109-2111 Market St.	210 Church Apartments; Verve Coffee Roasters; Aquitaine Wine Bar & Bistro	1920
3542041	2100-2114 Market St.	713 14th St.	2100 Market Street Apartment	1955
3543012	2117-2123 Market St.	---	Academy of Ballet; Crossroads Trading	1905
3542004	2120-2122 Market St.	---	Anchor Realty	1911
3542005	2124-2126 Market St.	---	Blackbird	1908
3542006	2128-2130 Market St.	---	Schlomer Haus Gallery	1938
3542007	2134-2136 Market St.	---	2134-2136 Market St.	1900
3543003A	2135 Market St.	---	2135 Market St.	1946
3542008	2140 Market St.	---	2140 Market St.	1906
3542009	2144 Market St.	2144 Market St.	---	N/A (parking lot)
3543003B	2145 Market St.	---	2145 Market St.	1949
3543010	2141-2145 Market St.	---	Walgreens; Live Fit Gym • Castro	1923
3542011	2148-2150 Market St.	---	Joe's Barbershop	1907
3542063	2152-2154 Market St.	---	2152-2154 Market St.	1907
3542013	2156-2158 Market St.	---	2156-2158 Market St.	1907
3542014	2160 Market St.	---	Twin Peaks Hotel - San Francisco	1928

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3542015	2162-2164 Market St.	---	Perramont Hotel	1908
3542016	2166 Market St.	---	The Academy SF	1906
3542062	2168-2174 Market St.	Swedish American Hall Building	Swedish American Hall Building; Café Du Nord; Wooden Spoon	1907
3543011	2175-2185 Market St.	---	One Medical: Duboce Triangle; TIN Rx Pharmacy	2015
3542061	2180 Market St.;- 2190 Market St.	181 Sanchez St.	Duboce Apartments; Willkommen; Ampersand; SEV Laser	2017
3558137	2187-2193 Market St.	---	M Spa; Tan Bella	2002
3542039	2190-2198 Market St.	---	Willkommen by Black Hammer Brewing Company; Black Hammer Brewing	2017
3558036	201-207 Sanchez St.	2195 Market St.; 2199 Market St.	Custom Sofa Co.	1906
3560053	2200 Market St.	2210 Market St.	The Detour	2014
3559001	2201-2207 Market St.	---	2201-2207 Market St.	1956
3559002	230-240 Sanchez St.	2213-2335 Market St.	Tara Indian Cuisine; Copas; Sui Generis Designer Consignment; One Hour Cleaners; Underglass Custom Picture Framing; European Wax Center	1909
3560031	2222 Market St.	---	Beck's Motor Lodge	1958
3560091 and 3560092-3560136	2153-2155 15th St. and 2238 Market St.	---	2153-2155 15th St. and 2238 Market Condominium complex; 2238 Market St.	1900 and 2022
3559019	2243 Market St.	2245-2247 Market St.	Hi Tops	1905

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3559018	2251 Market St.	---	Santeria	1894
3559017	2253-2257 Market St.	---	Bangin Hair Salon; Peet's Coffee	1925
3560009	2256-2258 Market St.	---	2256-2258 Market St.	1904
3560010	2260 Market St.	2262 Market St.	Community Pharmacy	1906
3559016	2261-2265 Market St.	---	Mail Access; The Castro Barber Lounge	1900
3560011	2264-2268 Market St.	---	2264-2268 Market St.; Right Style Salon	1905
3559015	2267-2269 Market St.	---	R by ROLO	1904
3560012	2270 Market St.	2272 Market St.	Canela Bistro & Wine Bar	1900
3559013	2275 Market St.	---	2275 Market St.; Sushi Time	1981
3560013	2276-2288 Market St.	281 Noe St.	Barry's Castro	1987
3559013A	2279-2281 Market St.	---	Photoworks SF	1900
3559014	2283-2297 Market St.	---	2283-2297 Market St.	1907
3560015	2298 Market St.	---	Flore on Market	1975
3564162	2299 Market St.	---	Giddy Candy; Skin on market; BMO ATM	2013
3562001	2300-2312 Market St.	---	Super Duper Burgers	1904
3563034	2301 Market St.	---	FITNESS SF - Castro	1963
3563030	2317-2335 Market St.	---	2317-2335 Market St.	1910
3562004	2324 Market St.	---	Art House SF	1972
3562003	2330-2334 Market St.	---	Bay Cleaners 2	1907
3562006	2336-2338 Market St.	---	MX3 Fitness	1950
3563029	2337-2339 Market St.	---	2339 Market Apartments	1912

Table 1. Buildings of the Market Street Cultural Landscape District (sorted from northeast to southwest)				
Assessor's Parcel Number	Address	Historic Name	Common Name	Year Built
3563028	2341-2345 Market St.	---	Wela Thai Massage and Spa	1922
3562007	2342-2348 Market St.	---	Beaux	1907
3563027	2347-2349 Market St.	---	CORE MVMT	1904
3562008	2350 Market St.	---	Healing Cuts SF	1900
3563026	2351 Market St.	---	ROLO	1900
3562009	2352-2356 Market St.	---	2352-2356 Market St.	1980
3562011	2362 Market St.	The Jose Theater/ Names Project Building	Catch	1906
3563044	2355 Market St.	---	One Medical: Castro	1915
3562010	2358 Market St.	---	2358MRKT Gallery l Space	1980
3562035	2370 Market St.	---	The UPS Store; H&R Block; EarnUp Inc.	1981
3562014	2378-2380 Market St.	---	Queen Bee Nails	1900
3562015	2390 Market St.	---	2390 Market St.	1977
3563023	2395-2399 Market St.	---	Chevron	1958
3563036	2367-2375 Market St.	3970 17th St.	2367-2375 Market St.	1922
3563022	3972 17th St.	---	3972 17th St.	1958
3503002	N/A	Central Freeway On/Off Ramp	U.S. 101 On/Off Ramp	2005

### **PART III. SOURCES OF INFORMATION**

#### **A. Drawings, Plan**

No plans were reviewed for this HALS report.

#### **B. Historic Views, Photographs**

No historic photographs were reviewed for this HALS report.

#### **C. Interviews**

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#### **PART IV. PROJECT INFORMATION**

This Historic American Landscapes Survey (HALS) occasioned by the Better Market Street Project follows the Programmatic Agreement between the California Department of Transportation and the California State Historic Preservation Officer.

The HALS team was led by Patrick Maley, Senior Environmental Planner (ICF). The Written Data was led by Jonathon Rusch, Senior Architectural Historian (ICF), and Nicole Felicetti, Historic Preservation Specialist (ICF), and the Drawing Set was led by Cathy Garrett, ASLA, President, and Petra Marar, PLA CA 6877, Associate (PGAdesign Landscape Architects). Ellen Monroe, Grace Tada, Mollie Sitzer, Kelly Flairty, Florence Scheve, Charla Kaul, and Bob Towar (all of PGAdesign) also worked on the drawing set. The Photography Record was created by Stephen D. Schafer (Schaf Photo Studios). The cultural resources team was jointly led by Boris Deunert, Ph.D., Manager of Regulatory Affairs (San Francisco Public Works), Susan Lassell, Senior Managing Director, Historic Preservation (ICF), and by Patrick Maley, Project Manager – Better Market Street Project (ICF). The following historians have formerly contributed to the Written Data of this Project: Gretchen Boyce, Eleanor Cox, Aisha Rahimi-Fike, Susan Lassell, Allison Lyons Medina, January Tavel, Edward Yarbrough, and Timothy Yates. The contract work for the project was performed by ICF, 201 Street, Suite 1500, San Francisco, CA 94105.

As part of the present HALS documentation, the existing conditions of the Market Street Cultural Landscape District are recorded visually in sixteen drawings from 2021 and 2022 existing conditions, ground plans, and sections. Plans 1.3 through 4.1 document the 2021 and 2022 existing conditions of Market Street from Embarcadero Plaza to Octavia Street. The 2021 and 2022 existing conditions plans referenced in this report are:

- 2022 Figure Ground Plan (1.3)
- 2021 Existing Conditions Plan (2.1)
- 2021 Existing Conditions Plan (2.2)
- 2021 Existing Conditions Plan (2.3)
- 2021 Existing Conditions Plan (2.4)
- 2021 Existing Conditions Plan (2.5)
- 2021 Existing Conditions Plan (2.6)
- 2021 Existing Conditions Plan (2.7)
- 2021 Existing Conditions Plan (2.8)
- 2021 Existing Conditions Plan (2.9)
- 2021 Existing Conditions Plan (2.10)
- 2021 Existing Conditions Plan (2.11)
- 2021 Existing Conditions Plan (2.12)
- 2021 Existing Conditions Plan (2.13)
- Character Detail & View Vignettes (3.1)
- 2021 Existing Conditions Sections (4.1)

See the Library of Congress archives for the Measured Drawing set.

# PHOTOGRAPH INDEX & PHOTOGRAPHS



**HISTORIC AMERICAN LANDSCAPES SURVEY**

**INDEX TO PHOTOGRAPHS**

**MARKET STREET**

**HALS No. CA-164**

(Market Street Cultural Landscape District)

Embarcadero Plaza to Octavia Street

San Francisco

San Francisco County

California

**INDEX TO BLACK AND WHITE PHOTOGRAPHS**

Stephen D. Schafer, photographer, April 2021 to April 2022.

Note: These photographs were taken in the aftermath of the Covid-19 lockdowns in 2020 while many employees worked from home. Many small ground-floor businesses and street vendors on Market Street that catered to tourists and office workers were closed. Areas like the Financial District that usually have crowded sidewalks and crowded Muni platforms were underpopulated. The context views showing pedestrians generally show diminished street activity, people wearing masks, and fewer workers, tourists, and street vendors in places where crowds were typical before the series of 2020-2021 Covid-19 lockdown(s) and telework programs. Additional photos by Jack E. Boucher of the Ferry Building in 1960 are included in HABS CA-1910, photo Nos. 1 and 2.

**CA 164-1** San Francisco skyline context view along Market Street from Twin Peaks Boulevard. Camera height 3', facing northeast.

**CA 164-2** Elevated vertical context view along Market Street of Phelan Building from sixth floor of Hotel Zelos with F-line Muni historic Philadelphia, Pennsylvania streetcar No. 1055 at Muni platform. Camera facing north-northeast through dirty window.

**CA 164-3** Elevated context view along Market Street toward Ferry Building from 18th floor of Hobart Building. Camera facing east-northeast.

**CA 164-4** Elevated axial context view of the Financial District along Market Street from 14th floor of Hyatt Regency San Francisco. Federal Reserve Bank of San Francisco at left. Camera facing south-southwest.

**CA 164-5** View of Ferry Building at northeast end of Market Street from 7th floor of Hyatt Regency San Francisco. Camera facing northeast.

**CA 164-6** View along Market Street from Ferry Building. Camera height 6', facing southwest.

**CA 164-7** View along pedestrian section of Market Street between remodeled bocce courts and Embarcadero Plaza. Camera height 6', facing south-southwest.

**CA 164-8** View across bowling courts toward Hyatt Regency San Francisco. Camera height 6' on Muni platform, facing west-northwest.

**CA 164-9** Elevated view across remodeled bocce courts toward San Francisco-Oakland Bay Bridge (Bay Bridge) from 9th floor of Hyatt Regency San Francisco (room 916). Camera facing east-southeast.

**CA 164-10** Elevated view of front of Vaillancourt Fountain, designed by Armand Vaillancourt, and Embarcadero Plaza from 4th floor of Hyatt Regency San Francisco. Camera facing north.

**CA 164-11** Context view of front of Vaillancourt Fountain in Embarcadero Plaza. Camera height 18' on stairs, facing north-northeast.

**CA 164-12** View of round stage in Embarcadero Plaza with Vaillancourt Fountain in background. Camera height 6', facing northwest.

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- CA 164-109** View across intersection of Cyril Magnin, Market, and 5th streets toward northeast part of Hallidie Plaza. Camera height 6', facing north.
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<b>CA 164-183</b>	Axial context view toward Polk Street showing catenary wires and rails along 1400 block of Market Street. Camera height 6' on Muni platform, facing northeast.
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<b>CA 164-189</b>	Axial context view along Page Street with 1580-1598 Market Street building at right. San Francisco Auxiliary Water Supply System (AWSS) hydrant in foreground. Camera height 6', facing west.
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<b>CA 164-191</b>	Oblique axial context view along north side of 1600 block of Market Street with Bay Wheels Bicycle Rental Rack in foreground. Camera height 6', facing south.
<b>CA 164-192</b>	Axial view along Rose Street and north side of 1600 block of Market Street bicycle lane in foreground. Camera height 6', facing west.

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<b>CA 164-196</b>	Axial context view at intersection of Haight, Gough, and Market streets. Waymo autonomous robotaxi (Jaguar I-Pace SUV) stopped at signal, alongside F-line Muni historic Washington, D.C. streetcar No. 1076. Camera height 6', facing west-southwest.
<b>CA 164-197</b>	Detail view of granite curb cut and herringbone pattern brick paving with typical double edge course at edge of sidewalk. Camera height 6' on Muni platform, facing south.
<b>CA 164-198</b>	Detail view of unpainted replica Path of Gold Light Standard, tree allée, bronze tree grates, and herringbone pattern brick paving. Camera height 6', facing east.
<b>CA 164-199</b>	Vertical view of intersection of Octavia and Market streets with axial view up Waller Street. Camera height 6', facing west-southwest.
<b>CA 164-200</b>	Context view across intersection of Octavia and Market streets with replica Path of Gold Light Standard in traffic island. Left side of a two-part panorama. Camera height 6', facing east-northeast.
<b>CA 164-201</b>	Context view across intersection of Octavia and Market streets with San Francisco Auxiliary Water Supply System (AWSS) hydrant (foreground), and U.S. 101 on/off ramp (background). Right side of a two-part panorama. Camera height 6', facing southeast.
<b>CA 164-202</b>	Oblique context view across intersection of Octavia and Market streets showing traffic island. Camera height 6', facing north.

**CA 164-203** Axial context view along 1800 block of Market Street toward Octavia Street. Camera height 6' on Muni platform, facing northeast.

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Stephen D. Schafer, photographer, April 2022.

**CA 164-204** Axial vertical context view of the Financial District at twilight from the center of Market Street at Steuart Street curve. Camera height 6', facing southwest. (Duplicate color view of photo No. HALS CA-164-19.)

**CA 164-205** View of Mechanics Monument Plaza with statue, crosswalk, granite curbs, and Muni platform with F-line Muni historic Birmingham (Alabama) Electric Company streetcar No. 1077. Camera height 6', facing northeast. (Duplicate color view of photo No. HALS CA-164-37.)

**CA 164-206** Elevated axial context view of the Financial District along Market Street toward Ferry Building from 18th floor of Hobart Building. With F-line Muni historic Los Angeles Railway streetcar No. 1052. Camera facing east-northeast. (Duplicate color view of photo No. HALS CA-164-40.)

**CA 164-207** Vertical view with The Ritz-Carlton Club, San Francisco, in foreground, Lotta's Fountain on traffic island at intersection at Geary, Kearny, and Market streets, and 1 Kearny Street in background. Camera height 6', facing west. (Duplicate color view of photo No. HALS CA-164-56.)

**CA 164-208** Axial context view of south side of 800 block of Market Street. Camera height 6', facing east-northeast. (Duplicate color view of photo No. HALS CA-164-79.)

**CA 164-209** Vertical view of intersection of Octavia and Market Streets with axial view up Waller Street. Camera height 6', facing west-southwest. (Duplicate color view of photo No. HALS CA-164-199.)

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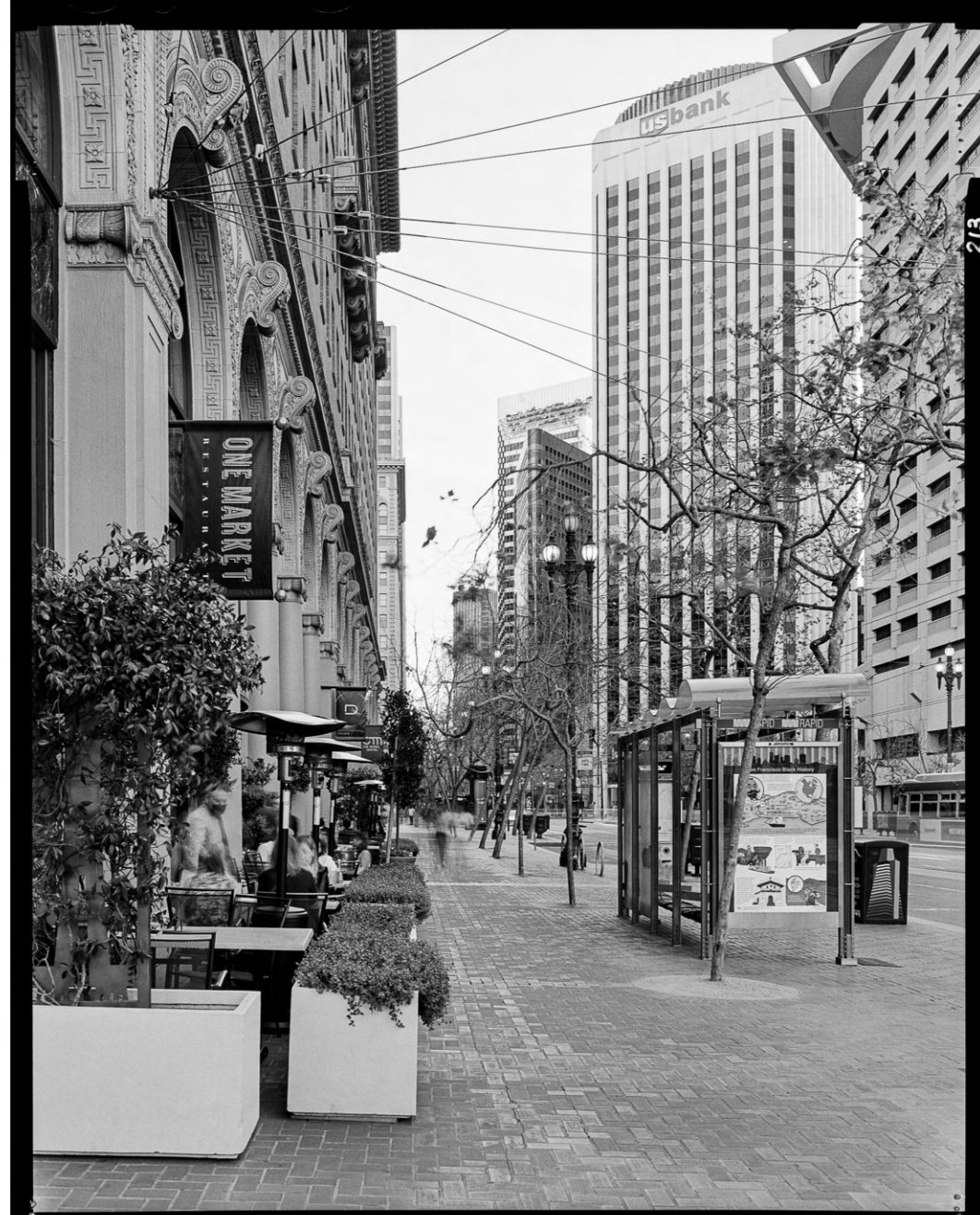
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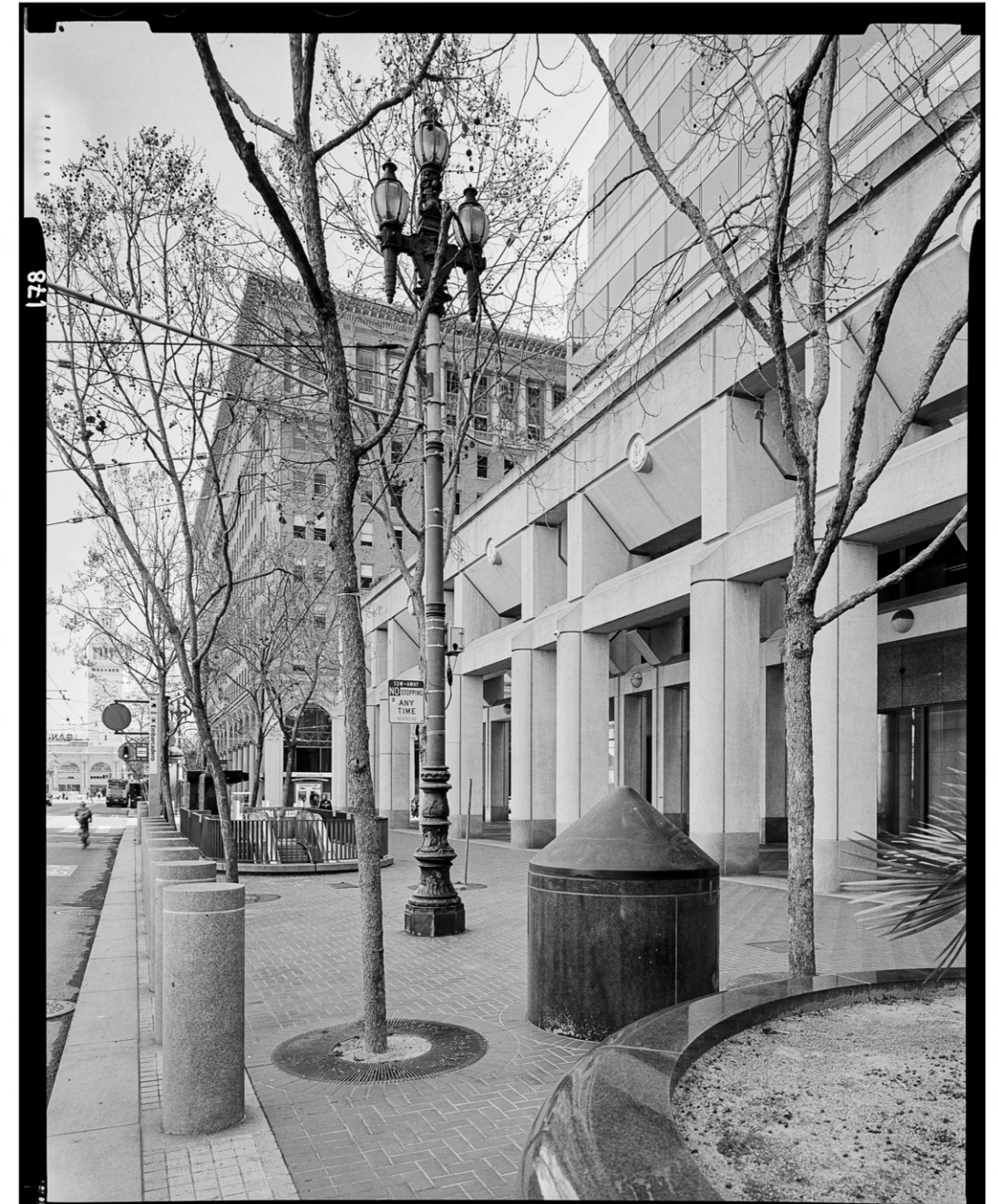
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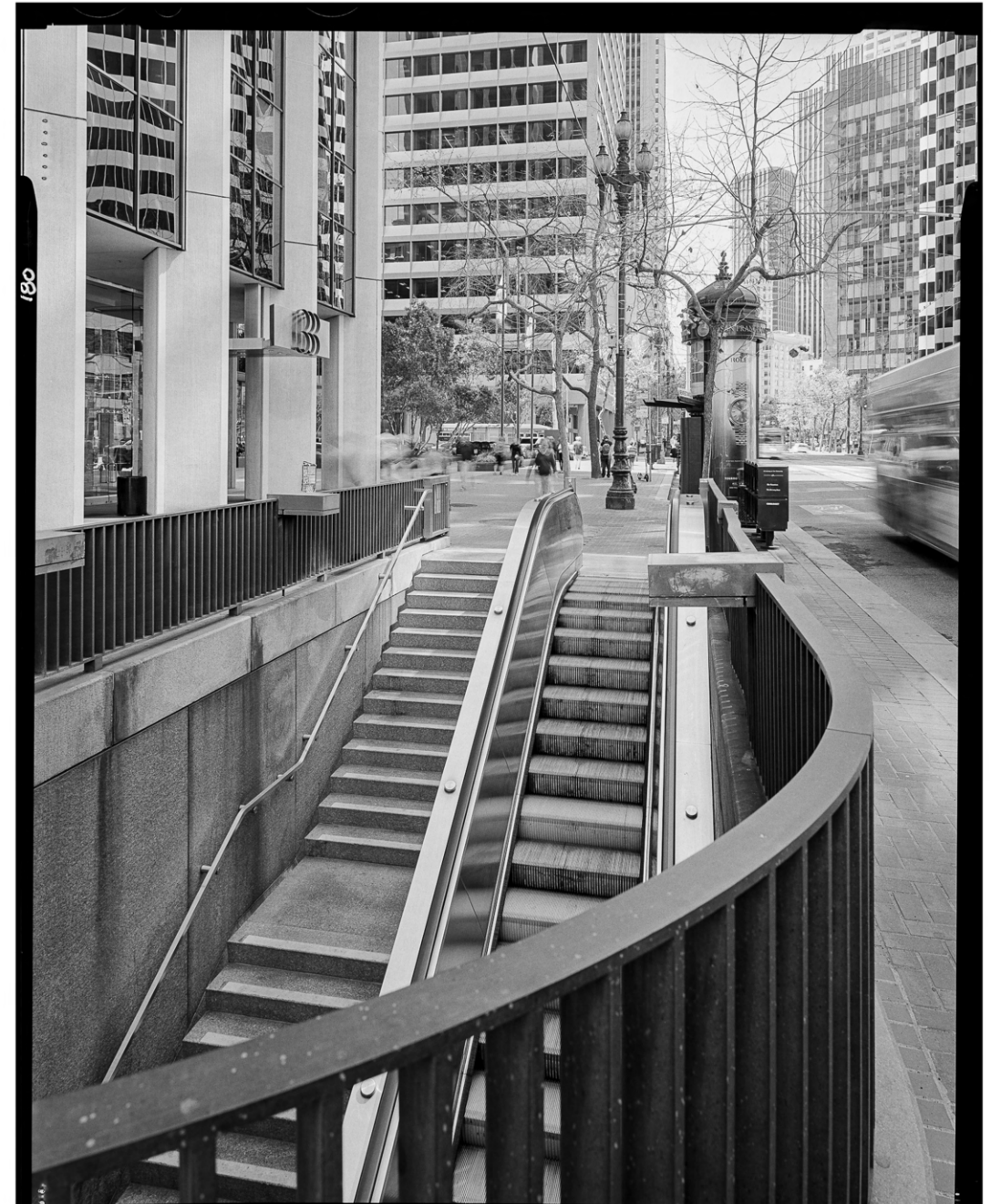
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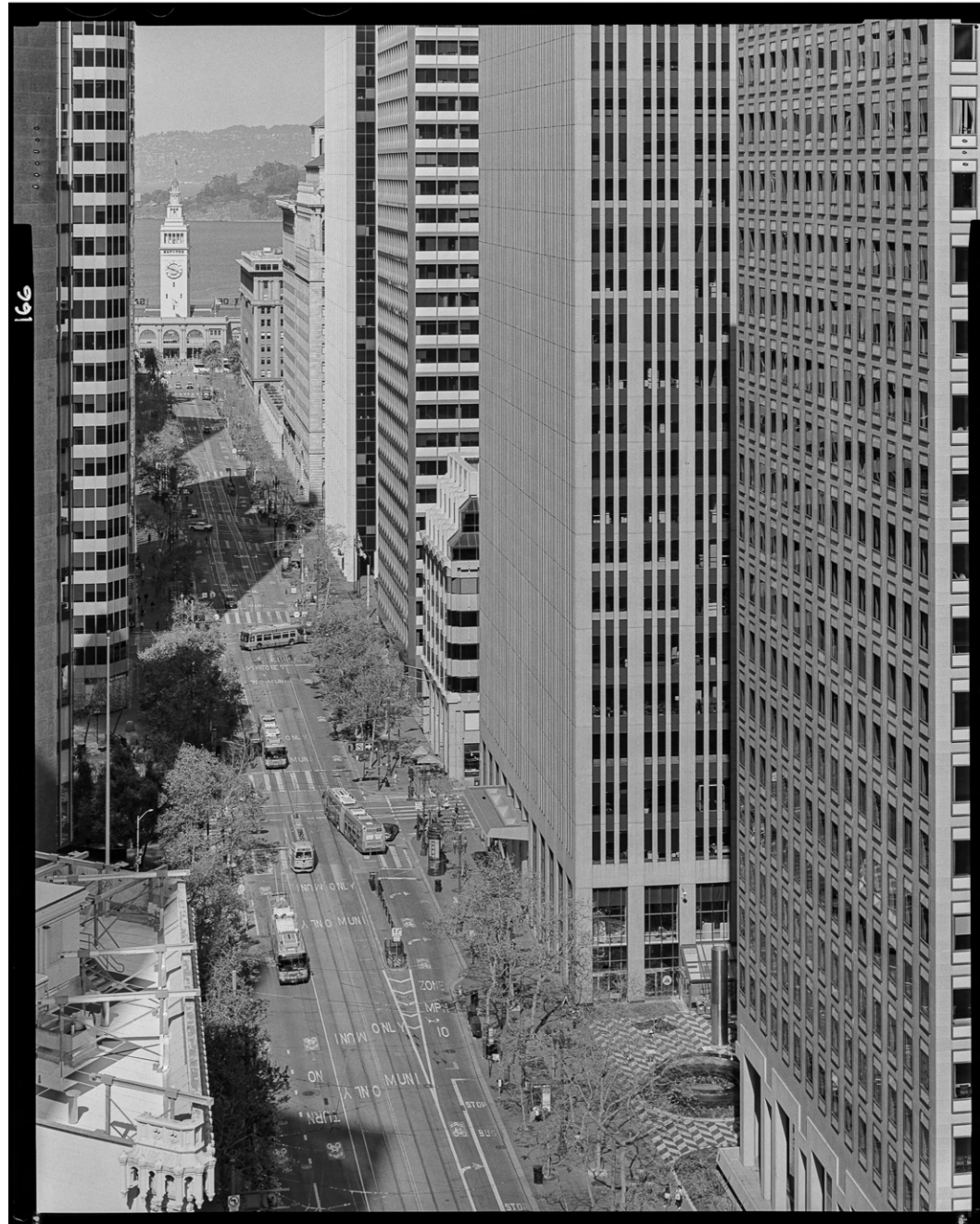
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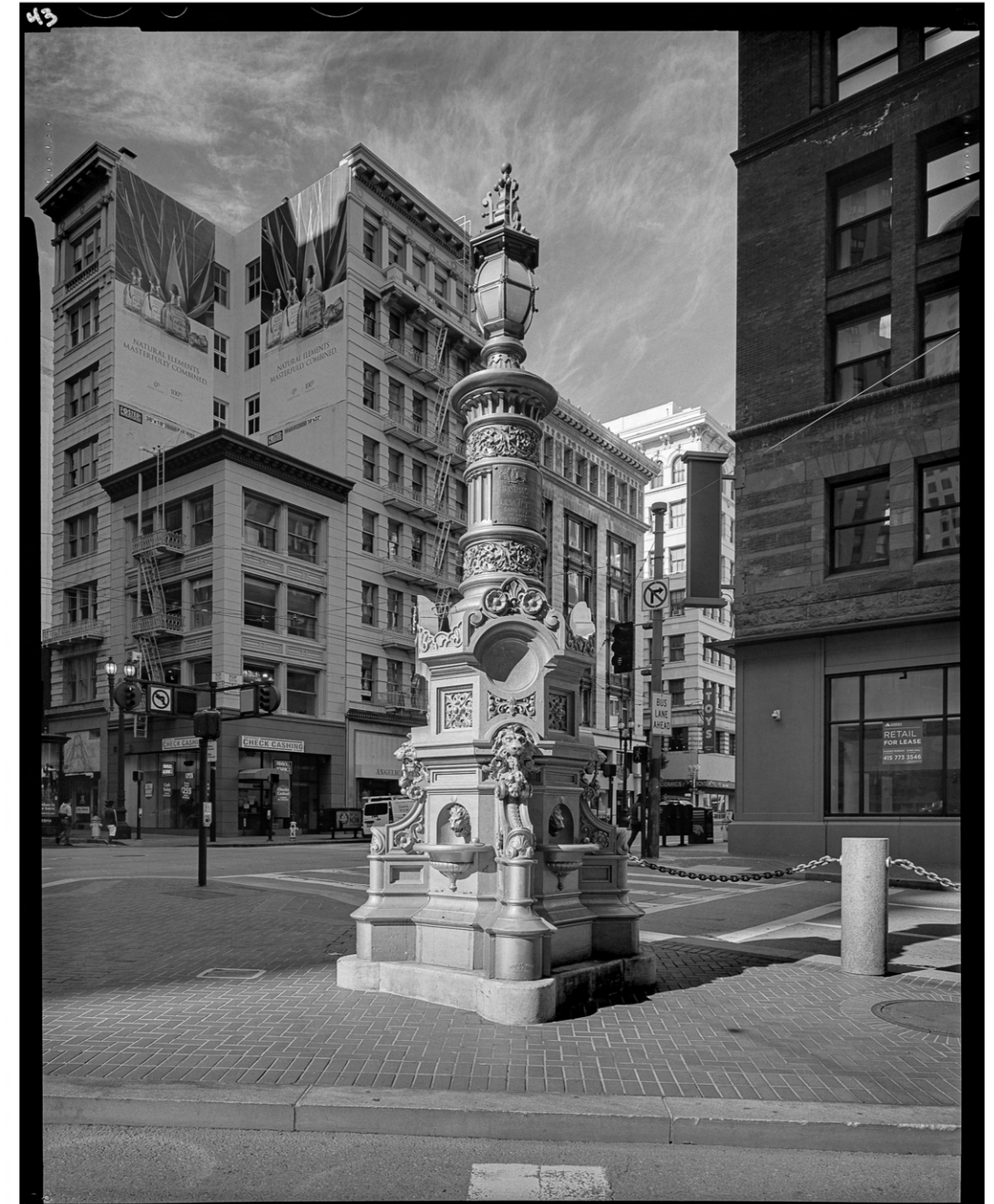
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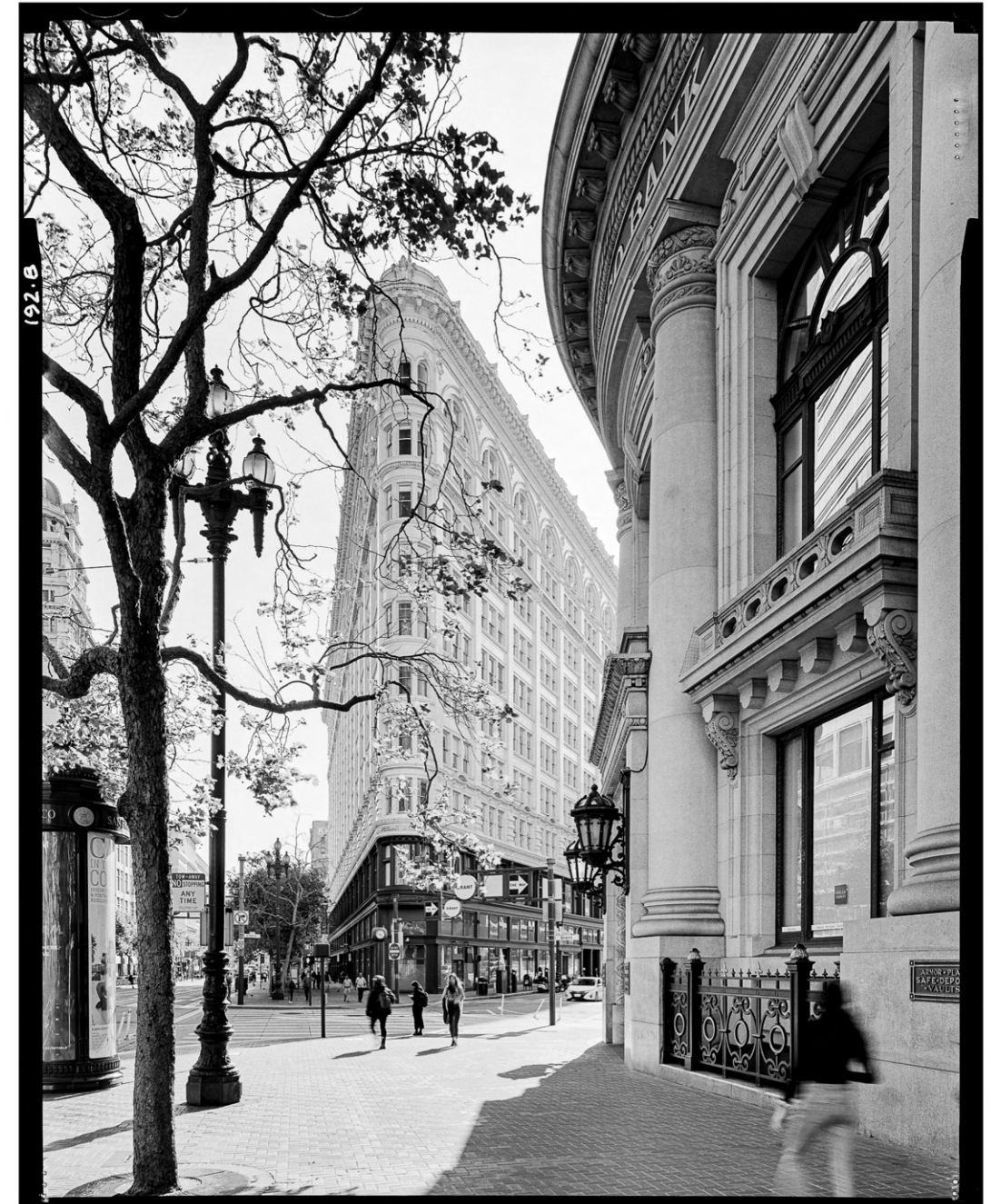
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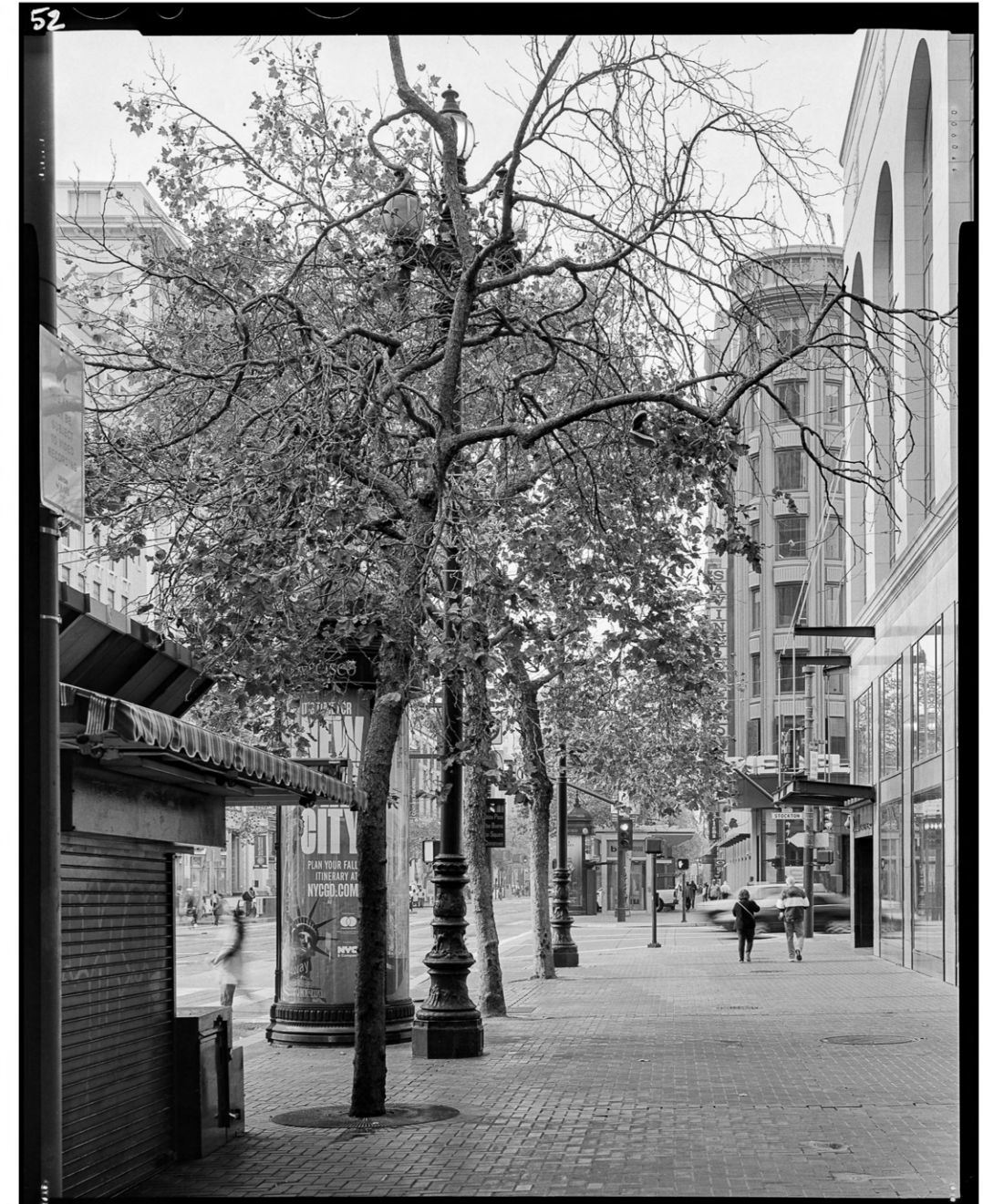
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HALS No. CA-164-85



Left-center of a four-part panorama with HALS No. CA\_164-84, HALS No. CA\_164-86, and HALS No. CA\_164-87.



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-86



Right-center of a four-part panorama with HALS No. CA\_164-84, HALS No. CA\_164-85, and HALS No. CA\_164-87.

HISTORIC AMERICAN LANDSCAPES SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTIONS

HALS No. CA-164-87



Right side of a four-part panorama with HALS No. CA\_164-84, HALS No. CA\_164-85, and HALS No. CA\_164-86.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-88



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-89



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-90



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-91



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HALS No. CA-164-92



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-93



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-94



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HALS No. CA-164-95



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HALS No. CA-164-96



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HALS No. CA-164-97



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HALS No. CA-164-98



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HALS No. CA-164-99



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HALS No. CA-164-100



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HALS No. CA-164-101







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HALS No. CA-164-104



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HALS No. CA-164-105



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-106



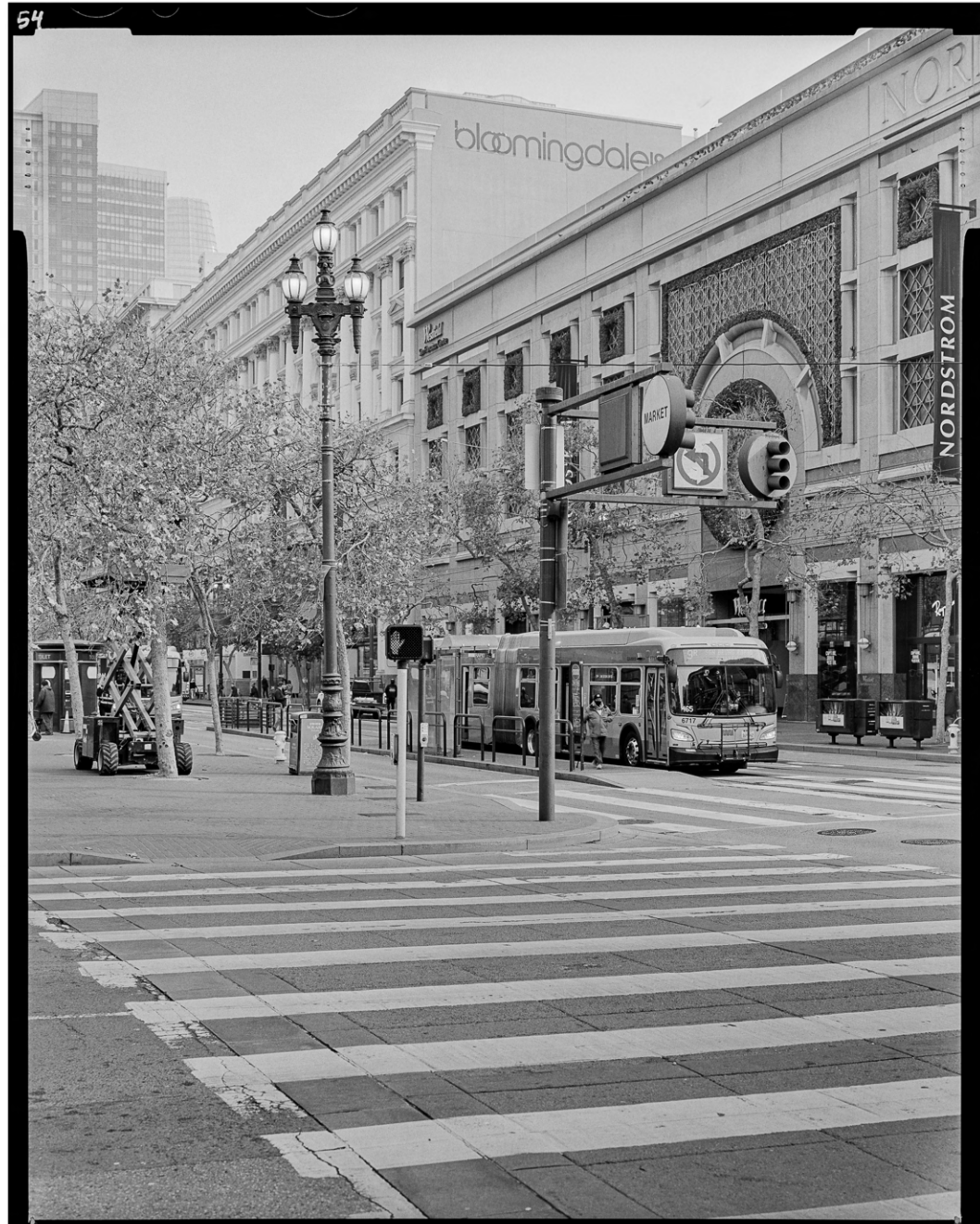
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HALS No. CA-164-107



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-108



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HALS No. CA-164-109



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HALS No. CA-164-110



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HALS No. CA-164-111



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HALS No. CA-164-112



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HALS No. CA-164-113



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-114



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-115



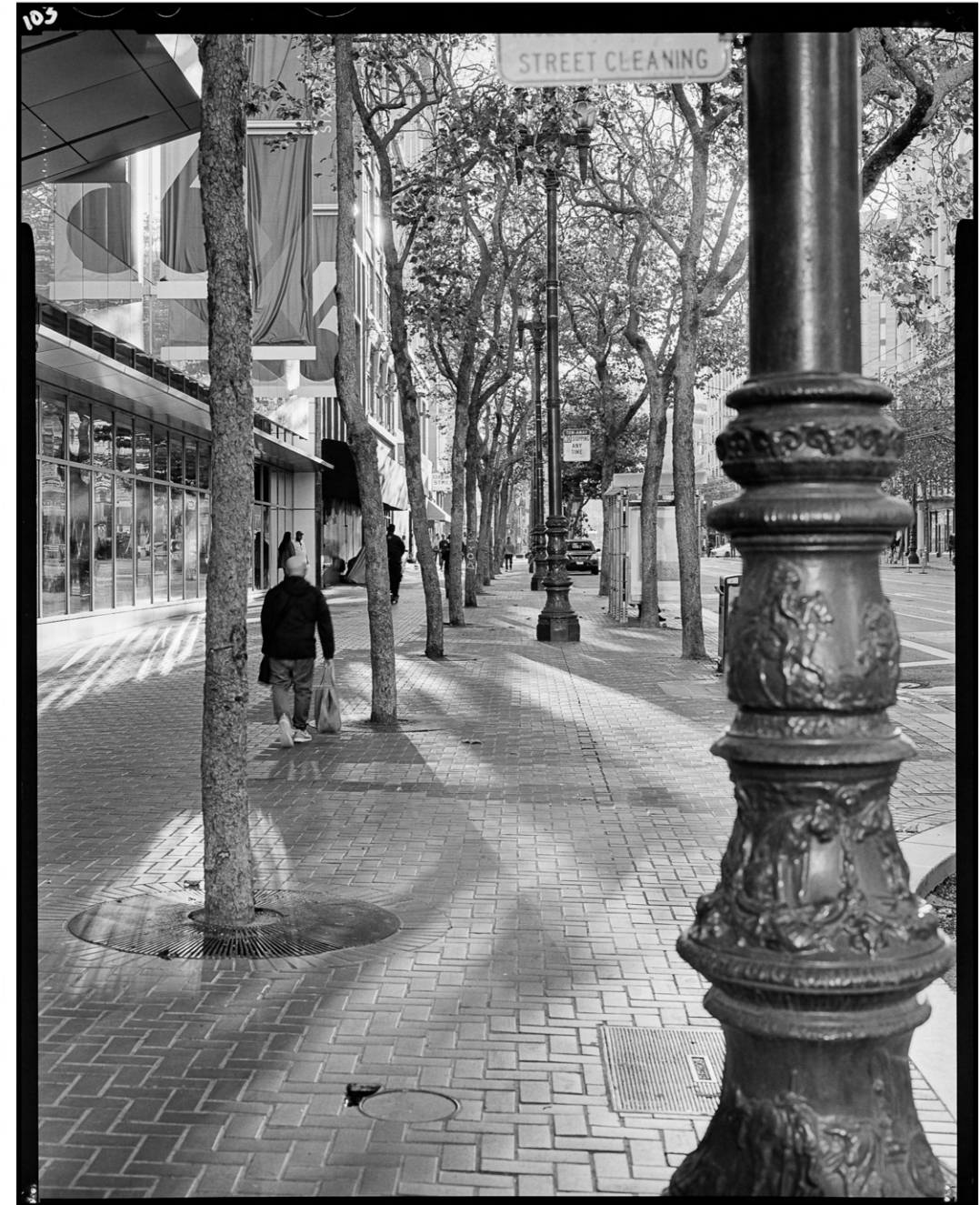
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HALS No. CA-164-116



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-117





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HALS No. CA-164-118



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HALS No. CA-164-119



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HALS No. CA-164-120



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HALS No. CA-164-121



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HALS No. CA-164-122



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HALS No. CA-164-123



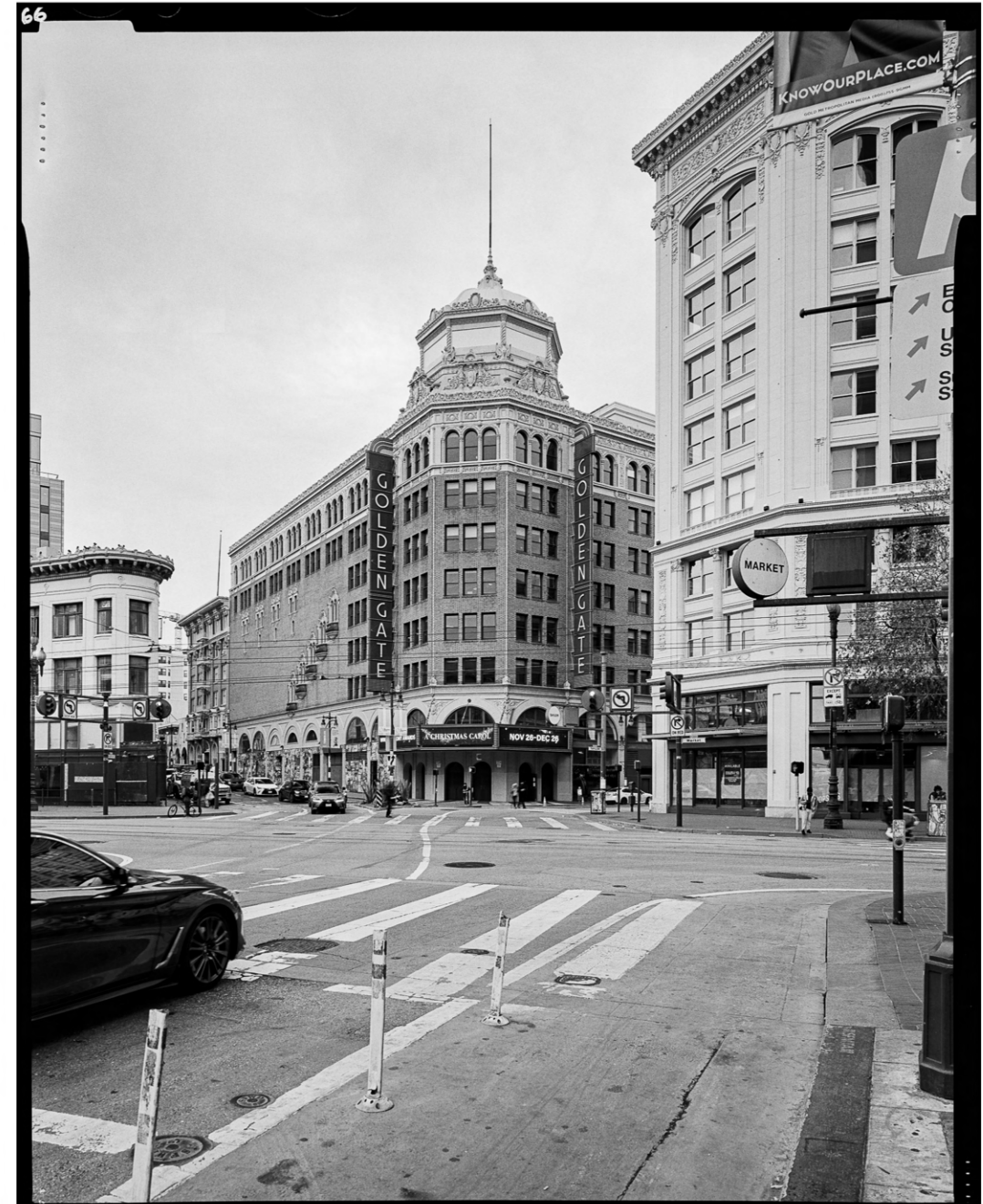
HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-124



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-125



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-126



Left side of a two-part panorama with HALS No. CA\_164-127.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-127



Right side of a two-part panorama with HALS No. CA\_164-126.

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HALS No. CA-164-128



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HALS No. CA-164-129



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HALS No. CA-164-130



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HALS No. CA-164-131



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HALS No. CA-164-132



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HALS No. CA-164-133





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HALS No. CA-164-134



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HALS No. CA-164-135



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HALS No. CA-164-136



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HALS No. CA-164-137



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HALS No. CA-164-138



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HALS No. CA-164-139



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HALS No. CA-164-140



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HALS No. CA-164-141



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HALS No. CA-164-142



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HALS No. CA-164-143



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HALS No. CA-164-144



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HALS No. CA-164-145



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HALS No. CA-164-146



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HALS No. CA-164-147



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HALS No. CA-164-148



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HALS No. CA-164-149





HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-150



Left side of a two-part panorama with HALS No. CA\_164-151.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-151



Right side of a two-part panorama with HALS No. CA\_164-150.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-152



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-153







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HALS No. CA-164-157



Left side of a two-part panorama with HALS No. CA\_164-158.

HALS No. CA-164-158



Right side of a two-part panorama with HALS No. CA\_164-157.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-159



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HALS No. CA-164-160



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HALS No. CA-164-161



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HALS No. CA-164-162



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HALS No. CA-164-163



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HALS No. CA-164-164





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HALS No. CA-164-165



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HALS No. CA-164-166



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HALS No. CA-164-167



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HALS No. CA-164-168



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HALS No. CA-164-173



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HALS No. CA-164-180





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HALS No. CA-164-181



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HALS No. CA-164-182



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HALS No. CA-164-183



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HALS No. CA-164-184



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HALS No. CA-164-187



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HALS No. CA-164-188



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HALS No. CA-164-189



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HALS No. CA-164-190



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HALS No. CA-164-191



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HALS No. CA-164-192



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HALS No. CA-164-193



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HALS No. CA-164-194



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HALS No. CA-164-195



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HALS No. CA-164-196





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HALS No. CA-164-197



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HALS No. CA-164-198



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HALS No. CA-164-199



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HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-200



Left side of a two-part panorama with HALS No. CA\_164-201.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-201



Right side of a two-part panorama with HALS No. CA\_164-200.

HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-202



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HALS No. CA-164-203



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HALS No. CA-164-204



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HALS No. CA-164-205



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HALS No. CA-164-206



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HALS No. CA-164-207



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HALS No. CA-164-208



HISTORIC AMERICAN LANDSCAPES SURVEY  
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HALS No. CA-164-209

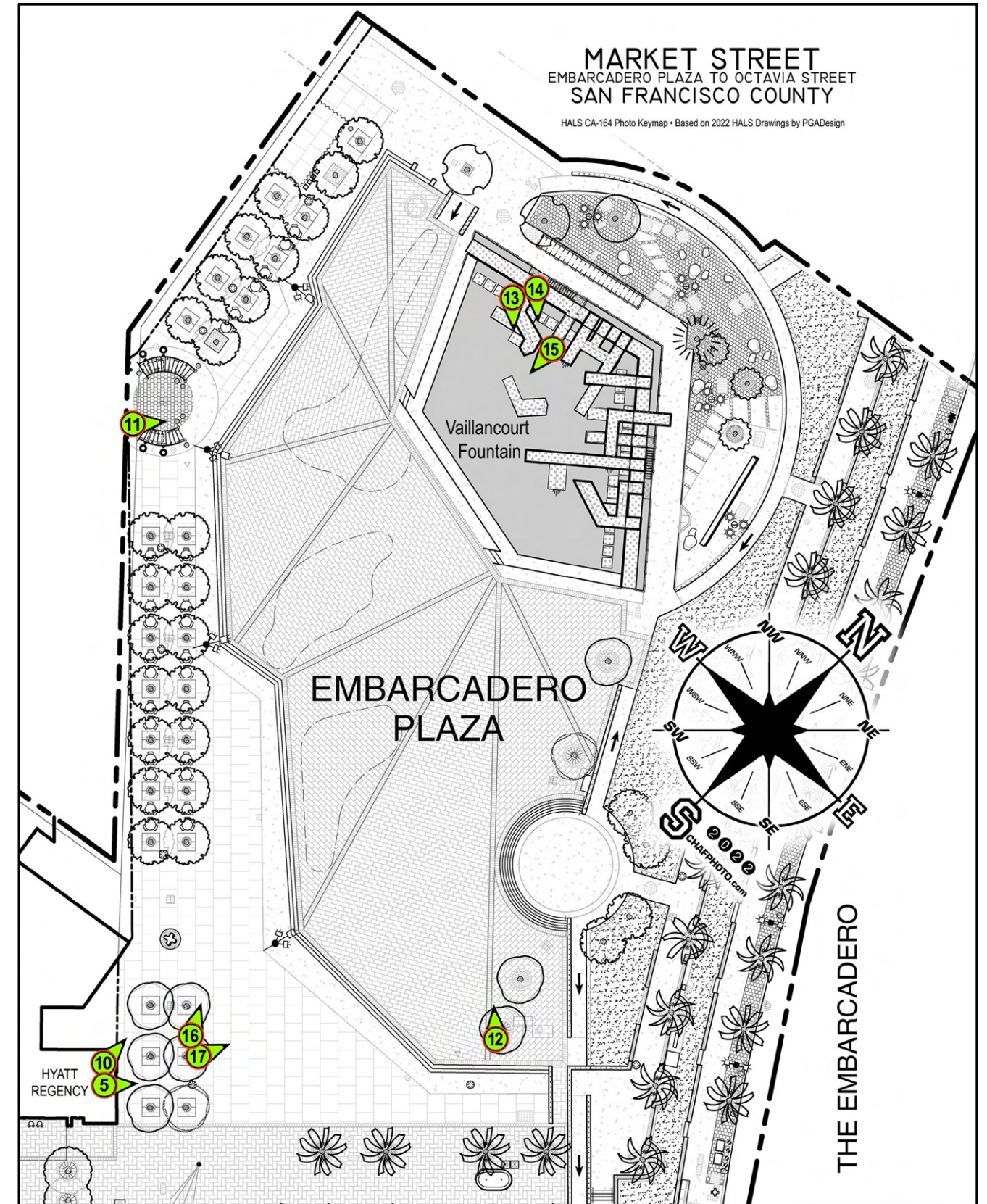
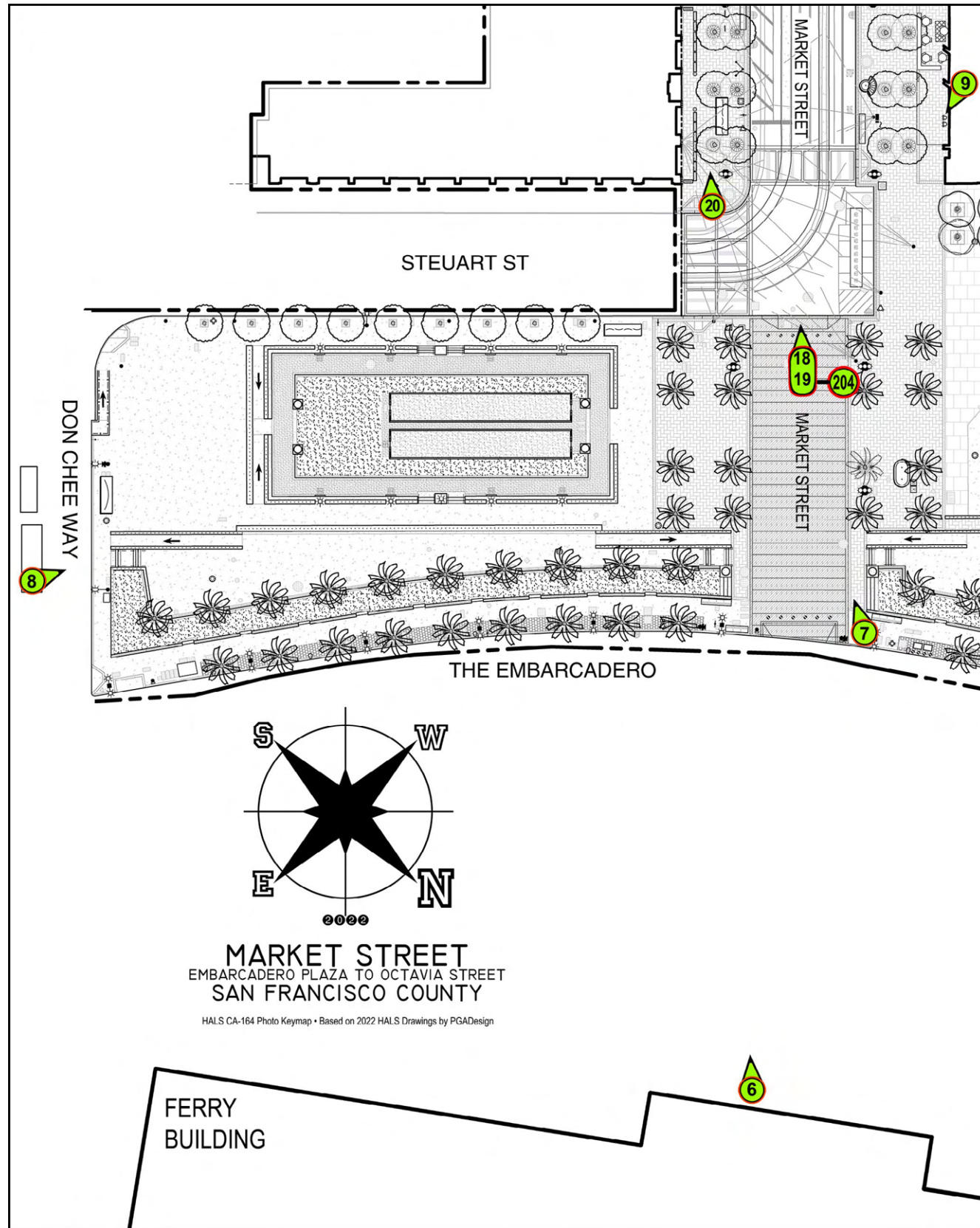


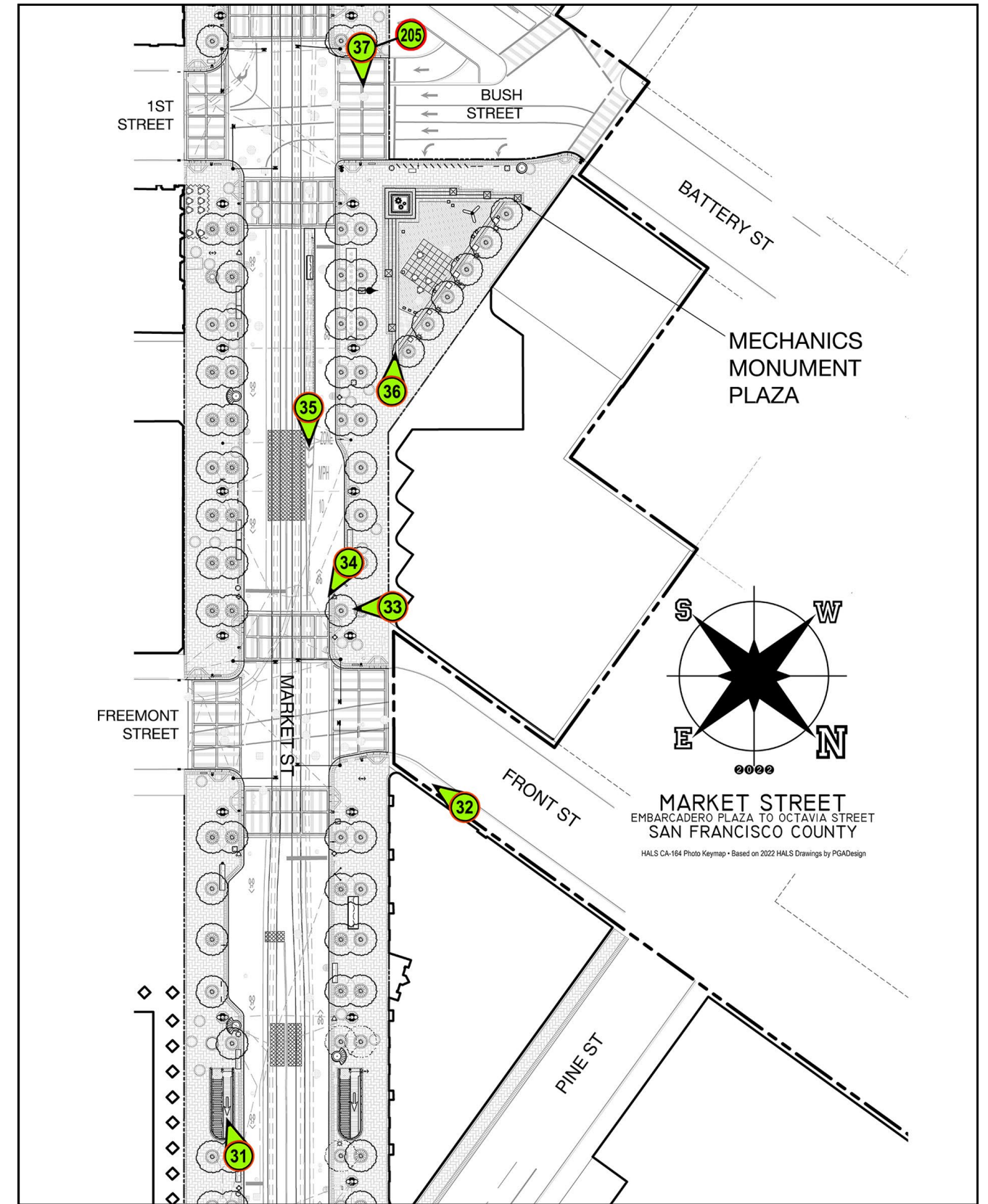
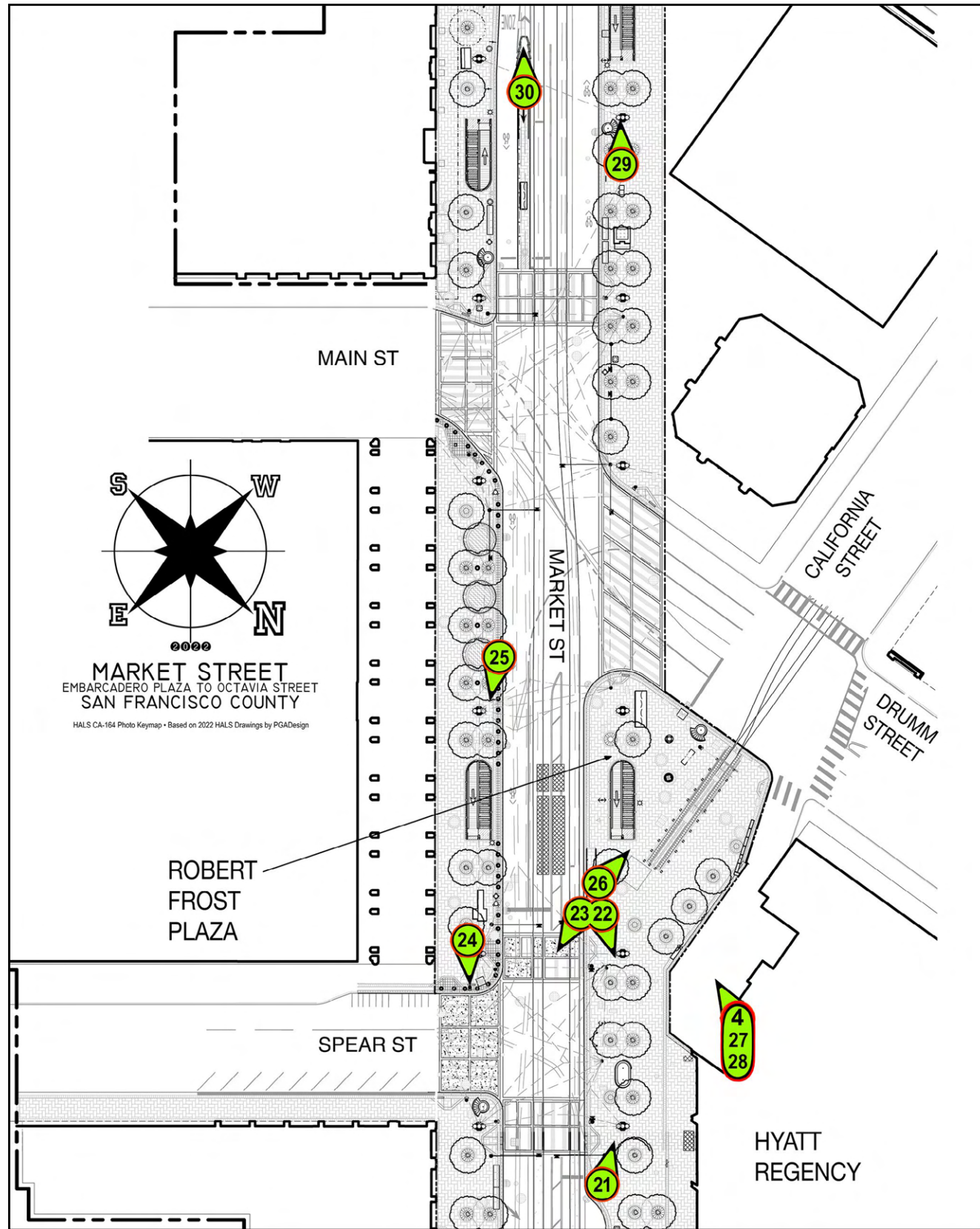
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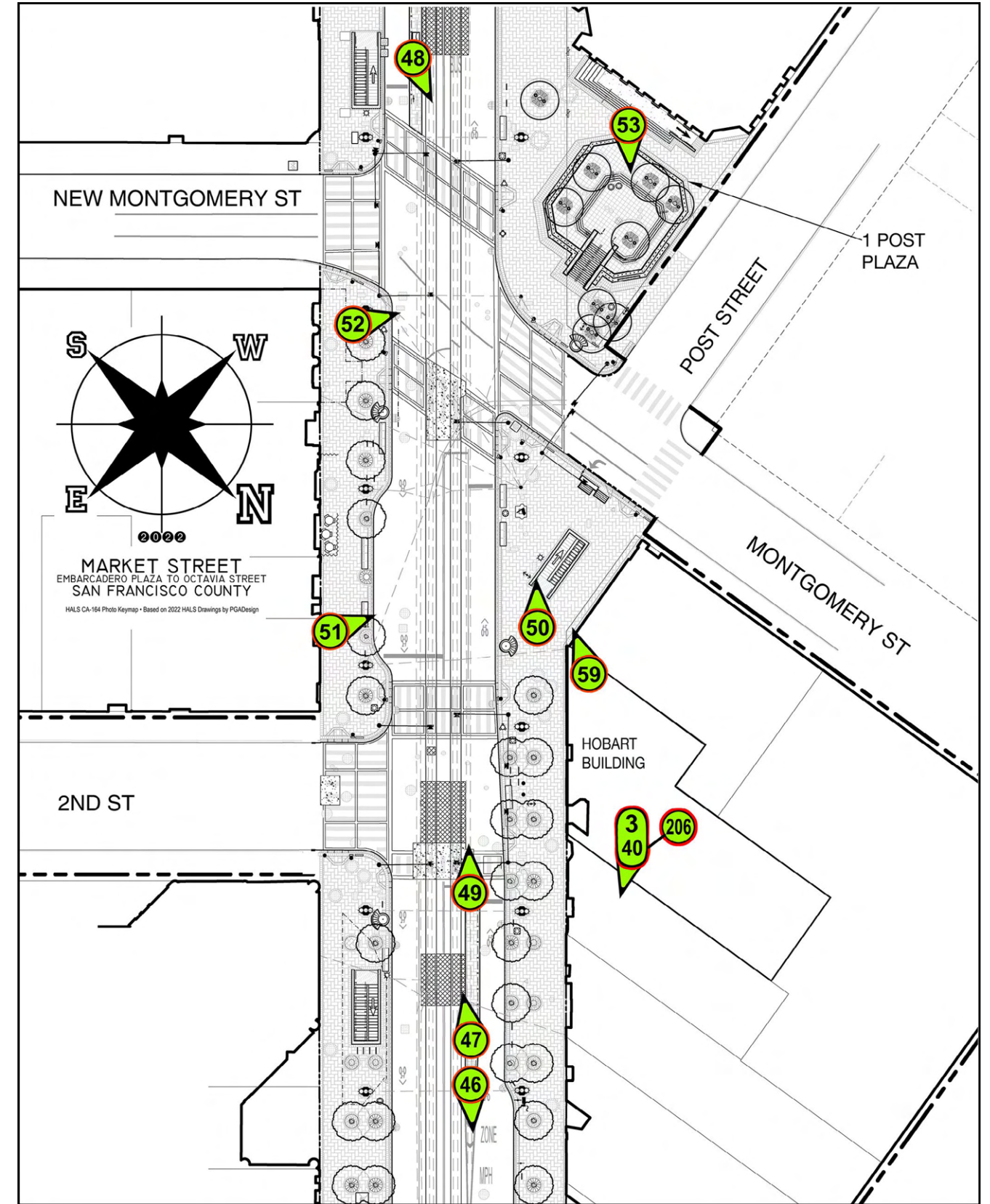
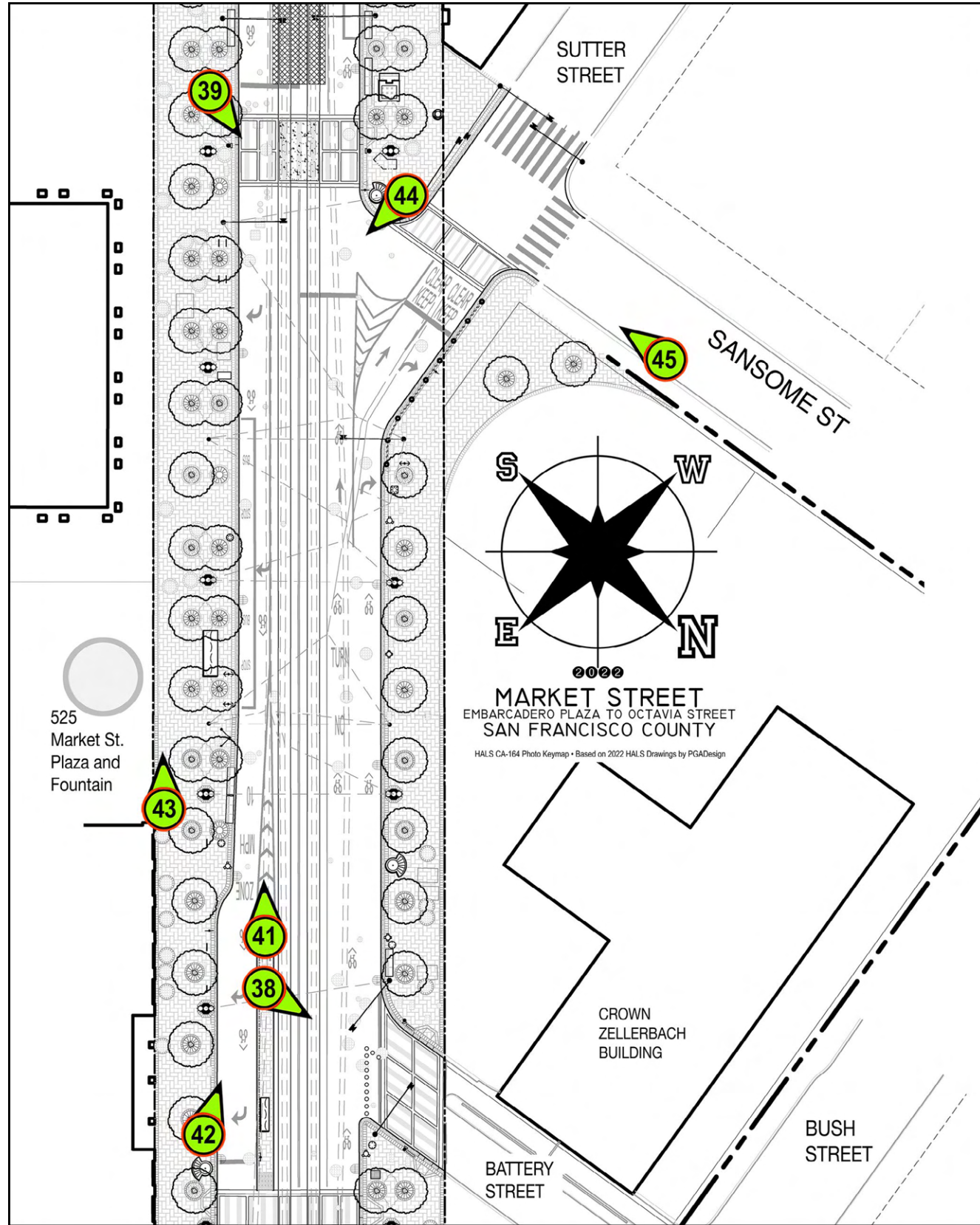


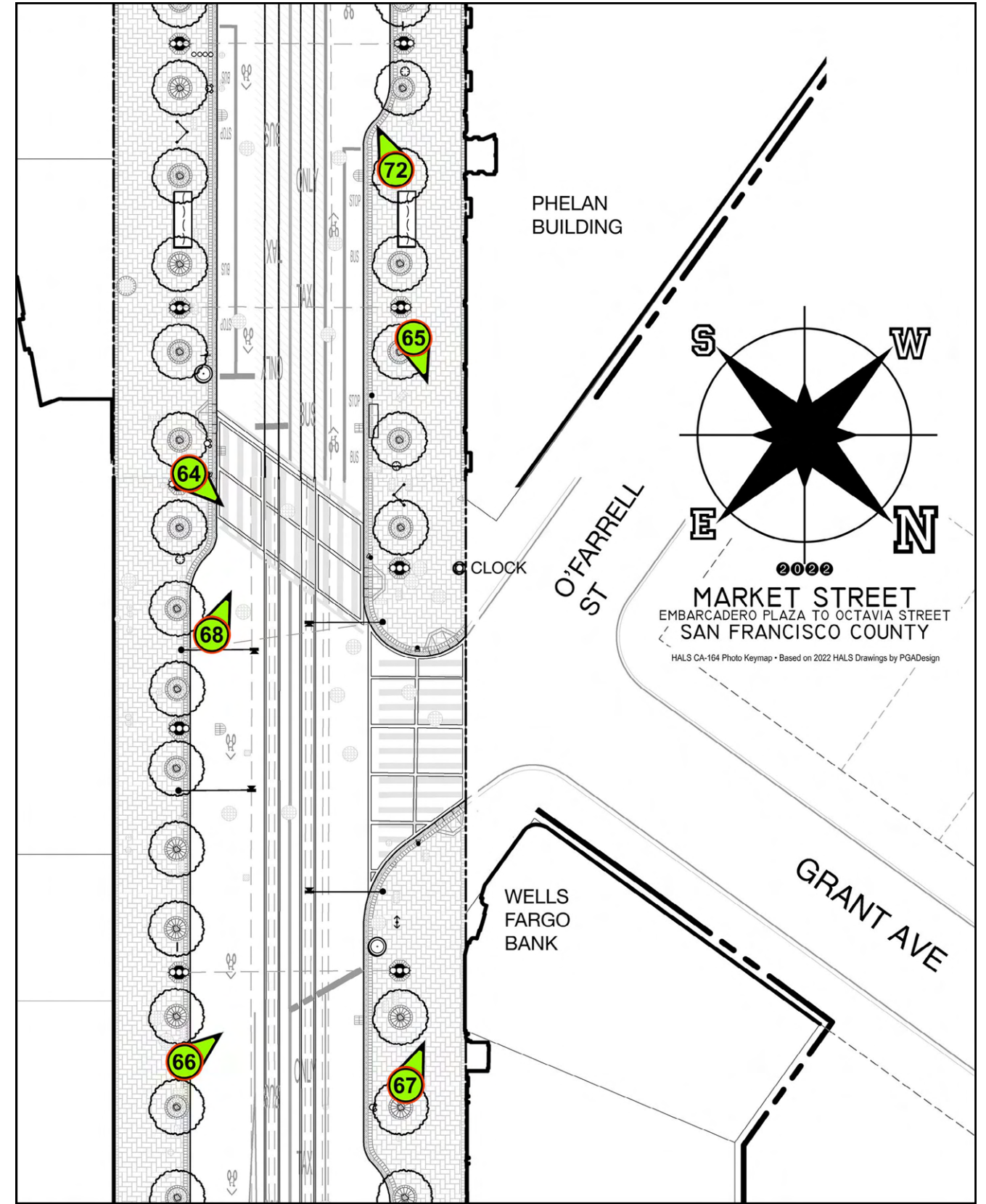
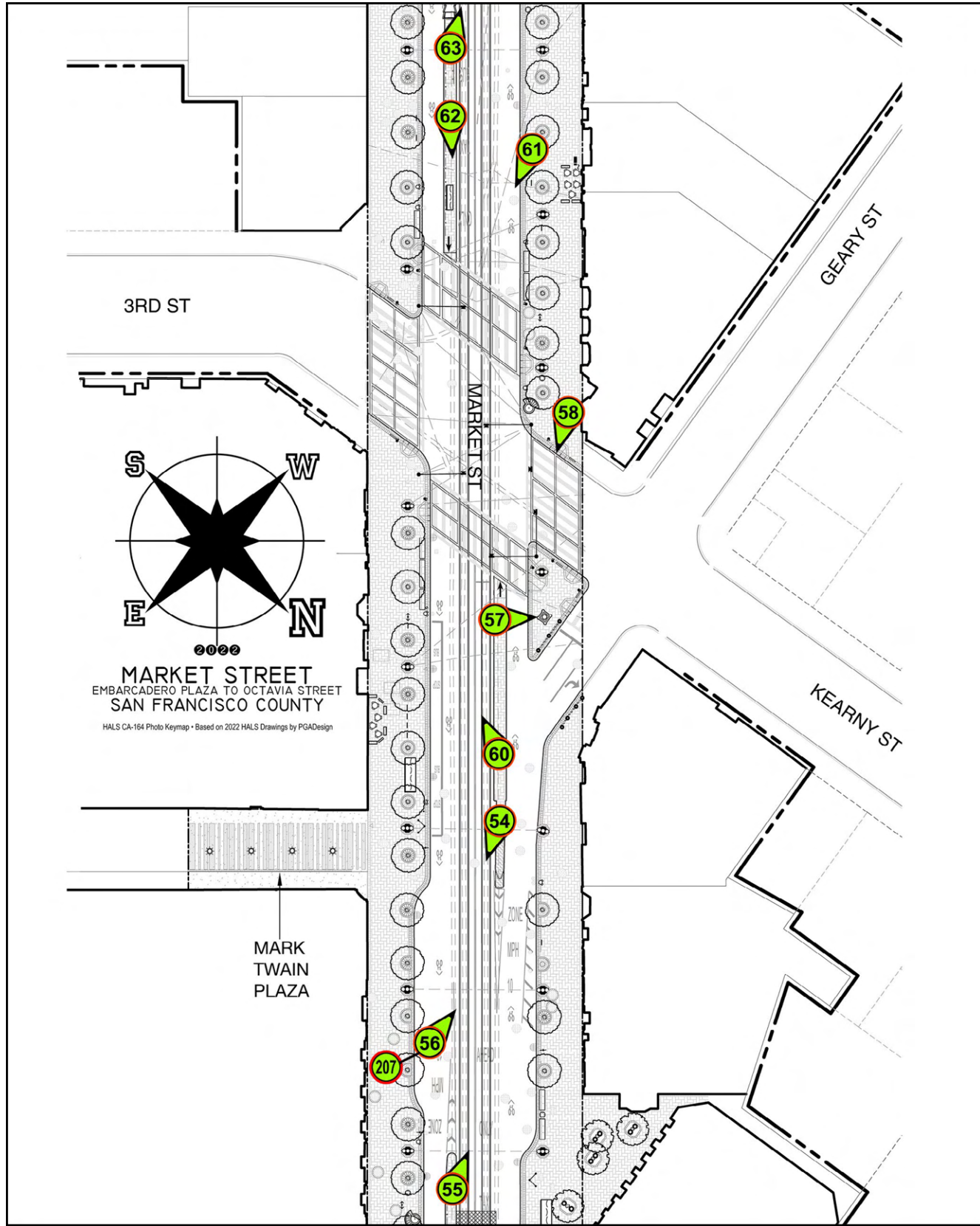
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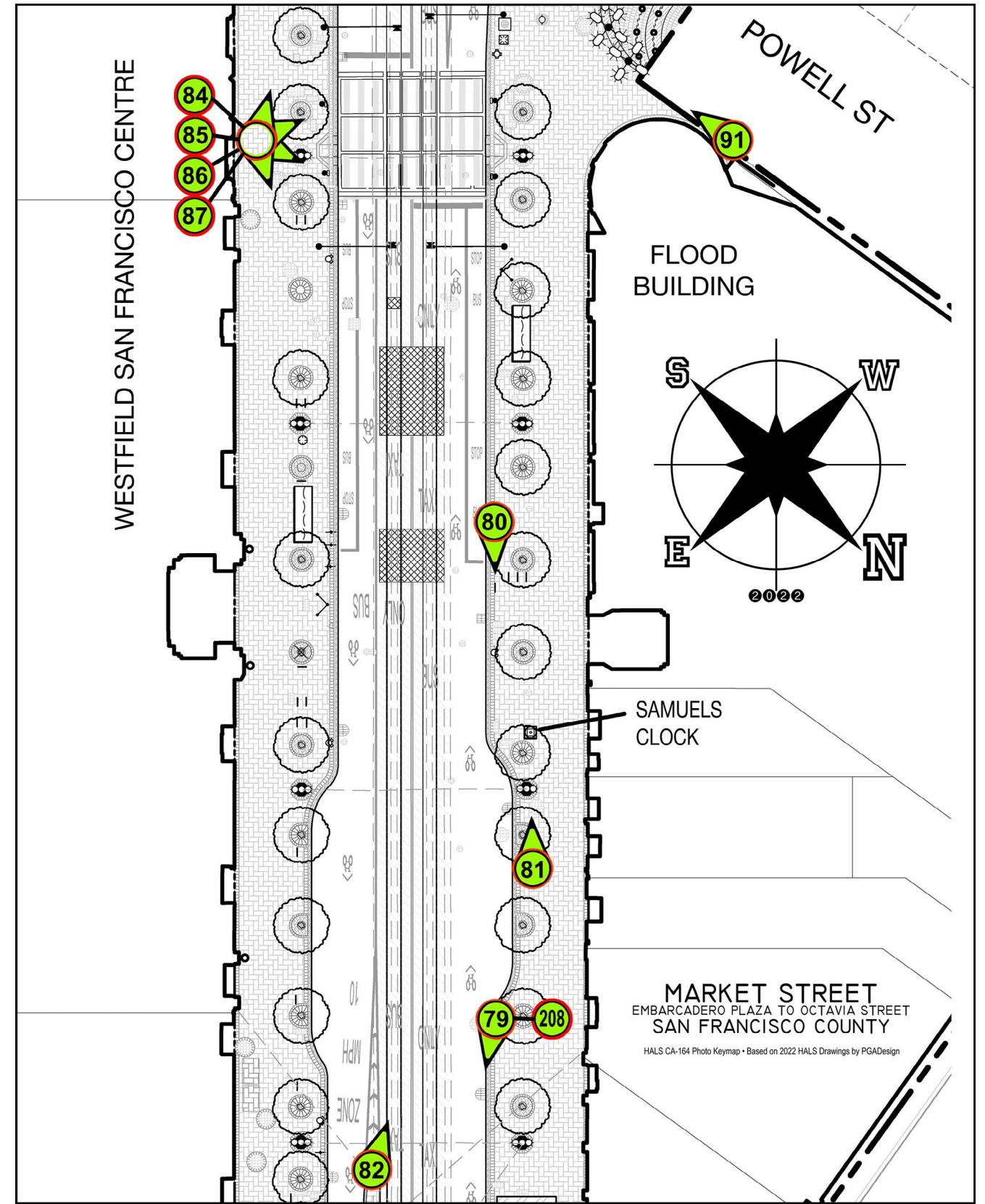
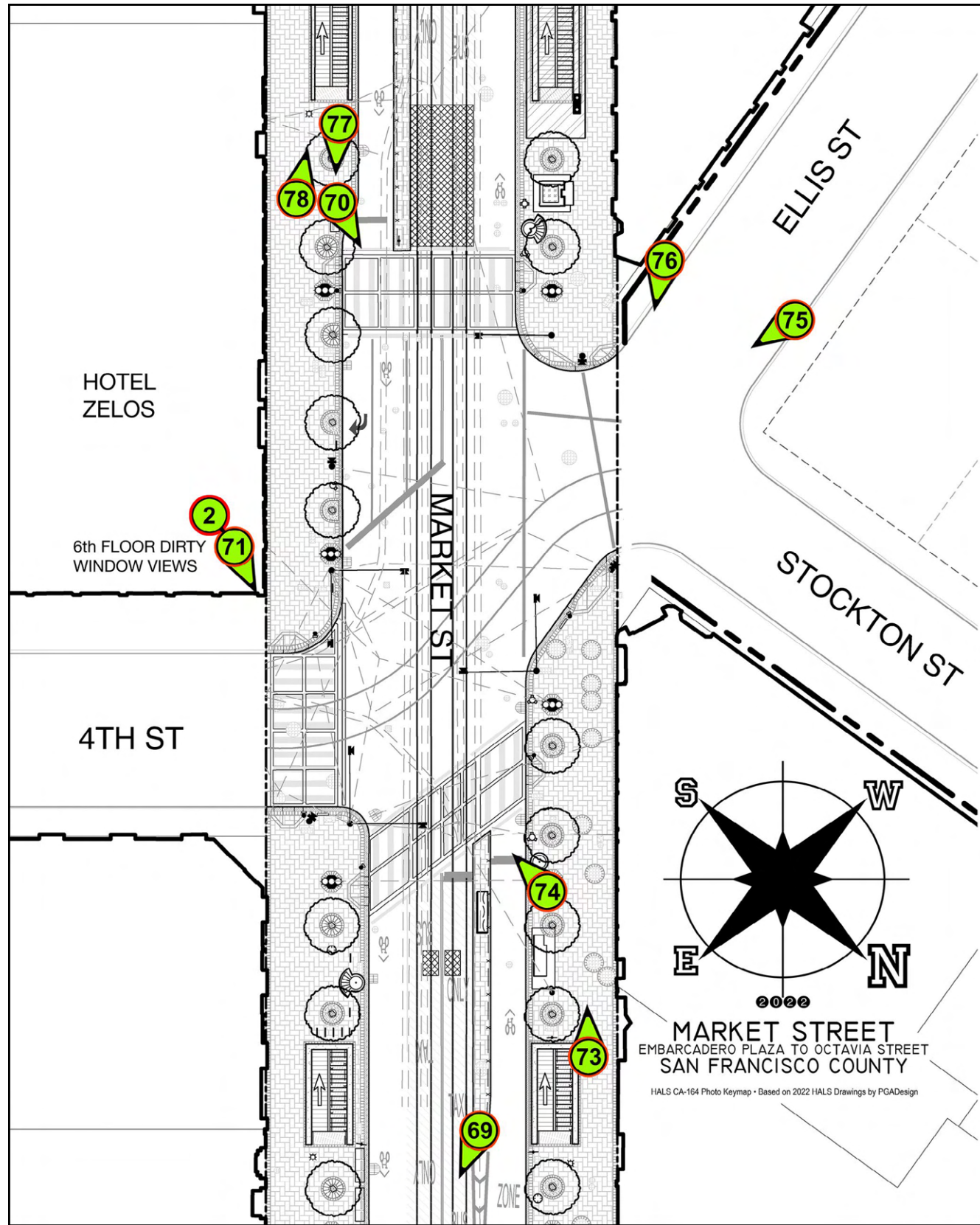


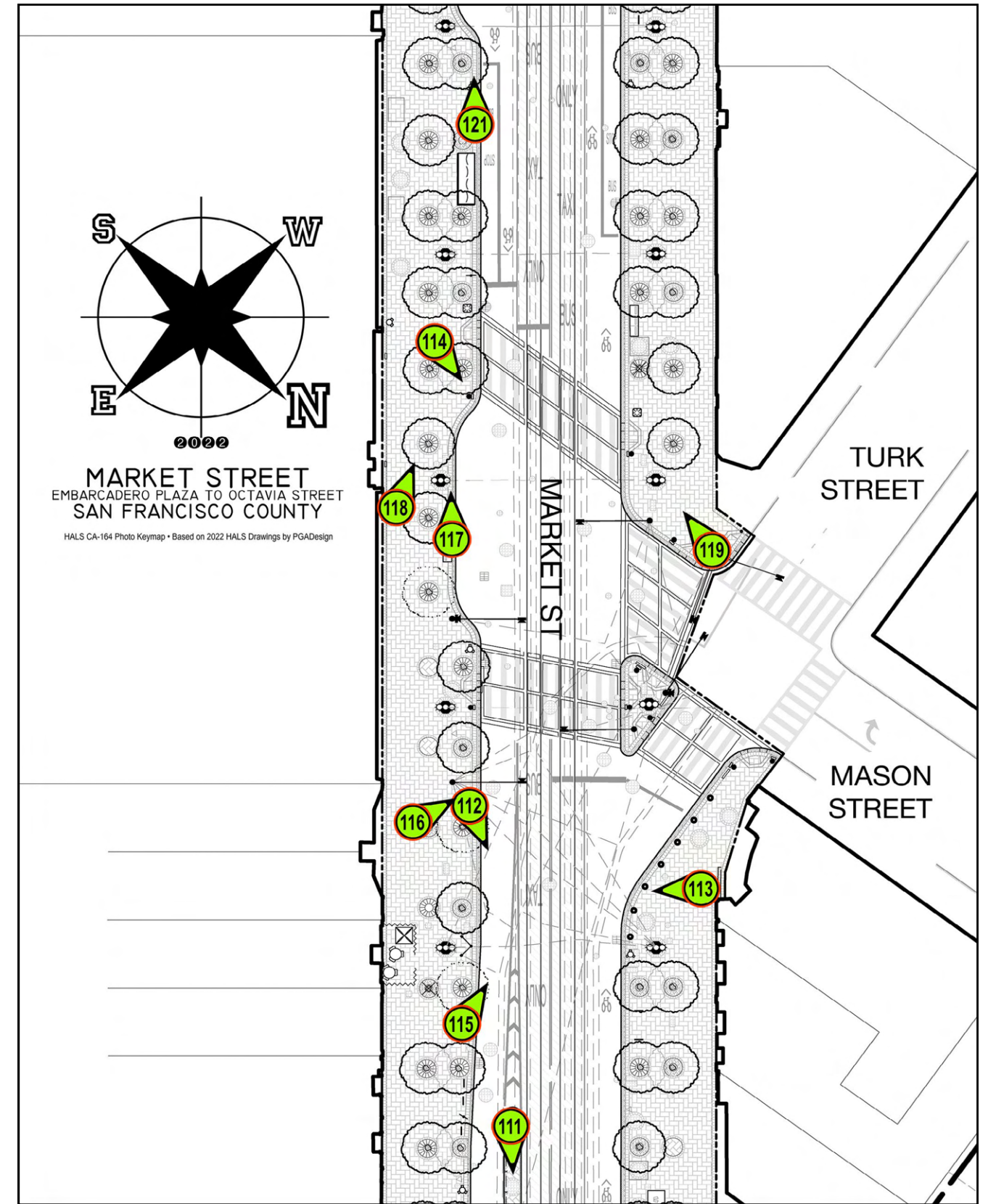
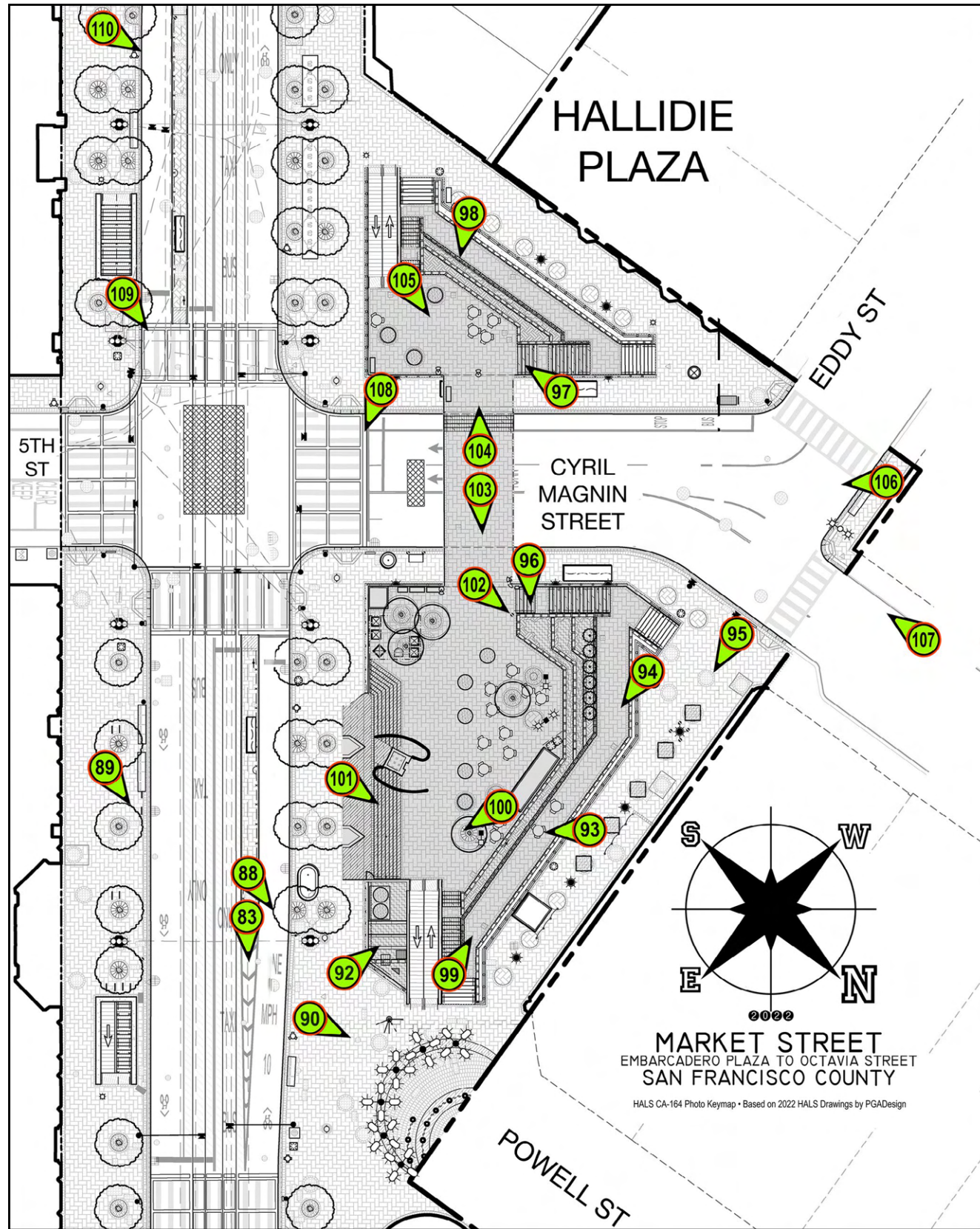


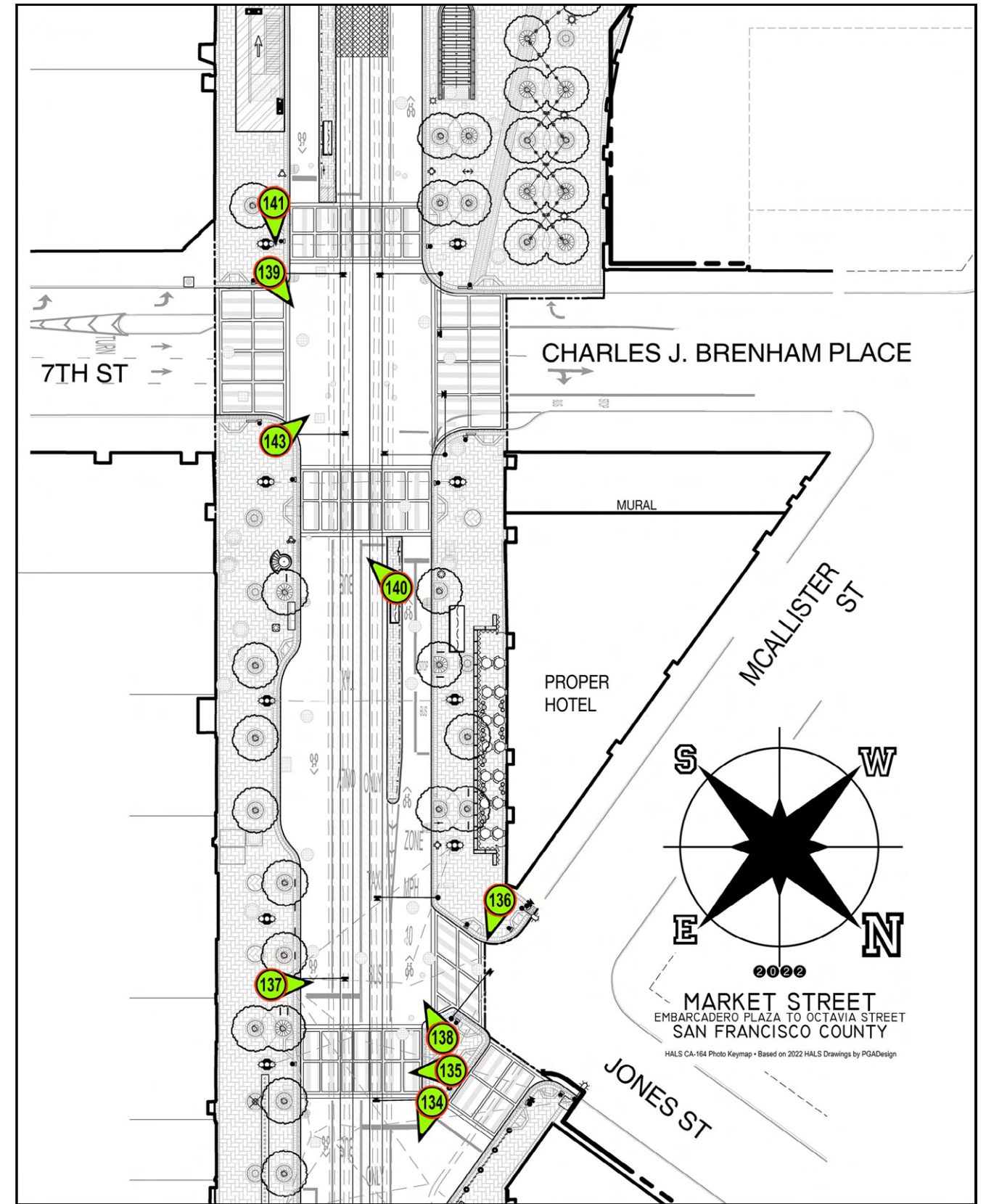
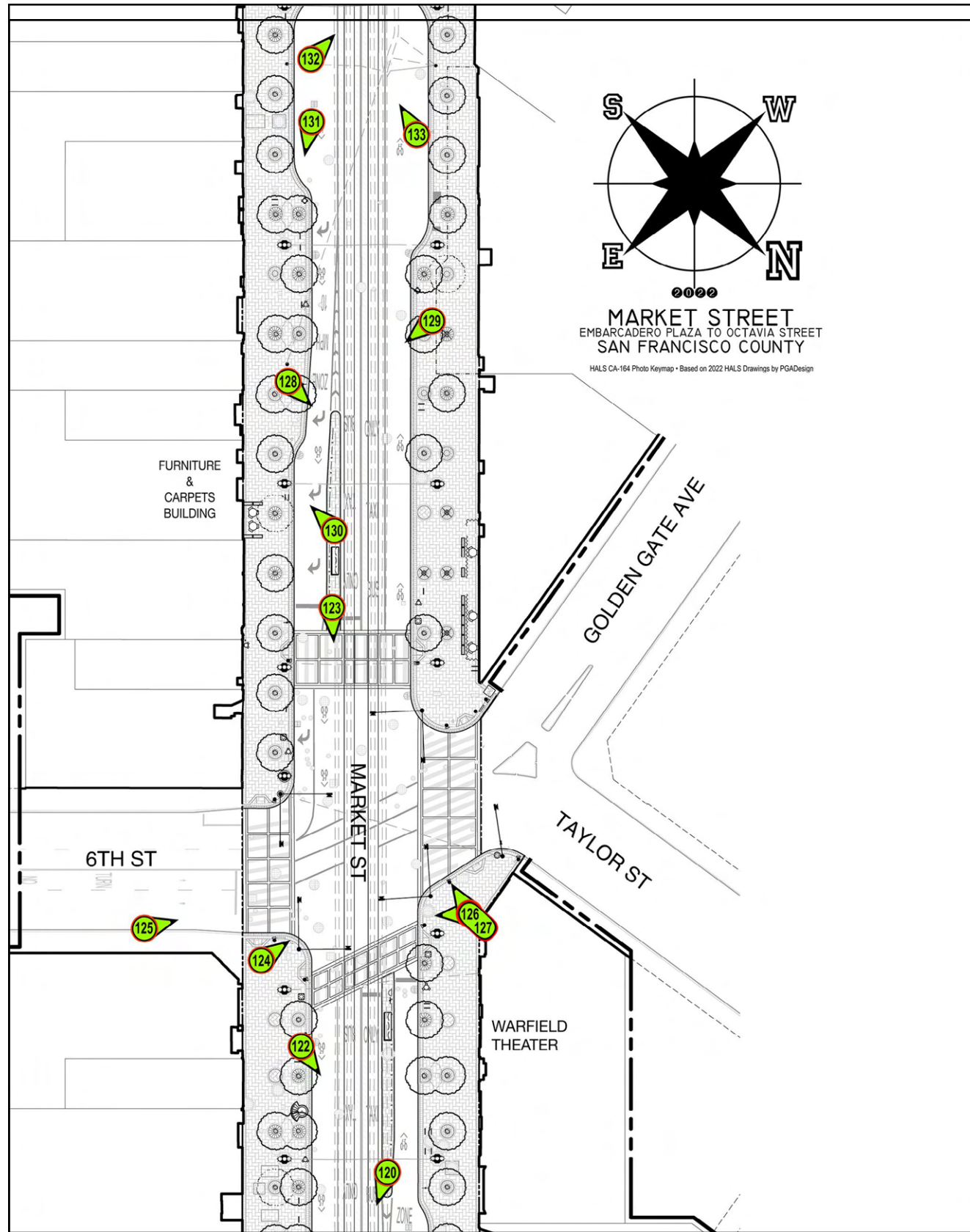


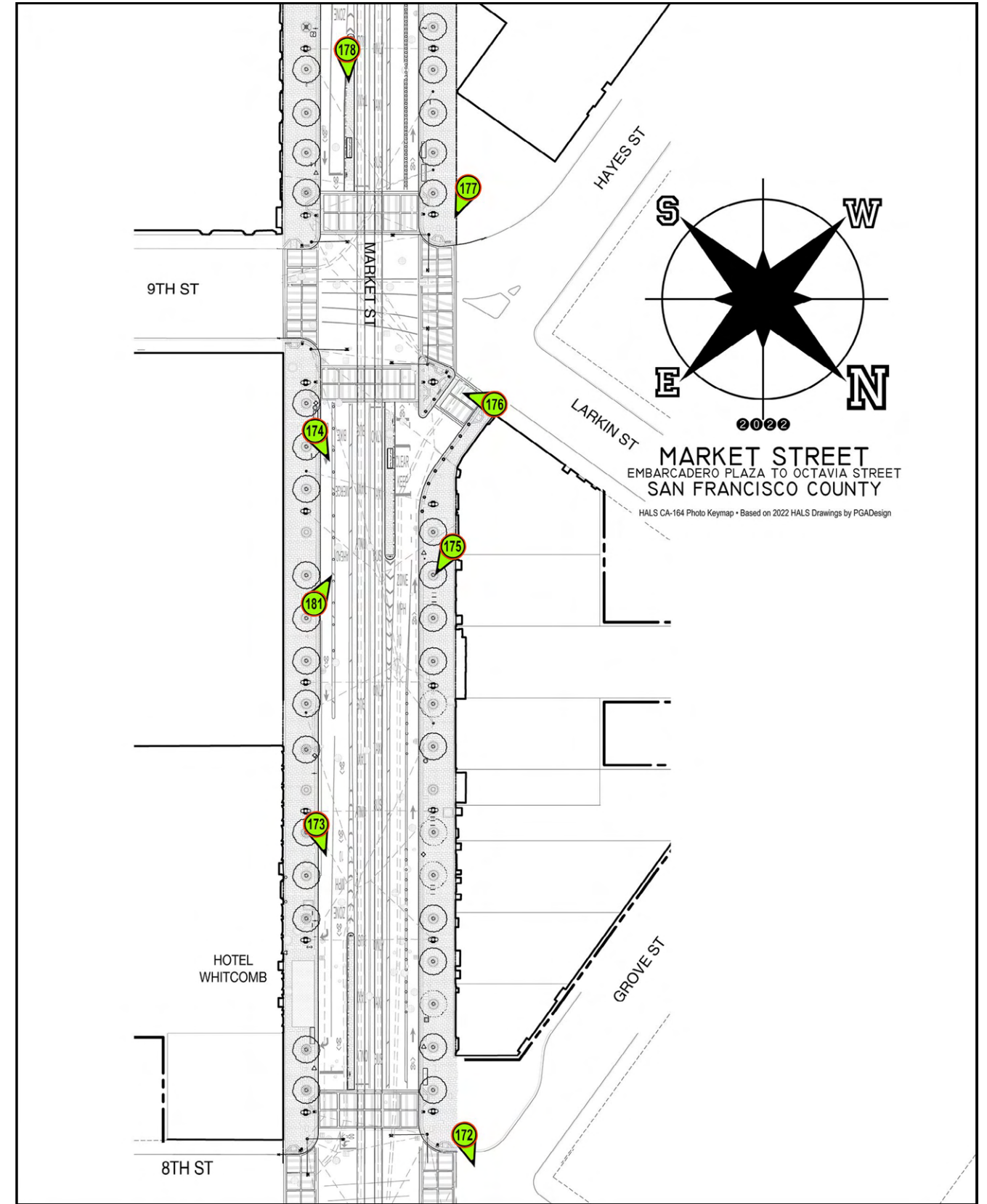
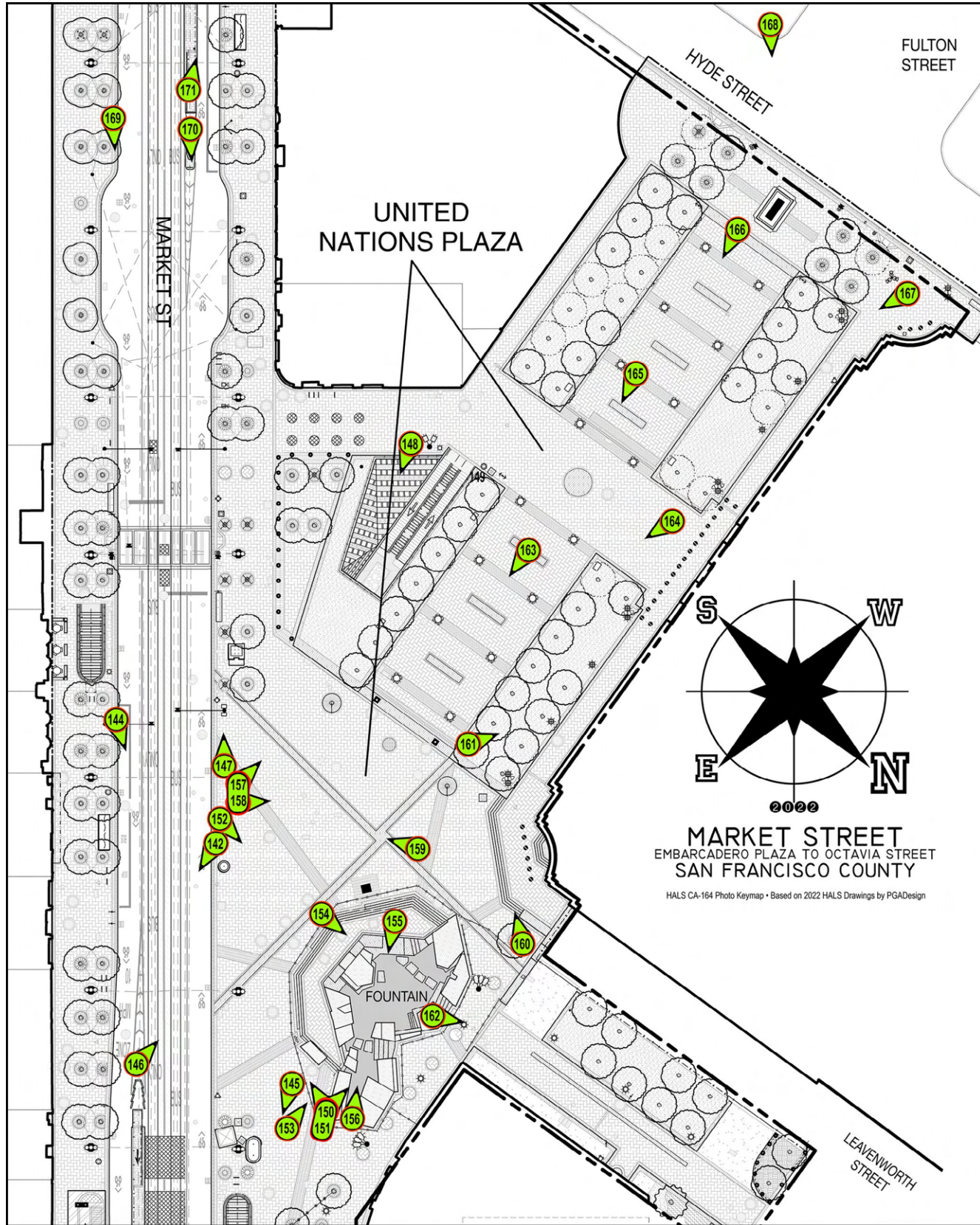




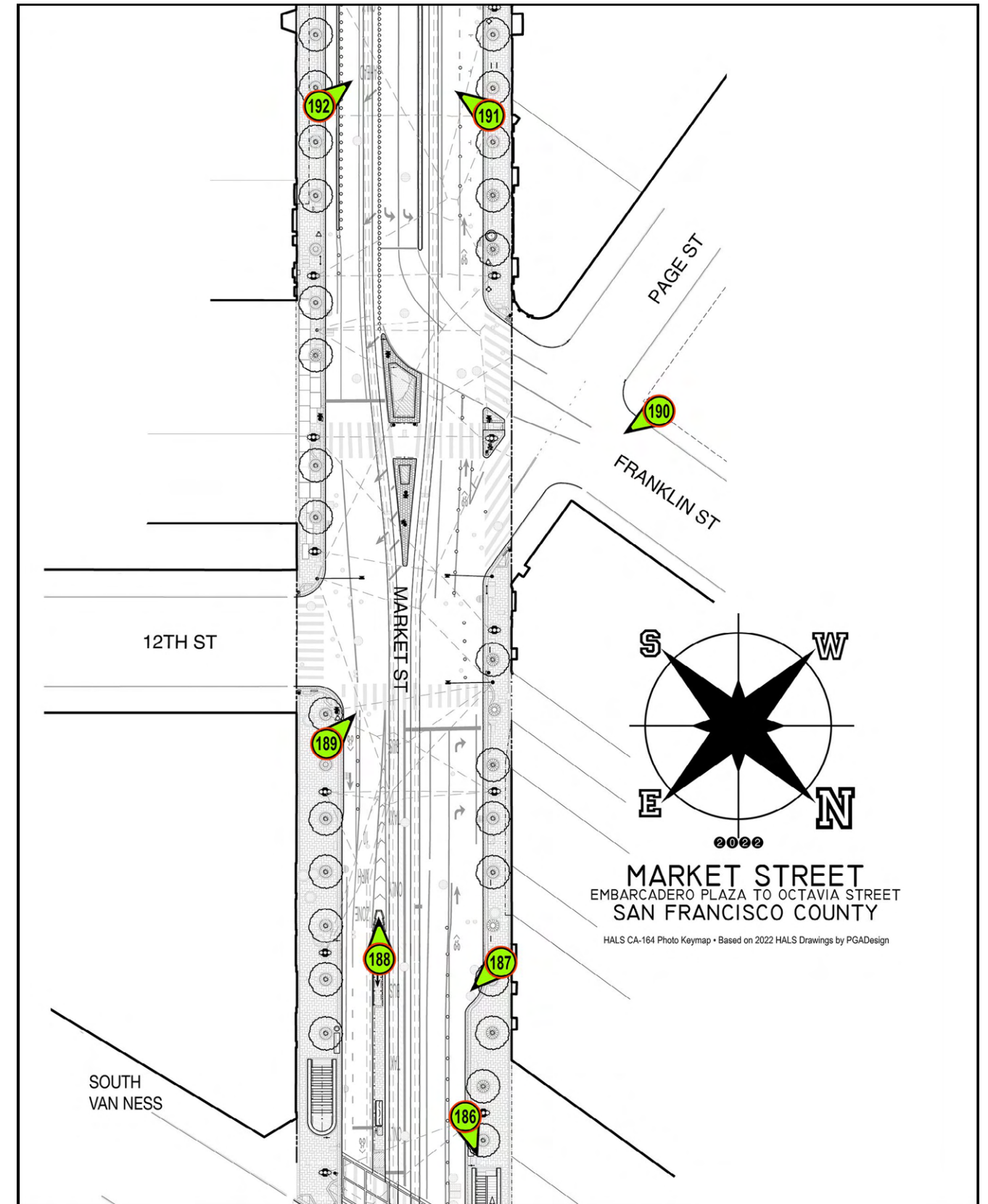
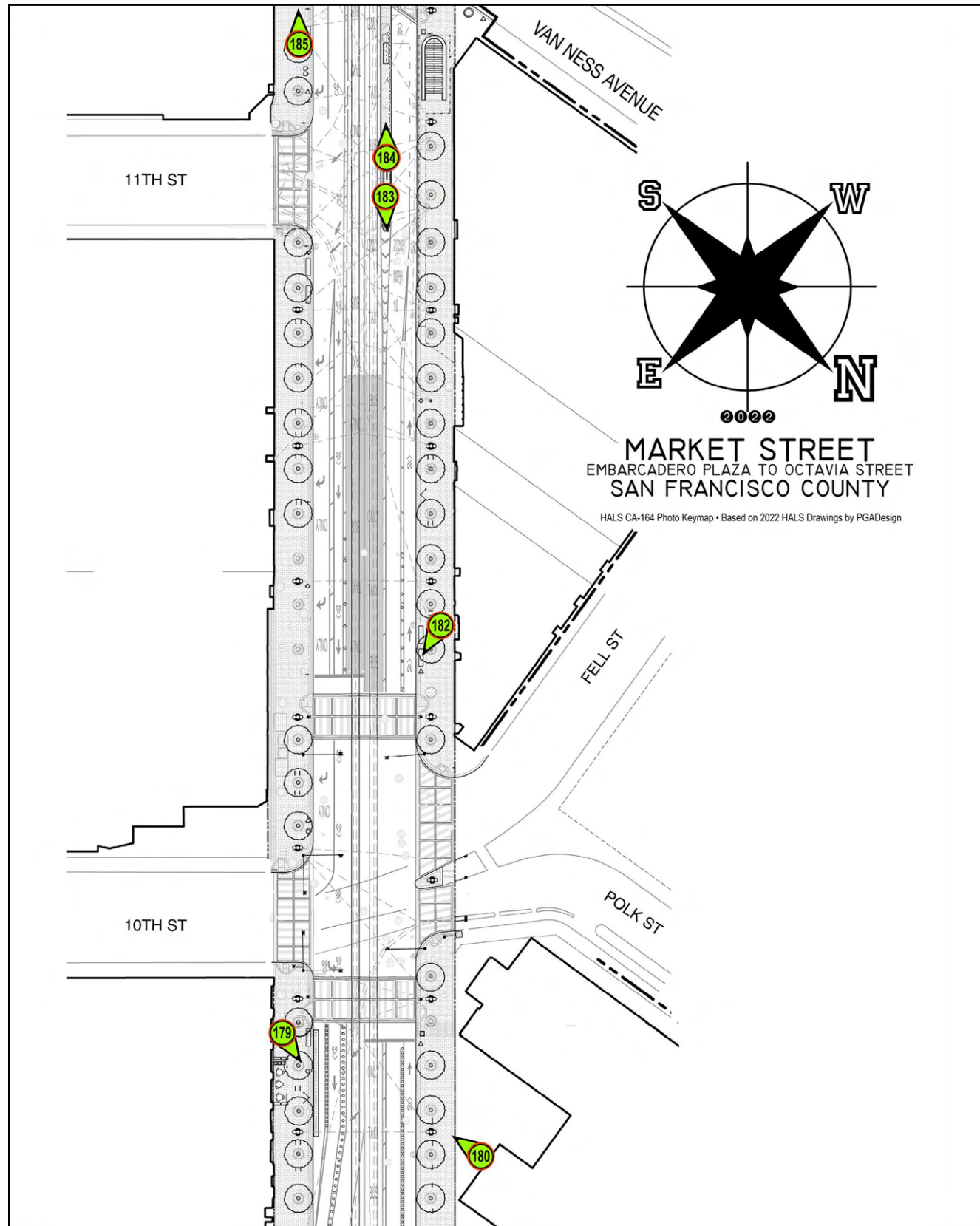


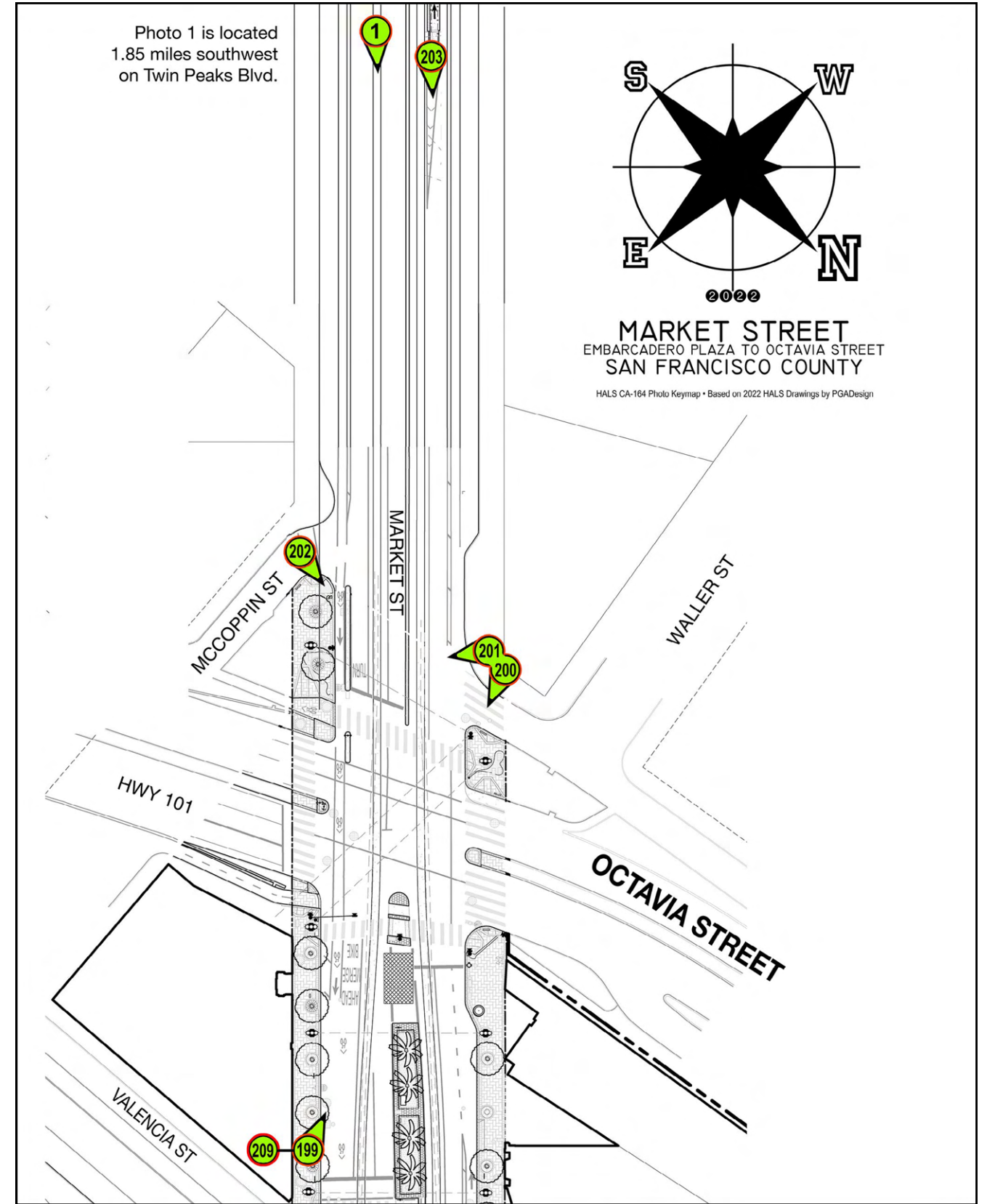
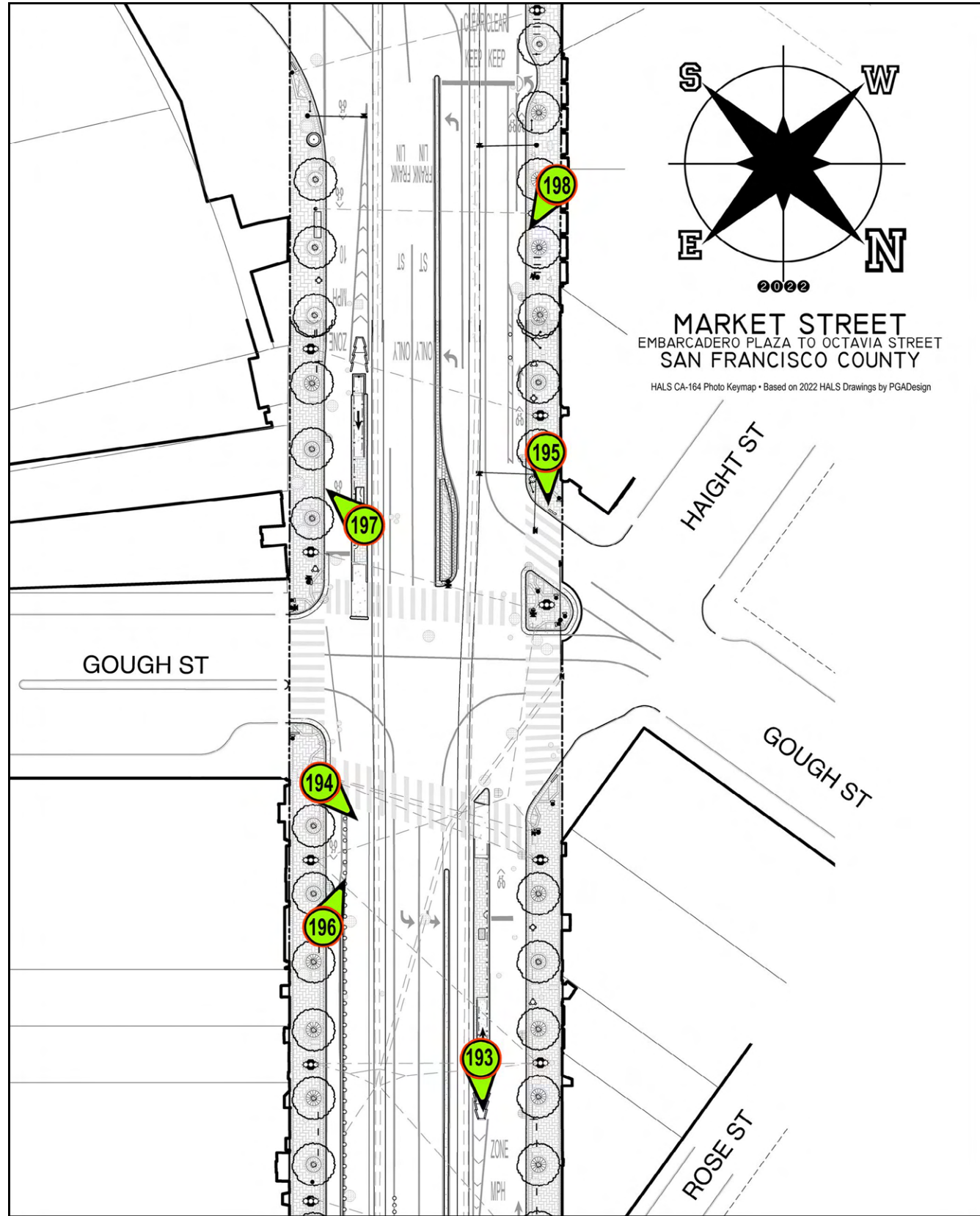












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# MARKET STREET

## The Market Street Cultural Landscape District

Embarcadero Plaza to Octavia Street  
San Francisco  
San Francisco County  
California  
**HALS No. CA-164**

Report by Nicole Felicetti, Allison Lyons-Medina, and Patrick Maley, ICF  
San Francisco, California  
Published May 2024

Photographs by Stephen Schafer, Schaf Photo Studios, April 2021  
Ventura, California  
[www.HABSPHOTO.com](http://www.HABSPHOTO.com)



HOBART BUILDING

KEARNY

ONE WAY

EXCEPT TAXI FROM 1AM - 5AM

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