



SAN FRANCISCO PLANNING DEPARTMENT

MEMO

DATE: November 29, 2017

TO: **Architectural Review Committee (ARC) of the Historic Preservation Commission**

FROM: Natalia Kwiatkowska, Preservation Planner, (415) 575-9185

REVIEWED BY: Tim Frye, Historic Preservation Officer, (415) 575-6822

RE: Review and Comment for SFDPW Replacement of Public Toilets and Kiosks
Case No. 2017-009220PTACOA-02

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BACKGROUND

The Planning Department (Department) is requesting review and comment before the Architectural Review Committee (ARC) regarding the proposal to fully replace the existing non-historic public toilets and kiosks. The existing structures are located in the public right-of-way or on lots owned and operated by the Recreation and Park Department. The project includes a total of 25 public toilets and 114 kiosks spread throughout the City of San Francisco. There are a total of 6 toilets and 34 kiosks located within the boundaries of Article 10 and Article 11 landmarks, landmark districts, and conservation districts including: Coit Tower (City Landmark No. 165), Washington Square Park (City Landmark No. 226), Civic Center Landmark District, Jackson Square Landmark District, Kearny-Market-Mason-Sutter Conservation District, New Montgomery-Mission-Second Street Conservation District, Kearny-Belden Conservation District, and Pine-Sansome Conservation District.

PROPERTY DESCRIPTION

The existing public toilets and kiosks were designed in a turn of the 20th century style and installed in 1995 and are therefore non-historic and non-contributing to the landmarks, landmark districts, and conservation districts in which boundaries they are located. The existing design features fluted and modeled fascia, domes, brass knobs, and a green with gold trim color scheme. Currently, the kiosks and public toilets are located within the public right-of-way on sidewalks or on lots owned by the Recreation and Park Department, including Washington Square Park and Coit Tower (Pioneer Park).

The existing public toilets feature a single-stall, measure approximately 12'-3" in length by 7'-1" in width and 9'-10" in height, and have a rounded footprint and shape. They are self-cleaning, accessible, and connected directly to city sewer, water and electrical lines.

The existing kiosks come in two types and sizes, both measure approximately 5'-5" in diameter and are either 14'-4" or 17'-5" tall, and feature a circular footprint and shape. 12 of the existing kiosks located in Article 10 and Article 11 landmarks and districts were designed to contain newsstands and the rest function as non-functional advertising kiosks with one advertising panel dedicated to city/public service uses and two panels dedicated for advertising purposes. All of the Article 10 and Article 11 locations are listed below:

6 Public Toilets:

- 1 toilet at Coit Tower, City Landmark No. 165
- 1 toilet at Washington Square Park, City Landmark No. 226 and Washington Square Landmark District (California Register)
- 2 toilets within Civic Center Landmark District (Article 10, California and National Register)
- 2 toilets within Kearny-Market-Mason-Sutter Conservation District (Article 11 and California Register)

34 Kiosks:

- 2 kiosks within Civic Center Landmark District (Article 10, California and National Register)
- 1 kiosk within Jackson Square Landmark District (Article 10, California and National Register)
- 1 kiosk within Kearny-Belden Conversation District (Article 11 and California Register)
- 23 kiosks within Kearny-Market-Mason-Sutter Conservation District (Article 11 and California Register)
- 6 kiosks within New Montgomery-Mission-2nd St Conservation District (Article 11 and California Register)
- 1 kiosk within Pine-Sansome Conservation District (Article 11 and California Register)

PROJECT DESCRIPTION

The Sponsor proposes to replace all of the remaining non-historic public toilets and kiosks with new public toilets and kiosks within existing locations. The proposed design will change from rounded to rectangular shape and footprint, resulting in a slight increase in area, and will feature modern shapes and nightly illumination. The proposed materials and colors include security glass for the exterior walls and painted steel, powder-coated aluminum and stainless steel for the doors and pieces for user interface. The project includes alternate green frosted glass panels unique for structures located on Recreation and Park Department property.

The proposed public toilets will come in two sizes, including single- and double-stall toilets. The proposed single-stall public toilets will measure approximately the same dimensions as the existing, approximately 11'-7" in length by 7' in width and 9' in height. They will continue to be self-cleaning, accessible, and connected directly to city sewer, water and electrical lines. The replacement public toilets will feature space intended for Public Service Announcements such as maps and interactive information panels.

The proposal includes a request to enlarge three of the existing single-stall public toilets to double-stalls. The proposed double-stall public toilets will measure approximately 16' in length by 7' in width and 9' in height, resulting in an increase of approximately 4' in length and a reduction of approximately 1' in height. The request for enlargement is based on the demand and includes the following locations:

- 1 public toilet at Market & Powell Streets within the Article 11 Kearny-Market-Mason-Sutter Conservation District
- 1 public toilet at Grove & Larkin Streets within the Article 10 Civic Center Landmark District
- 1 public toilet at Market & 7th Street (United Nations Plaza) within the Article 10 Civic Center Landmark District

The proposed replacement kiosks will come in three different types including: three-sided panel kiosks, vending kiosks, and interactive/info kiosks. The multi-function kiosks will have the ability to provide a variety of service and retail uses, such as wayfinding assistance, ATMs or vending of coffee, magazines, and/or sundries. Only select locations will have vending doors open where path of travel requirements are met. The existing kiosks will be replaced with a similar type in terms of functionality. The proposed replacement kiosks will measure approximately the same dimensions as the existing, specifically measuring approximately 5' in diameter by 15' in height.

The proposed replacement is due to the expiration of the original agreement with JCDecaux and these efforts are part of a new enhancement program to replace the existing structures with a more contemporary design.

OTHER ACTIONS REQUIRED

The proposed project is being brought to the ARC for comment prior to review by the HPC of a request for Certificates of Appropriateness and Permit to Alter pursuant to Article 10 and 11 of the Planning Code.

ENVIRONMENTAL REVIEW

The proposed project is currently undergoing environment review under Case No. 2017-009220ENV.

PUBLIC/NEIGHBORHOOD INPUT

To date, the Department has received one public correspondence from the Telegraph Hill Dwellers (THD) about the proposed project expressing opposition, specifically to the proposed public toilets at Coit Tower and the existence of a public toilet at Washington Square Park. THD expressed opposition to the new public toilet at Coit Tower due to the larger scale, square massing, incompatibility of the new design with the architecture and setting of Coit Tower and Pioneer Park, and to the cumulative impact of numerous facilities. THD also expressed opposition to the new public toilet and a desire to remove the existing public toilet at Washington Square Park due to the recent expansion of the existing convenience and public toilet station located at the northwest corner of the park. Copies of this correspondence have been included within the packet as Attachment #2.

STAFF ANALYSIS

The Department seeks the advice of the ARC regarding compatibility of the project with Article 10 and Article 11 of the Planning Code, the designating Ordinances, and the *Secretary of the Interior's Standards for Rehabilitation* (Secretary's Standards). The project includes locations in two individual local landmarks, two Article 10 landmark districts, and four Article 11 conservation districts. For efficiency, the Department is reviewing the proposal under Secretary's Standards unless the designating Ordinance or Appendix to Article 10 or Article 11 includes specific standards. The Department would like the ARC to consider the following information:

Secretary of the Interior's Standards for Rehabilitation

Standard #9

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Standard #10

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

RECOMMENDATIONS:

Overall Recommendations

Relationship: Staff is requesting review and comment from the ARC on the relationship of the proposed design with the adjacent landmarks and surrounding landmark districts. The existing structures were installed in 1995 and designed in a turn of the 20th century style. The existing design features fluted and modeled fascia, domes, brass knobs, and a green with gold trim color scheme. As such, the existing public toilets and kiosks do not possess a strong relationship with the surrounding landmarks, landmark districts, and conservation districts. Copies of the Designating Ordinances and Appendices of the Landmark and Conservation Districts are included in this packet as Attachments #3, 4, 6, 7, 11, 12, 13, and 14.

Recommendation #1: The Department believes the proposed contemporary design, although not faux historic, does not improve on the relationship with the adjacent landmarks and surroundings districts.

Form and Massing: Staff is requesting review and comments from the ARC on the proposed rectangular shaped public toilets and triangular shaped kiosks as it relates to adjacent local landmarks and the surrounding districts. The project proposes to replace the existing rounded shape public toilets with rectangular shape public toilets and the replacement of the existing rounded kiosks with triangular shaped kiosks. The existing rounded shape minimizes the footprint, scale, and visibility of these structures while being differentiated and subordinate from the predominantly rectangular buildings and street grid. In the case of Coit Tower, the rounded shape of the existing public toilet relates to the circular shape of the Coit Tower, which is the sole building on the lot. The proposed rectangular shape would be limited to the maximum dimensions of the existing structures and the net increase of area would be limited to the outer corners.

Recommendation #2: Although the overall footprint of the structures would result in a minimal increase for all of the kiosks and the single stall public toilets, the Department believes the rounded shape to be in greater conformance with the *Standards*.

Materials and Color: Staff is requesting review and comment from the ARC on the proposed materials and colors and whether the Article 10 and Article 11 structures should have a unique design to the rest of the City or whether a consistent design through the city is preferable. The proposed materials and colors include security glass for the exterior walls and painted steel, powder-coated aluminum and stainless steel for the doors and pieces for user interface. The project includes alternate green frosted glass panels unique for structures located on Recreation and Park Department property. The proposed gray color is compatible and does not detract from the adjacent landmarks and surrounding districts. The proposed green frosted glass panels within the gray metal structure, although blending into the landscaped parks, attracts attention to the facility itself and decreases compatibility with the surroundings.

Recommendation #3: The Department recommends the proposed gray material for all of the locations, including parks, and recommends a powder-coated finish for the structures to increase compatibility with the adjacent landmarks and surrounding landmark districts.

Reversibility: Staff is requesting review and comment from the ARC on the reversibility standards. The proposal includes replacement of existing structures and does not include any new locations or additional facilities. The existing public toilets and kiosks were installed in 1995 and are therefore considered not historic. Additionally, the proposal does not impact any character-defining features of the adjacent landmarks or surrounding districts. The project shall be undertaken in a manner that if removed in the future, the essential form and integrity of the landmarks and districts would be unimpaired.

Recommendation #4: Overall, the Department is supportive of the replacement of the public toilets and kiosks and complies with the reversibility standard.

Site Specific Recommendations

Coit Tower: Staff is requesting review and comment from the ARC in regards to the proximity of the proposed public toilet and its compatibility to Coit Tower in terms of shape and design. The project includes proposed replacement of the existing rounded shape, single-stall public toilet with a new rectangular shape, single-stall public toilet in the same location, resulting in a minimal increase limited to the outer corners of the structure. The existing public toilet is located directly northwest of Coit Tower, adjacent to the front steps. The Department received public correspondence from the Telegraph Hill Dwellers (THD) expressing opposition to the new public toilet, specifically due to the larger scale, incompatibility of the new design with the architecture and setting of Coit Tower and Pioneer Park, and to the cumulative impact of numerous facilities, which THD believes should be consolidated and minimized. Copies of this public correspondence are included in this packet as Attachment #2. Staff would like to bring to the Commission's attention that the existing structures are bolted to the existing foundations with utility connections, including water, sewer, and electrical, and its relocation would require the installation of new foundation with new utility connections.

Recommendation #5: The Department believes relocating the public toilet farther away from the Coit Tower would bring the project in greater conformance with the *Standards*.

Washington Square Park: Staff is requesting review and comment from the ARC in regards to the proposed replacement public toilet as it relates to the newly constructed expanded convenience station and public toilet in the northwest corner of Washington Square Park. The project includes proposed replacement of the existing rounded shape, single-stall public toilet with a new rectangular shape, single-

stall public toilet in the same location, resulting in a minimal increase limited to the outer corners of the structure. The existing public toilet is located on the sidewalk directly south of the park, which is included in the boundaries of City Landmark No. 226 per the Designating Ordinance. Copies of the Designating Ordinance are included in this packet as Attachment #4. The Department received public correspondence from the Telegraph Hill Dwellers expressing opposition to the new public toilet and a desire to remove the existing public toilet, specifically due to the recent expansion of the existing convenience and public toilet station located at the northwest corner of the park. Copies of this public correspondence are included in this packet as Attachment #2. The existing facility included two stalls in the women's restroom and two stalls in the men's restroom, none of which were ADA accessible. The replacement facility includes three stalls in the women's restroom and three stalls in the men's restroom; one stall in each is now ADA accessible. The project resulted in an expansion that approximately doubled the square footage of the structure. The new replacement convenience and public restroom project was approved by the Historic Preservation Commission per Motion No. 0193 on April 3, 2013. Copies of the plans have been included in the packet as Attachment #5.

Recommendation #6: The Department recommends the public toilet at Washington Square Park remains a single-stall toilet since the public toilets at the northwest corner of the park were recently expanded to add additional stalls.

Civic Center: Staff is requesting review and comment from the ARC in regards to the proposed replacement and enlargement of the existing public toilet as it relates to the newly approved Civic Center Kiosk and the surrounding landmark district. The proposal includes an expansion in size of three existing single-stall public toilets into double-stall public toilets, resulting in an increase of approximately 4' in length and approximately 28 square feet in area in each location. The Grove & Larkin Streets location, within the Article 10 Civic Center Landmark District, is of concern due to the proximity of the recently approved Civic Center Kiosk adjacent to the existing public toilet. The Historic Preservation Commission approved the Civic Center Kiosk project per Motion No. 0313 on August 16, 2017. Copies of the plans have been included within the packet as Attachment #8.

Per The San Francisco Civic Center: A Study in Urban Form, dated October 1987, any service/maintenance building which may locate in the plaza should be of painted metal and glass, footprint should be round, octagonal or square, building facades should be designed symmetrically with the intention of being approached from all directions, and the square footage of each building should be as small as possible, housing only the essential functional elements. Copies of the study have been included in the packet at Attachment #9.

Recommendation #7: The Department recommends that size of the public toilet not increase, as the scale and proportion of the existing public toilet fits within the context of the plaza and does not impact sightlines and visibility. Any larger scale structure would overwhelm the open space, compete with pedestrian axis corridors and hinder activation of the area.

REQUESTED ACTION

Specifically, the Department seeks comments on:

- The project recommendations proposed by staff.
- The compatibility of the project with the Secretary of the Interior's Standards.

ATTACHMENTS

1. Project sponsor submittal entitled, “JCDecaux Replacement of Public Toilet and Kiosk”, dated October 25th, 2017
2. Public Correspondence including:
 - a. Letter of opposition from Telegraph Hill Dwellers, dated September 25th, 2017
3. Coit Tower, Landmark No. 165, Designating Ordinance
4. Washington Square Park, Landmark No. 226, Designating Ordinance
5. Washington Square Park Toilet Replacement plans per Historic Preservation Commission Motion No. 0193
6. Appendix B to Article 10 – Jackson Square Landmark District
7. Appendix J to Article 10 – Civic Center Landmark District
8. Civic Center Kiosk plans per Historic Preservation Commission Motion No. 0313
9. The San Francisco Civic Center: A Study in Urban Form (Oct., 1987)
10. Civic Center CLI: Existing Conditions and Analysis of Block #0788, Civic Center Plaza
11. Appendix E to Article 11 – Kearny-Market-Mason-Sutter Conservation District
12. Appendix F to Article 11 – New Montgomery-Mission-Second Street Conservation District
13. Appendix I to Article 11 – Kearny-Belden Conservation District
14. Appendix J to Article 11 – Pine-Sansome Conservation District

ATTACHMENT #1:

Project sponsor submittal entitled "JCDecaux Replacement of Public Toilet and Kiosk"

JCDecaux Replacement of Public Toilet and Kiosk
CERTIFICATE OF APPROPRIATENESS APPLICATION
11.15.2017



JCDecaux

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03: Kiosk Proposal

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Project Description

Public Works in partnership with JCDecaux proposes the removal of 25 existing toilets and 114 existing kiosks and their replacement with new toilets and kiosks. The original agreement with JCDecaux is expiring and these efforts are part of a new enhancement program to replace the existing toilets with a more contemporary design.

The existing model of public toilet and the replacement model are self-cleaning, handicapped accessible, and connected directly to city sewer, water and electrical lines. The proposed single and double toilets are approximately 10 feet in height. Both the existing model and proposed models of advertising/public service kiosks range from 14 to 17 feet in height, are 5 to 6 feet in diameter, and have three illuminated vertical panels about 12 feet tall. There are 6 toilets and 34 kiosks located in historic districts. Amongst them, 2 toilets and 31 kiosks are within the Article 11 Districts and 4 toilets and 3 kiosks are within the Article 10 Districts. In addition, 2 of the toilets have special relationship to individual landmarks including one located on the historic Coit Tower site and one on the sidewalk adjacent to Washington Square Park.

Sixty-nine of the existing kiosks were designed to contain newsstands. In Article 11 Districts, there are 23 newsstand kiosks and 8 non-functional advertising kiosks. In Article 10 Districts, there is 1 newsstand kiosk and 2 non-functional advertising kiosks. All of the kiosks, current and future ones, have 3 panels. For the existing ones, one panel is designated for City/Public service uses and two for advertising purposes. The total number of advertising panels today and in the future program will be exactly the same (114 kiosks x 2 panels) 228 total panels. The programming of the 114 kiosks is not final yet, however, we anticipate that about 20 kiosks will have a newsstand/vending area panel, about 15 will have a wayfinding/interactive information panel, and about 79 will have a city/Arts Commission info panel.

The design that is being developed for the replacement kiosks and toilets is one-of-a-kind and designed specifically for San Francisco. It is not generic and has not been used elsewhere. By being less thematic or historicist in nature, the design does not fall back on images and identities derived from other places or from other eras. These furnishings are designed not to attract attention to themselves but rather to create background elements that meet the intended function, fit well within the urban environment and allow the unique identity of San Francisco to be expressed in an authentic and meaningful way.

San Francisco prides itself in its extraordinary natural beauty and public spaces that provide views and access to the Bay and larger landscape. It also is a city that is sociable, extroverted and engaging. Its identity is influenced by landscape and nature, people and activity, individual buildings and the urban context. The proposed design does not distract or compete with that identity. The new public toilets and kiosks are meant to blend in elegantly and quietly. In particular, the public toilets, which provide for a private activity in a public setting, should not dominate visually nor become an attention grabber. The kiosk, on the other hand, can be more of a marker and an accent within the public realm. It can not only provide information and services but also add to the activities of the streetscape environment, and punctuate a specific place. It can become an eddy in the stream of movement drawing pedestrians in to tarry, find their path, become informed or heighten an understanding of place.

01: Proposed Scope

- **New Toilet and Kiosk Designs**
- **Historical Significance of PublicToilets**
- **Map of Public Toilets Locations**
- **Historical Significance of Kiosks**
- **Map of Kiosks Locations**
- **Examples of JCDecaux Street Furnishings**

ADA Single Public Toilet



Double Public Toilet
(1 of 2 stalls is ADA Accessible)



Interactive Kiosk



Public Service
Announcement Kiosk



Multi-Function Kiosk/
Vending*



Union Square
Coit Tower
Washington Square Park

Grove St & Larkin St (Civic Center)
Market St & 7th St (UN Plaza)
Market St & Powell St (Hallidie Plaza)

Geary St & Mason St
Geary St & Powell St
Grant Ave & Bush St
Grant Ave & Maiden Lane
Market St & Montgomery St
Post St & Stockton St
Stockton St & Post St
Market St & Stockton St
Stockton St & Ellis
Stockton St & O'Farrell St

3rd Street & Market St
149 Geary St
249 Post St
Geary St & Kearny St
Kearny St & Sutter St
Market St & 5th St
Market St & Ellis St
O'Farrell St & Powell St
Pine St & Sansome St
Powell St & Post St
Cyril Magnin St & Market St
Market St & Grant Ave
New Montgomery St & Howard St
New Montgomery St & Mission St
Powell St & Sutter St
Market St & Grove St
1140 Market St
Kearny St & Pacific Ave

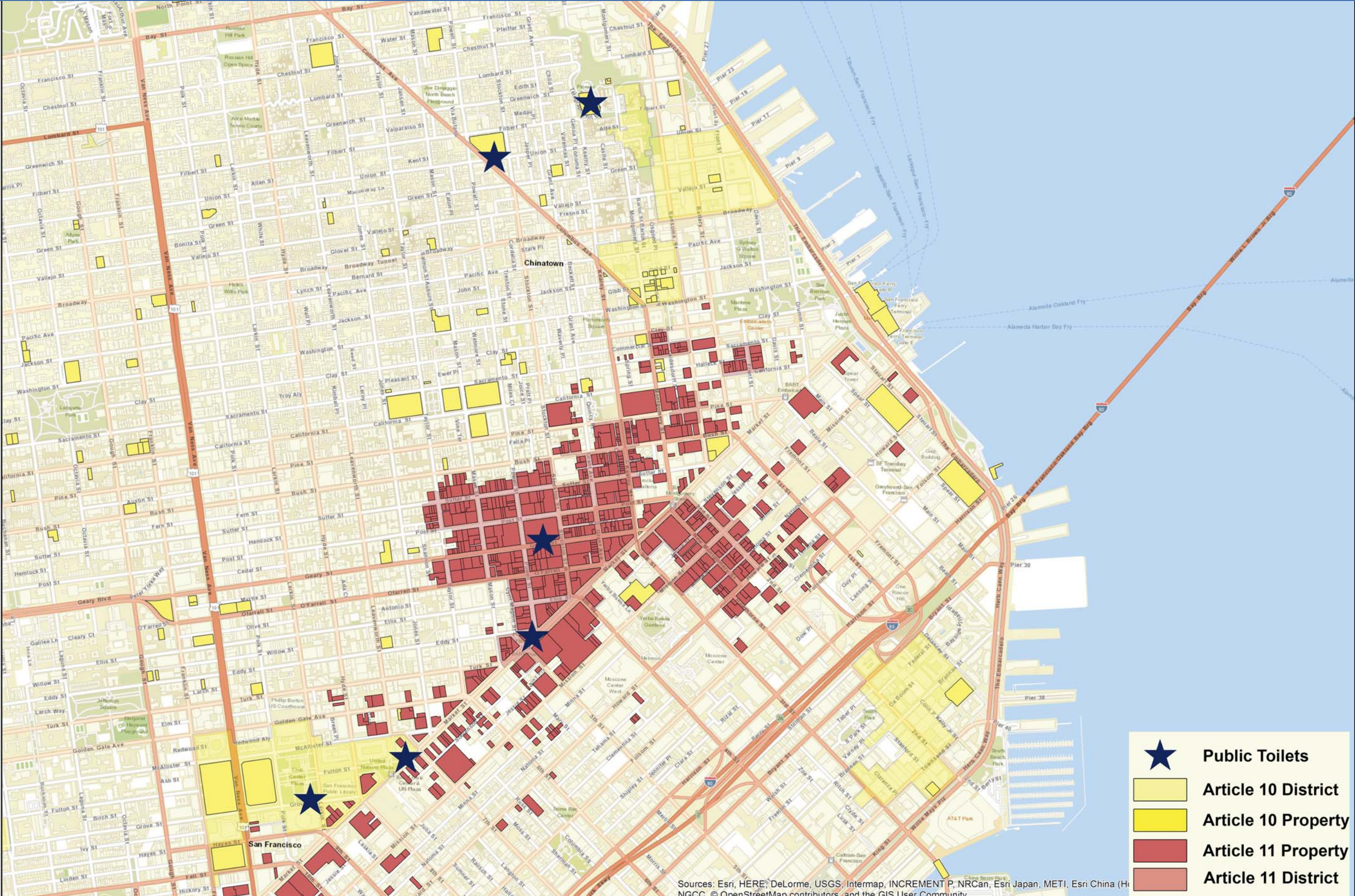
Market St & 4th St
Market St & Geary St
Market St & New Montgomery St
Market St & Powell St
Powell St & Eddy St

Historical Significance of Public Toilets

Public Toilet	Article 10	Article 11	Related to Individual Landmark	Number of Stalls	Conservation District/ Landmark Name
Union St & Columbus Ave- Washington Square Park	✓		✓	Single	Washington Square Park
Coit Tower	✓		✓	Single	Coit Tower
Market St & Powell St		✓		Double	Kearny-Market Mason-Sutter
Geary St & Powell St-Union Square		✓		Single	Kearny-Market Mason-Sutter
Grove St & Larkin St- Civic Center	✓			Double	Civic Center
Market St & 7 th St- United Nations Plaza	✓			Double	Civic Center



Map of Public Toilet Locations

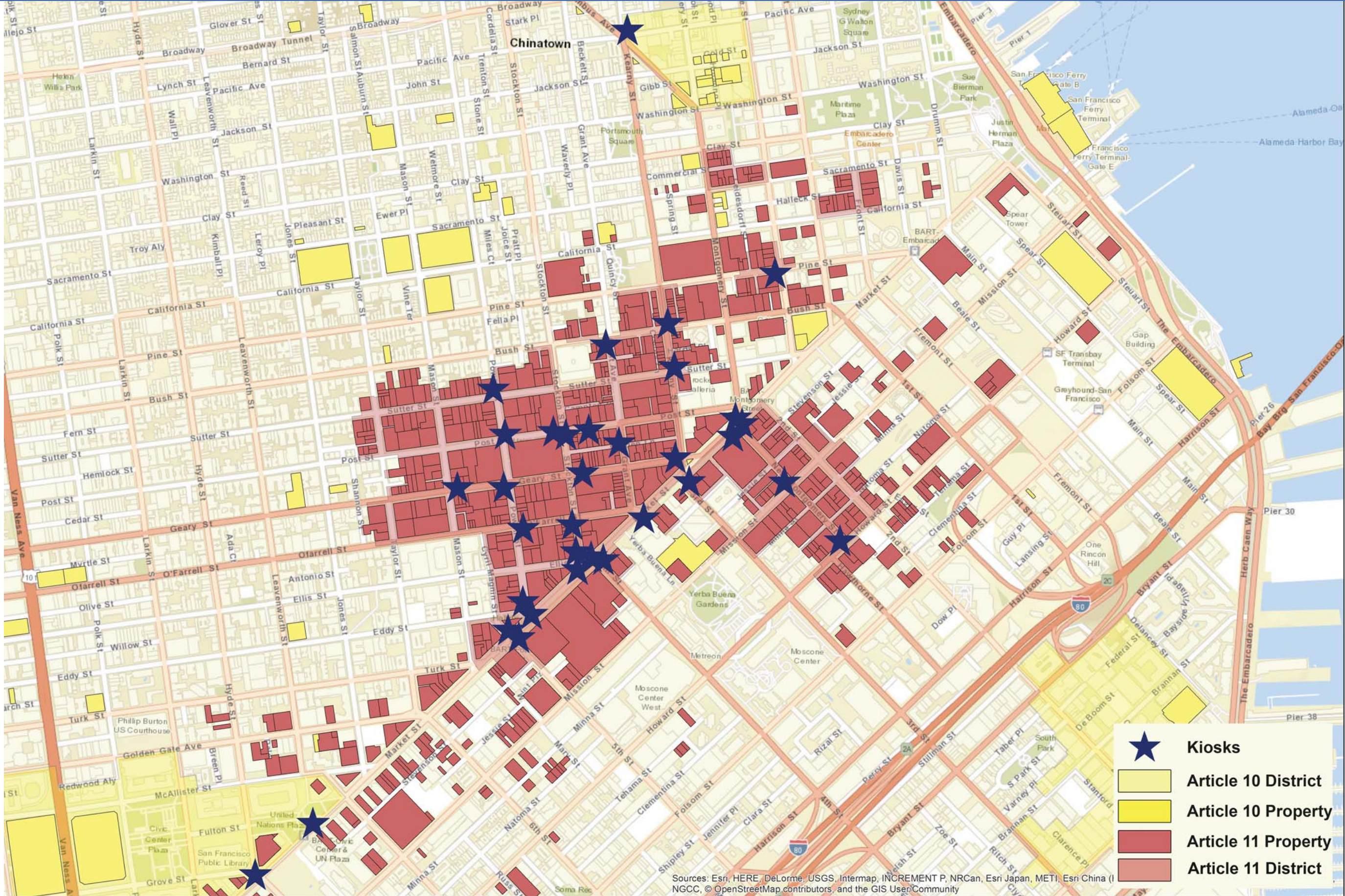


Historical Significance of Kiosks

Kiosks	Article 11	Article 10	Conservation District
03RD ST & MARKET ST	✓		New Montgomery-Mission-2nd St
149 GEARY ST	✓		Kearny-Market-Mason-Sutter
249 POST ST	✓		Kearny-Market-Mason-Sutter
GEARY ST & KEARNY ST	✓		Kearny-Market-Mason-Sutter
GEARY ST & MASON ST	✓		Kearny-Market-Mason-Sutter
GEARY ST & POWELL ST	✓		Kearny-Market-Mason-Sutter
GRANT AVE & BUSH ST	✓		Kearny-Market-Mason-Sutter
GRANT AVE & MAIDEN LN	✓		Kearny-Market-Mason-Sutter
KEARNY ST & BUSH ST	✓		Kearny-Belden
KEARNY ST & SUTTER ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & 04TH ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & 05TH ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & ELLIS ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & GEARY ST	✓		New Montgomery-Mission-2nd St
MARKET ST & MONTGOMERY ST	✓		New Montgomery-Mission-2nd St
MARKET ST & NEW MONTGOMERY ST	✓		New Montgomery-Mission-2nd St
MARKET ST & POWELL ST	✓		Kearny-Market-Mason-Sutter
OFARRELL ST & POWELL ST	✓		Kearny-Market-Mason-Sutter
PINE ST & SANSOME ST	✓		Pine-Sansome
POST ST & STOCKTON ST	✓		Kearny-Market-Mason-Sutter
STOCKTON ST & POST ST	✓		Kearny-Market-Mason-Sutter
POWELL ST & POST ST	✓		Kearny-Market-Mason-Sutter
POWELL ST & EDDY ST	✓		Kearny-Market-Mason-Sutter
CYRIL MAGNIN ST & MARKET ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & GRANT AVE	✓		Kearny-Market-Mason-Sutter
MARKET ST & STOCKTON ST	✓		Kearny-Market-Mason-Sutter
NEW MONTGOMERY ST & HOWARD ST	✓		New Montgomery-Mission-2nd St
NEW MONTGOMERY ST & MISSION ST	✓		New Montgomery-Mission-2nd St
POWELL ST & SUTTER ST	✓		Kearny-Market-Mason-Sutter
STOCKTON ST & ELLIS ST	✓		Kearny-Market-Mason-Sutter
STOCKTON ST & OFARRELL ST	✓		Kearny-Market-Mason-Sutter
MARKET ST & GROVE ST		✓	Civic Center
1140 MARKET ST		✓	Civic Center
KEARNY ST & PACIFIC AVE		✓	Jackson Square



Map of Kiosk Locations



Examples of JCDecaux Street Furnishings

JCDecaux has extensive international experience which demonstrates high quality design, fabrication and implementation as well as management and maintenance. Their street furnishings in cities around the world not only provide needed services and a source of revenue to off-set costs but also contribute to the creation of a successful and vibrant public realm. JCDecaux designs emphasize modern aesthetics that blend in with the built form of the environment. The simplicity of Decaux designs can be seen both in cities with rich historic milieus such as Paris, London and New York in addition to more modern environments like Shanghai. From advertising kiosks to toilets to bus shelters, JCDecaux creates street furnishings that achieve a balance between form and function.



Berlin, Germany



Boston, USA



Baku, Azerbaijan



Vancouver, Canada

Examples of JCDecaux Street Furnishings



New York, USA



Paris, France



Vancouver

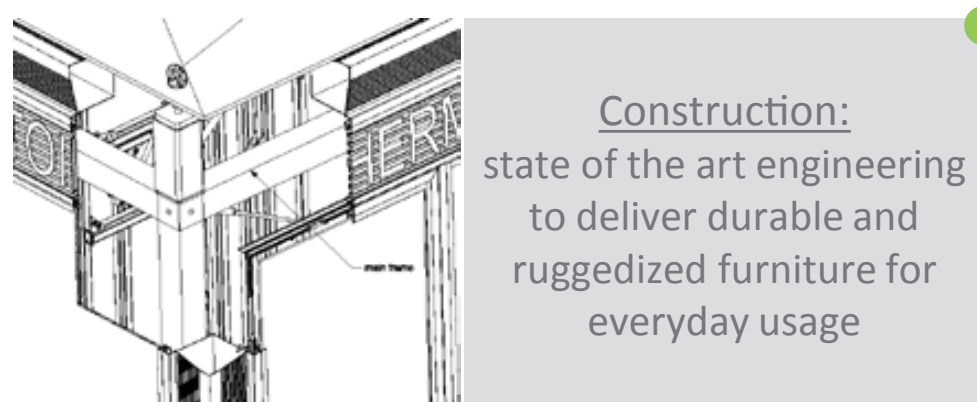
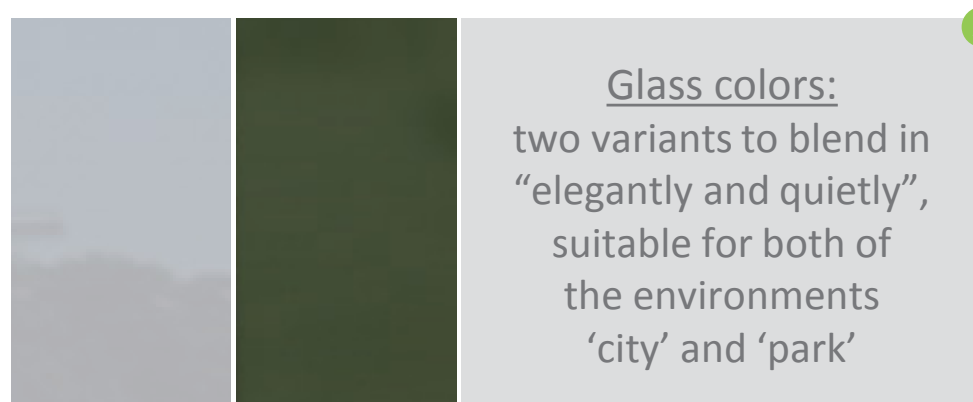
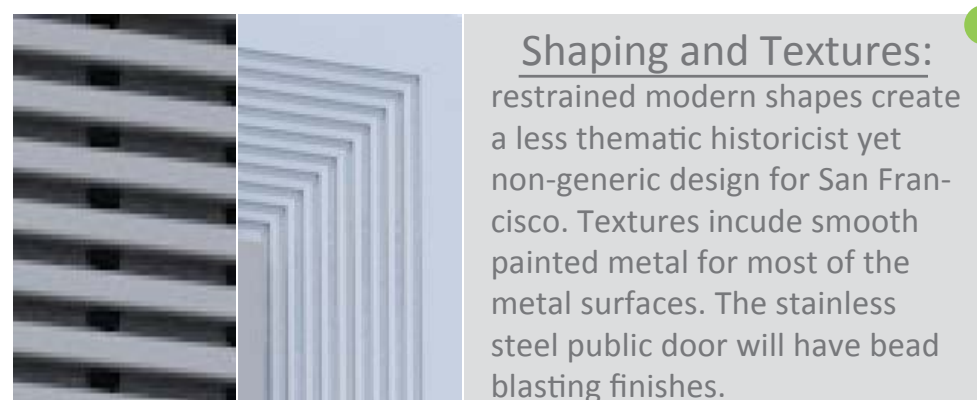
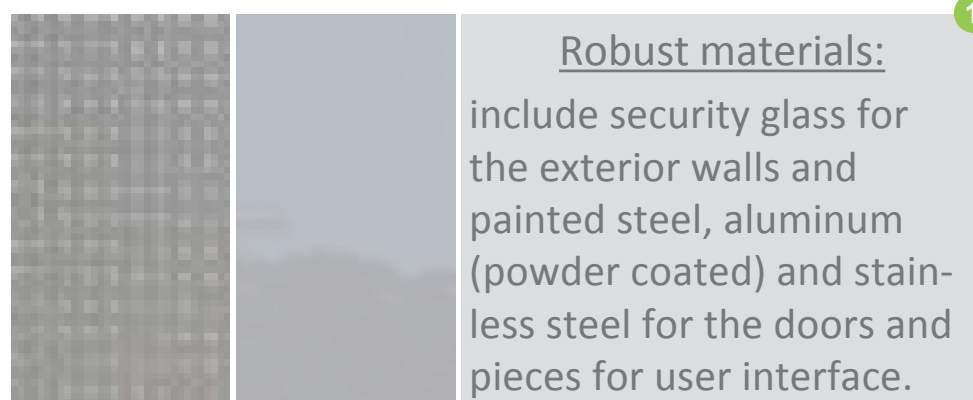


Berlin, Germany

02: Public Toilet Proposal

- **Materials, Color and Shaping**
- **Toilet Design Details**
- **Maps of Toilets Locations**
- **Toilet Dimensions**
- **Toilet Design Specifications**
- **Existing and New Designs**

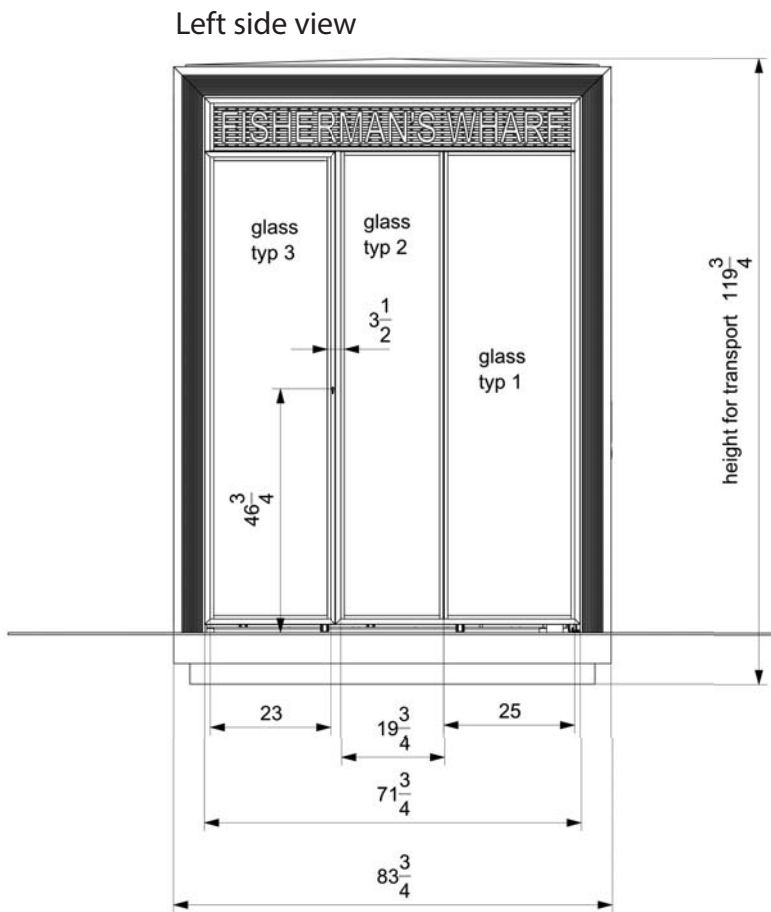
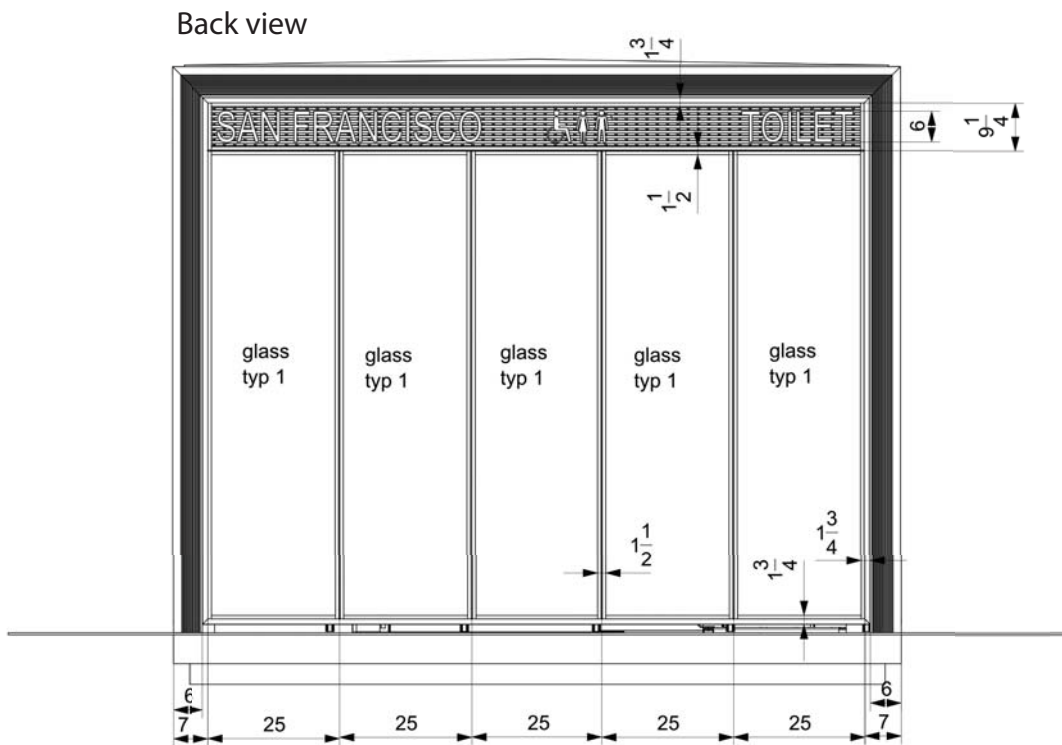
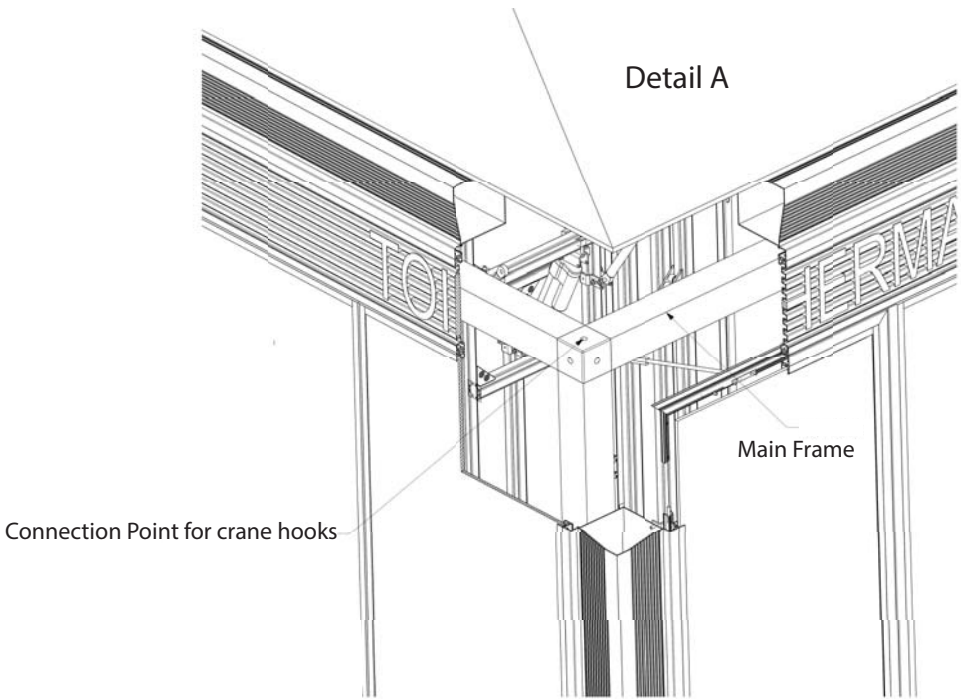
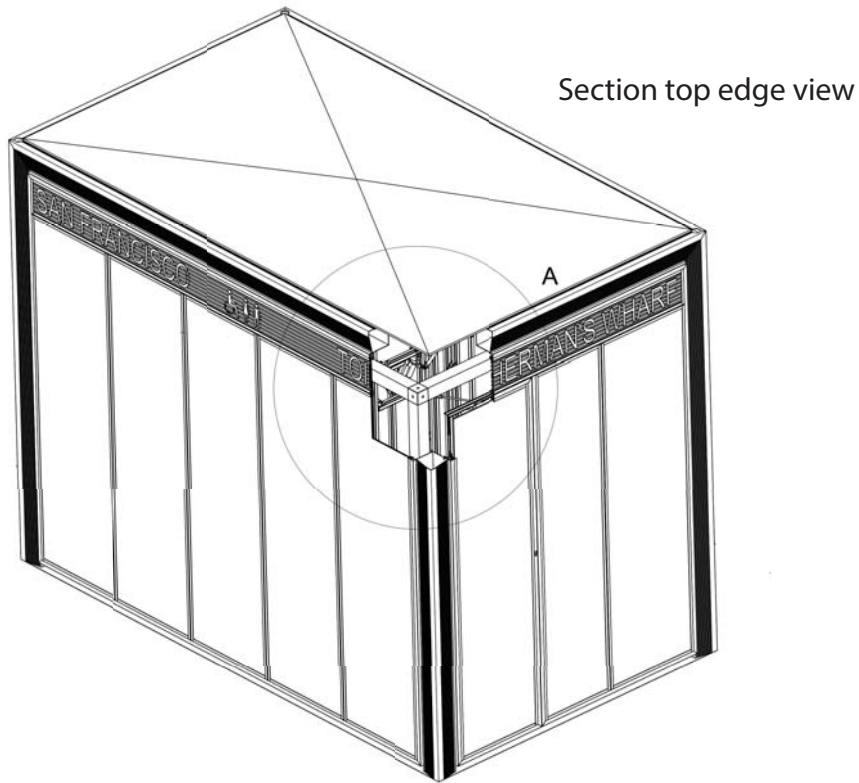
Materials, Colors and Shaping



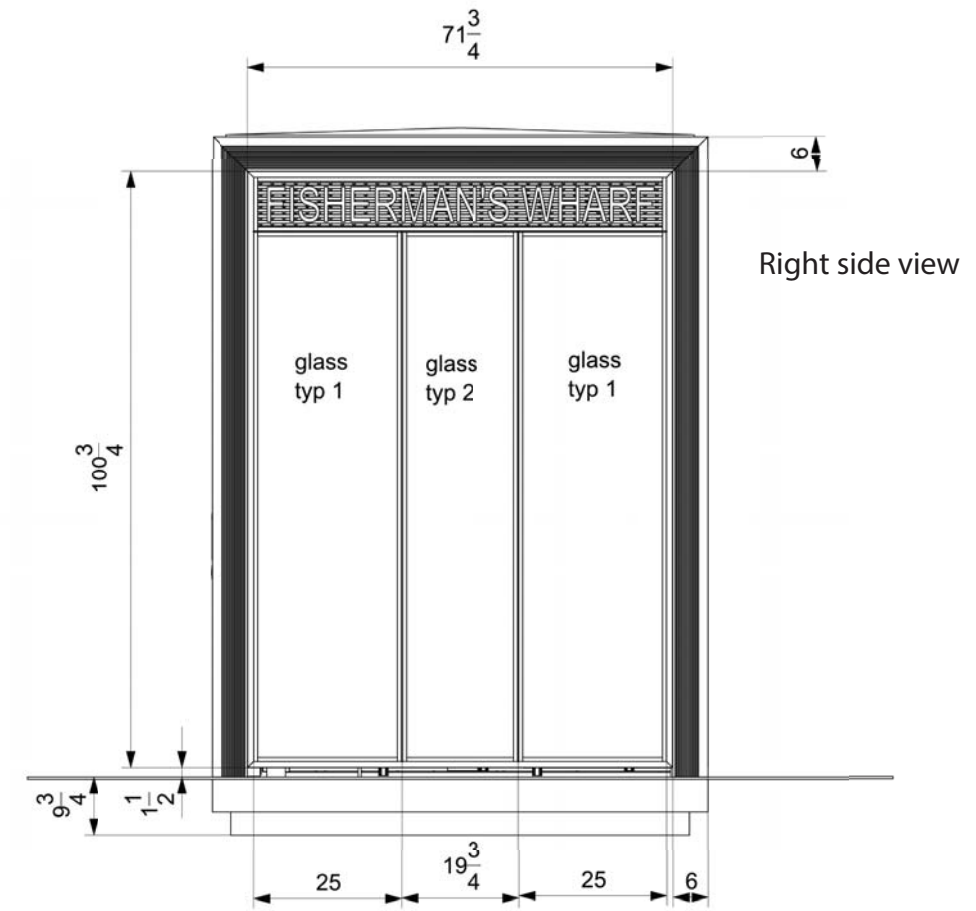
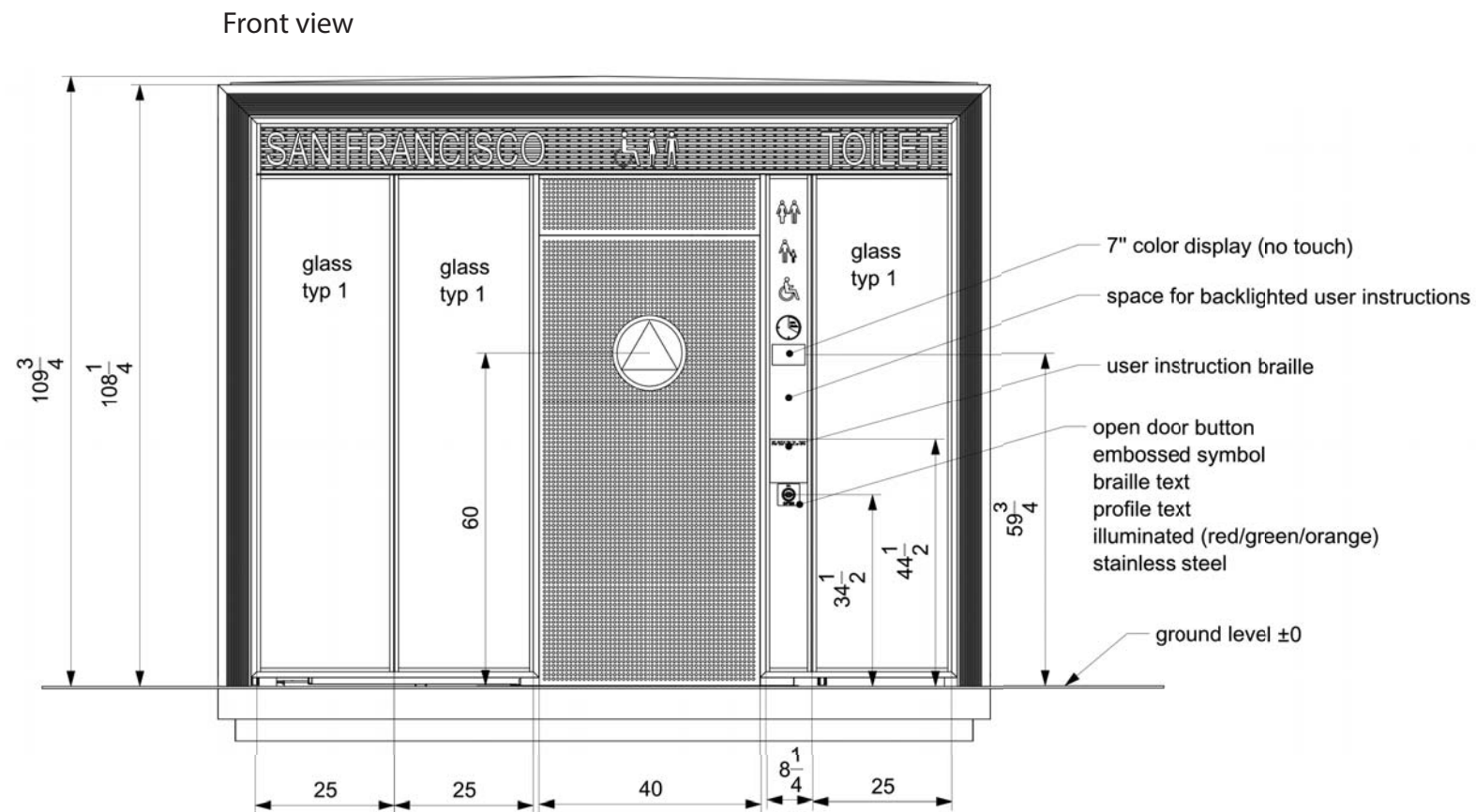
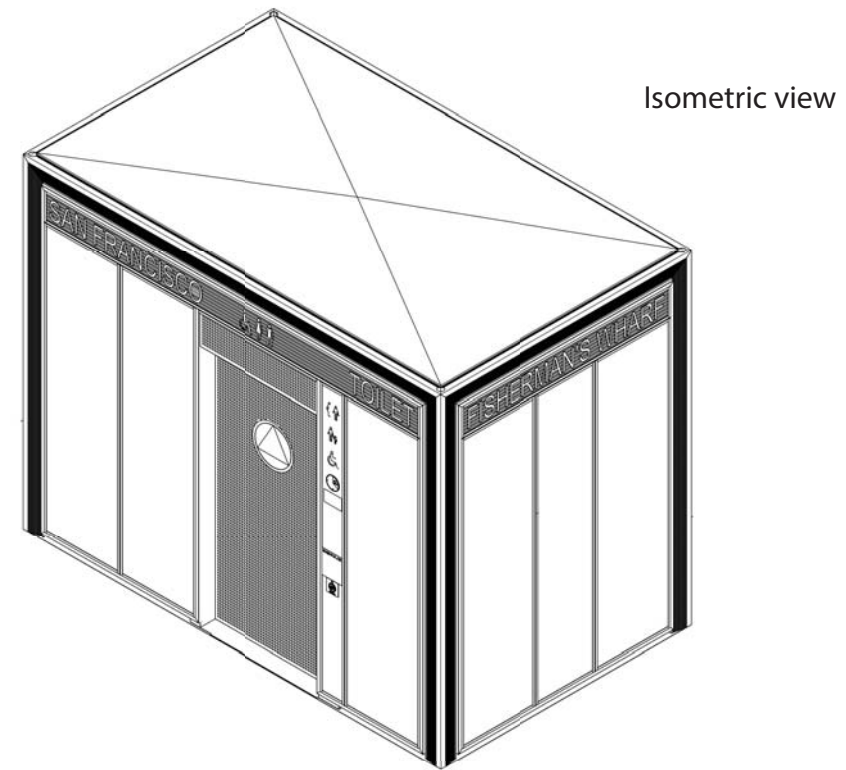
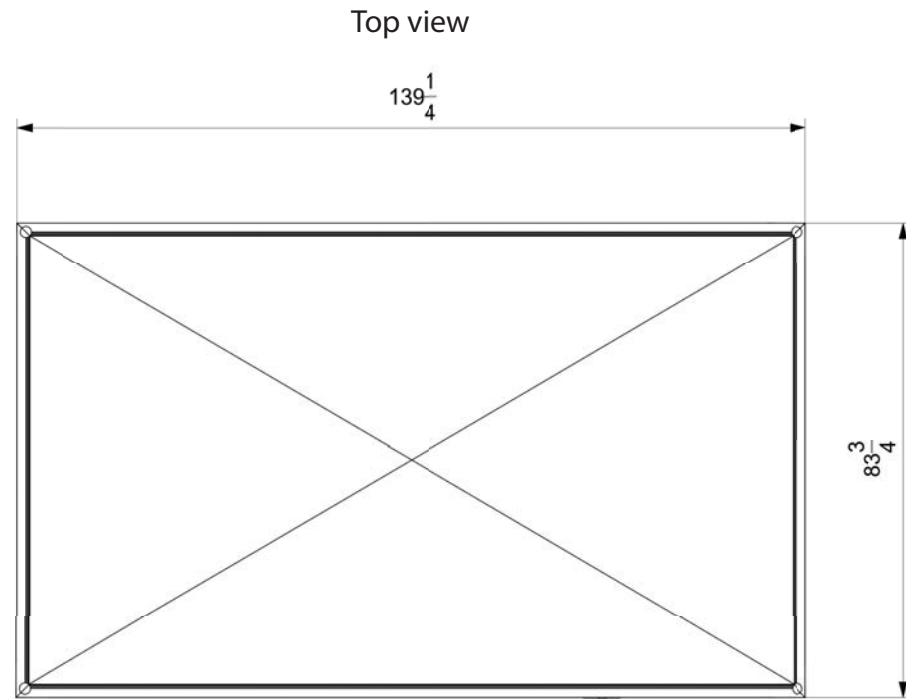
Design Approach

- The furnishings are designed not to attract attention to themselves but rather to create background elements that meet the intended function, fit well within the urban environment and allow the unique identity of San Francisco to be expressed in an authentic and meaningful way.
- The proposed design does not distract or compete with that identity. The new public toilets and kiosks are meant to blend in elegantly and quietly.
- Public toilets, which provide for a private activity in a public setting, will not dominate visually nor become an attention grabber. The kiosk, on the other hand, can be more of a marker and an accent within the public realm.
- The furniture fits in well within the city as a whole. The approach is to balance the role that each element plays within a specific setting while contributing to a city-wide vocabulary that belongs to the larger urban environment.
- The quality of materials and detailing and a high level of craftsmanship will also add to the uniqueness of the streetscape furnishings.

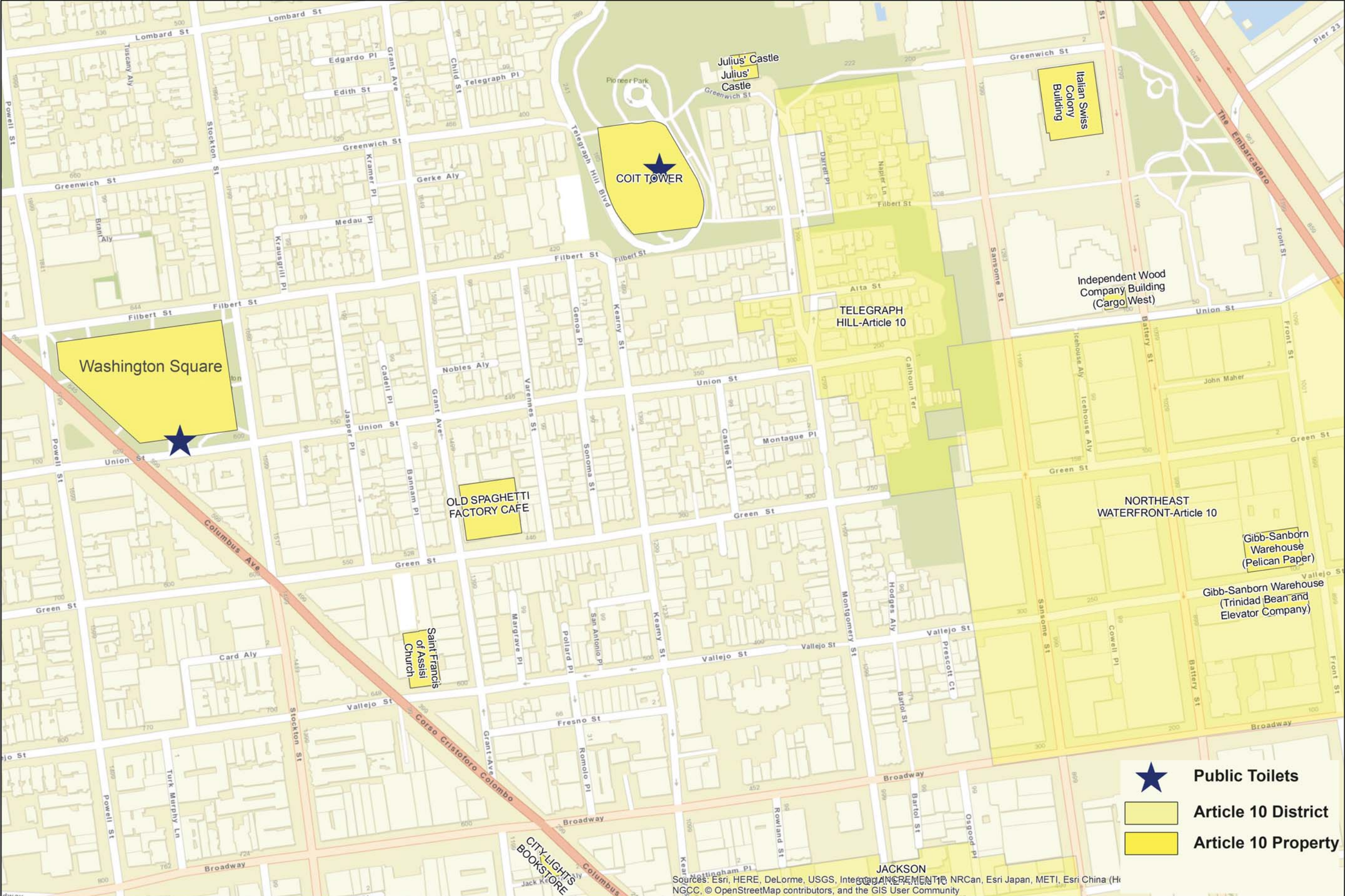
Public Toilet Design Details



Public Toilet Design Details

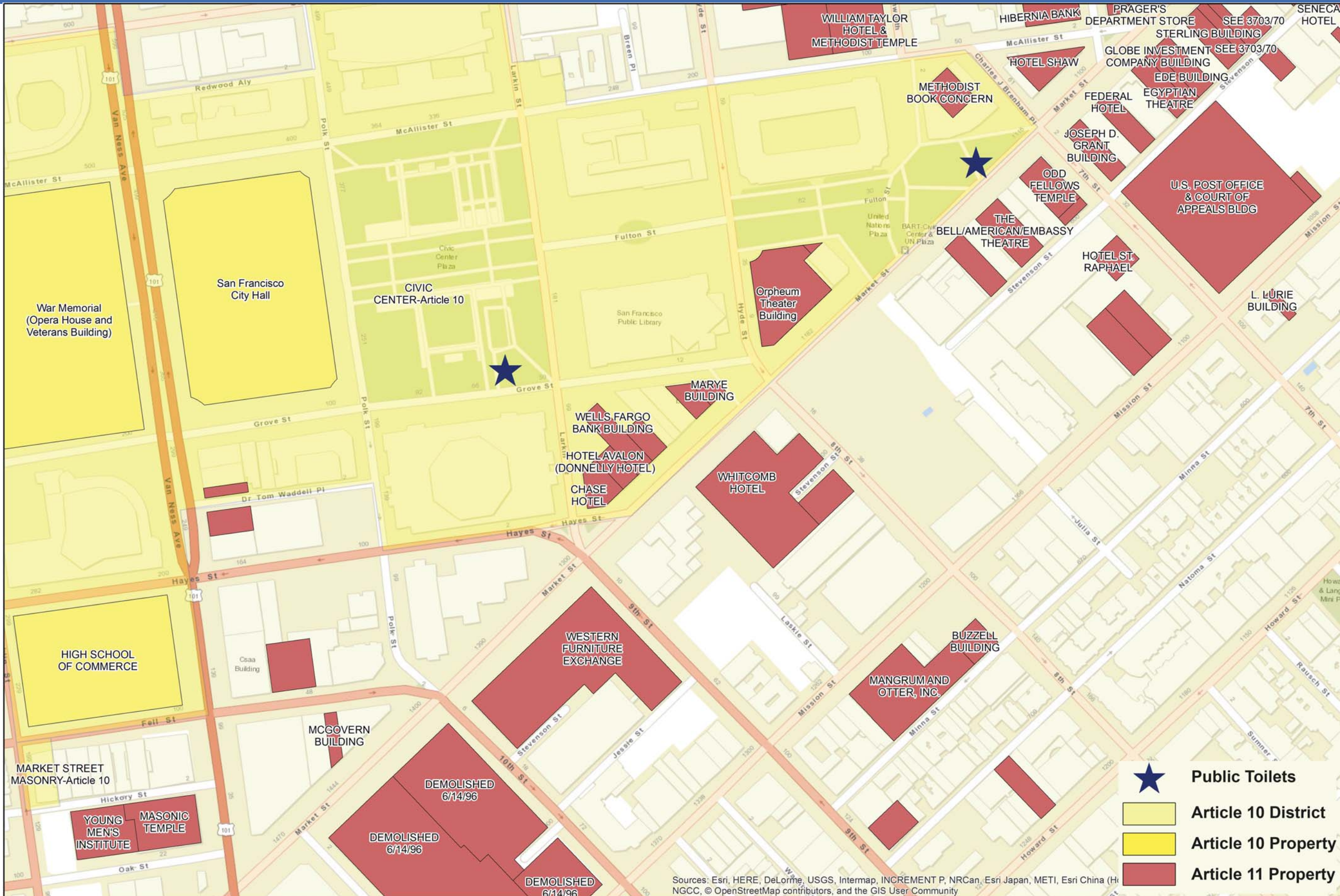


Maps of Public Toilet Locations at Coit Tower & Washington Square

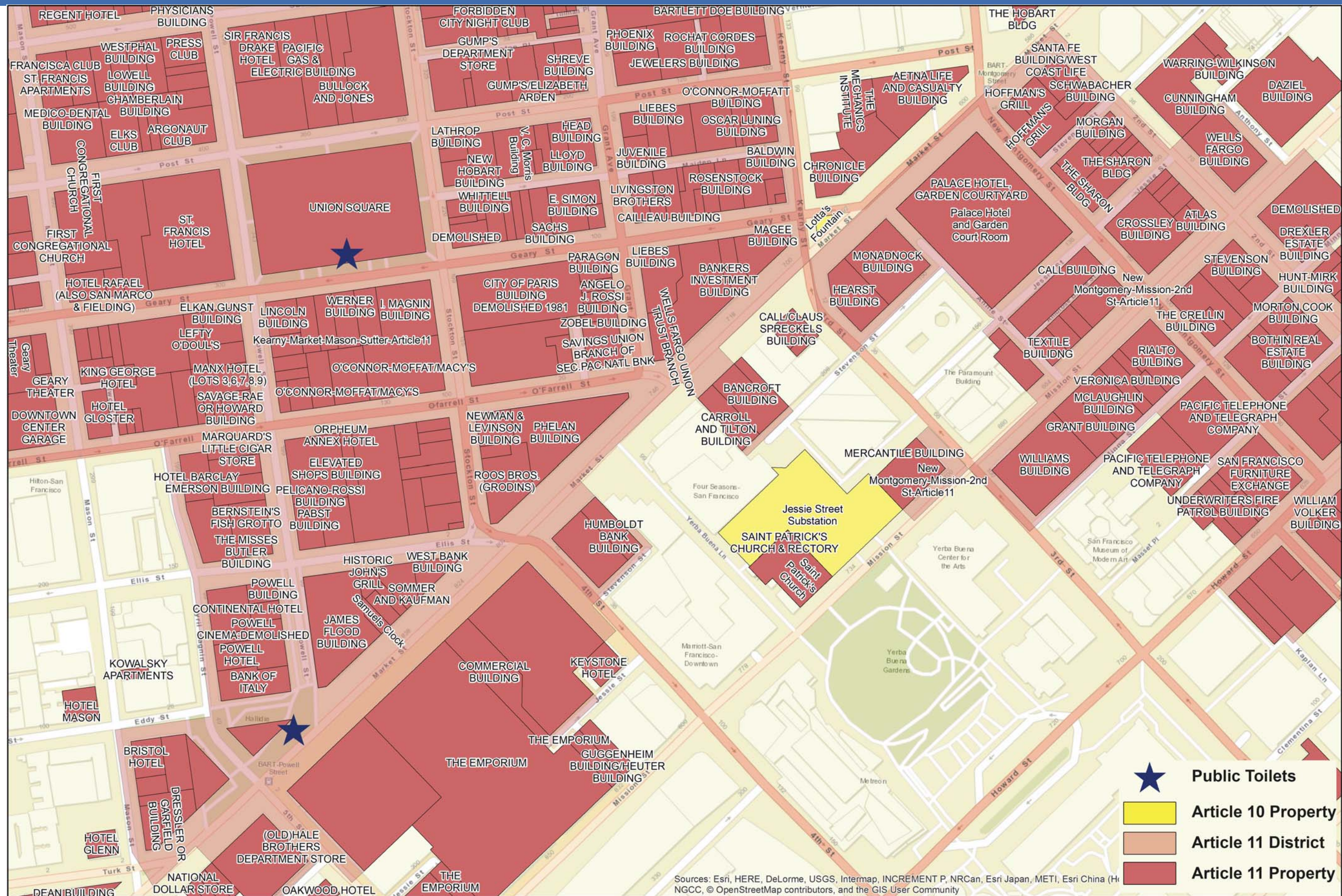


Sources: Esri, HERE, DeLorme, USGS, Intermap, INCREMENT P, NRCan, Esri Japan, METI, Esri China (H)

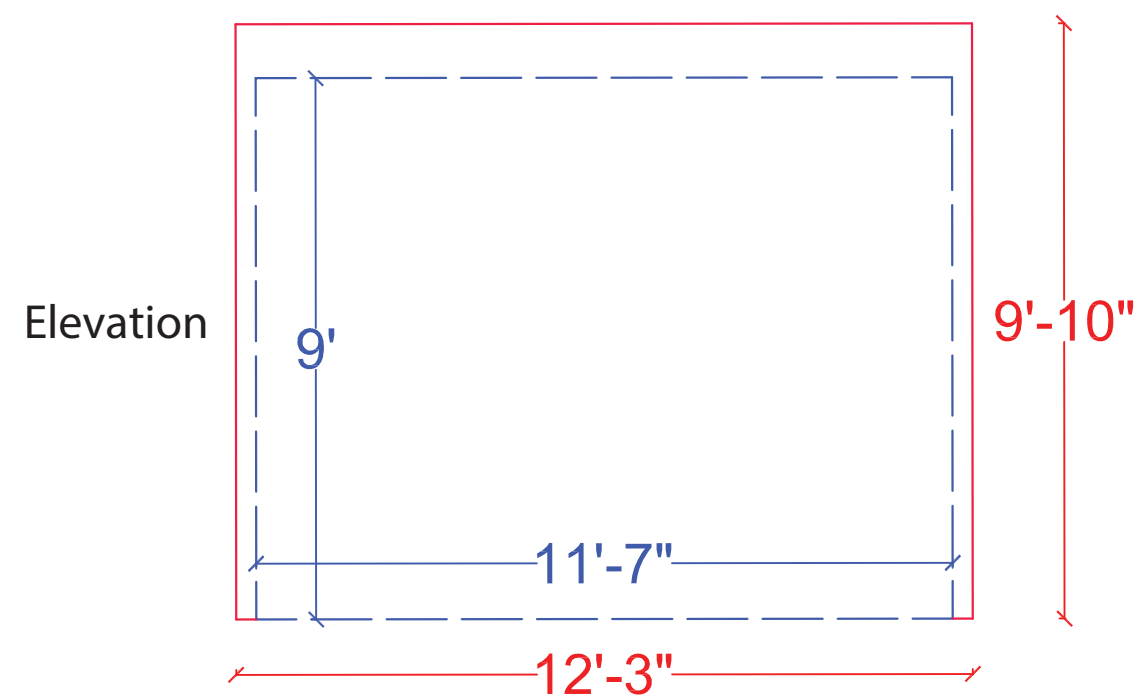
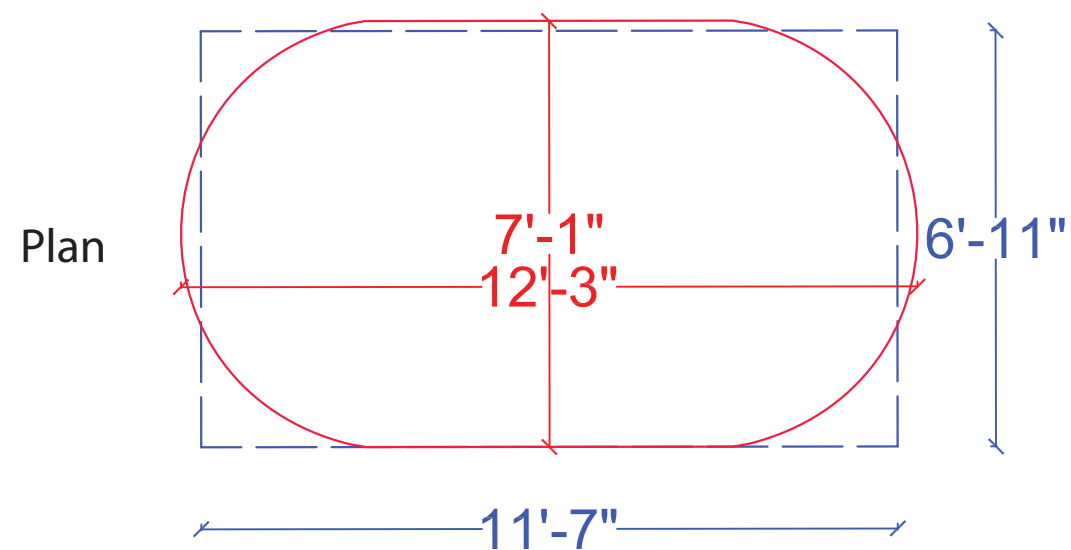
Maps of Public Toilet Locations at Grove St & Larkin St (Civic Center) and United Nations Plaza



Maps of Public Toilet Locations at Union Square and Market St & Powell St

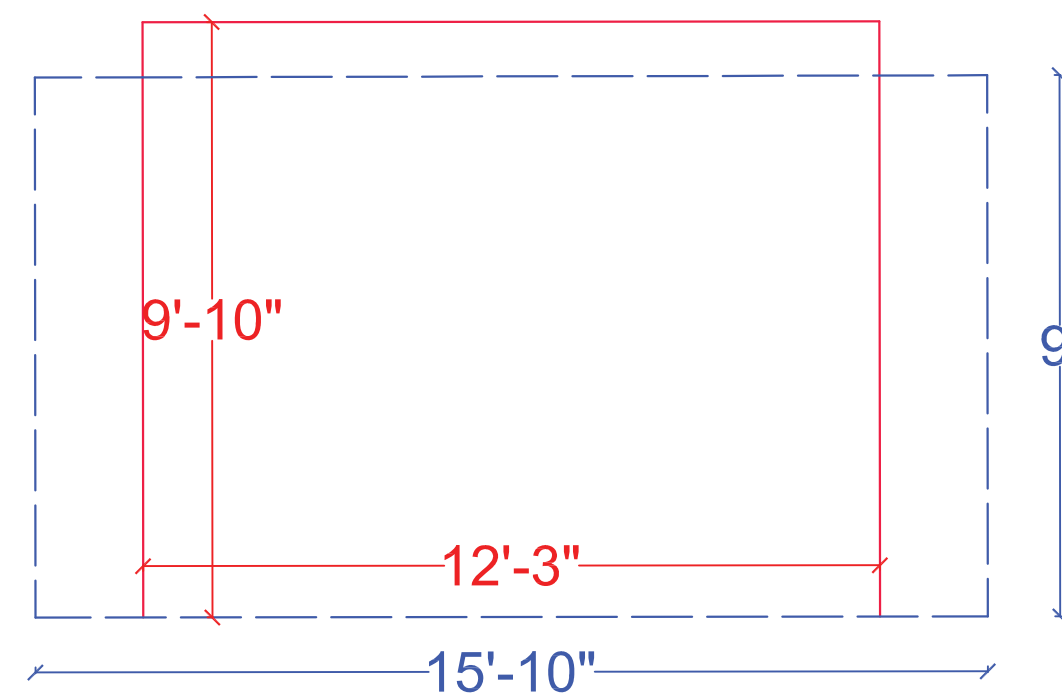
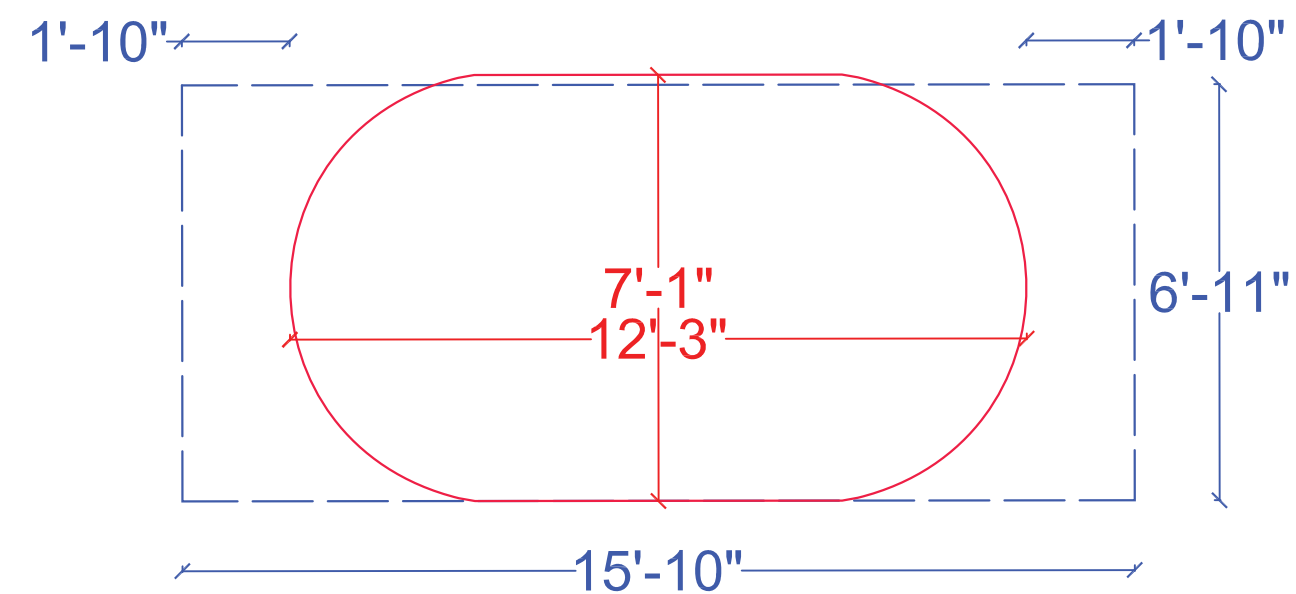


Public Toilet Dimensions



Footprint of the Existing JCDecaux Toilet: 77.5 Sq ft
 Footprint of the Proposed Single JCDecaux Toilet: 80 Sq ft
 Footprint of the Proposed Double JCDecaux Toilet: 109 Sq ft

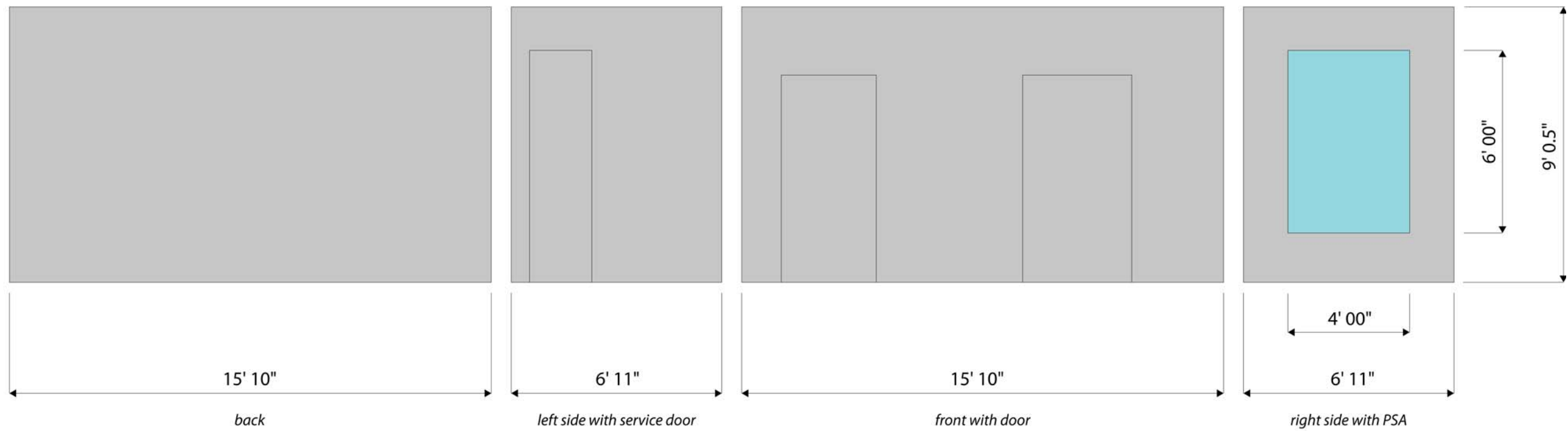
Blue= New Single Toilet Red= Existing Single Toilet







Blue= New Double Toilet Red= Existing Single Toilet

Public Toilet Design Specifications

Double Unit Public Toilets



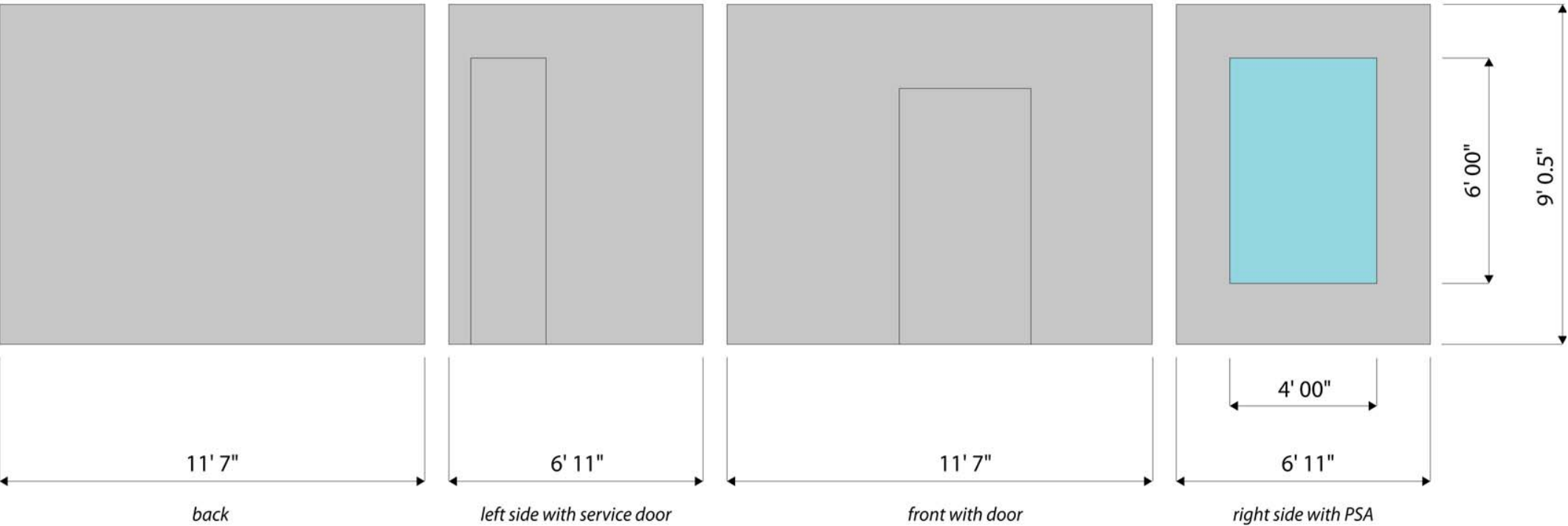
		Visible surface including PSA	205.7 sq ft	= 100%
		Visible surface without PSA	181.7 sq ft	= 88%
		PSA	24 sq ft	= 12%





PSA: Public Service Announcement



Public Toilet Design Specifications

Single Unit Public Toilets



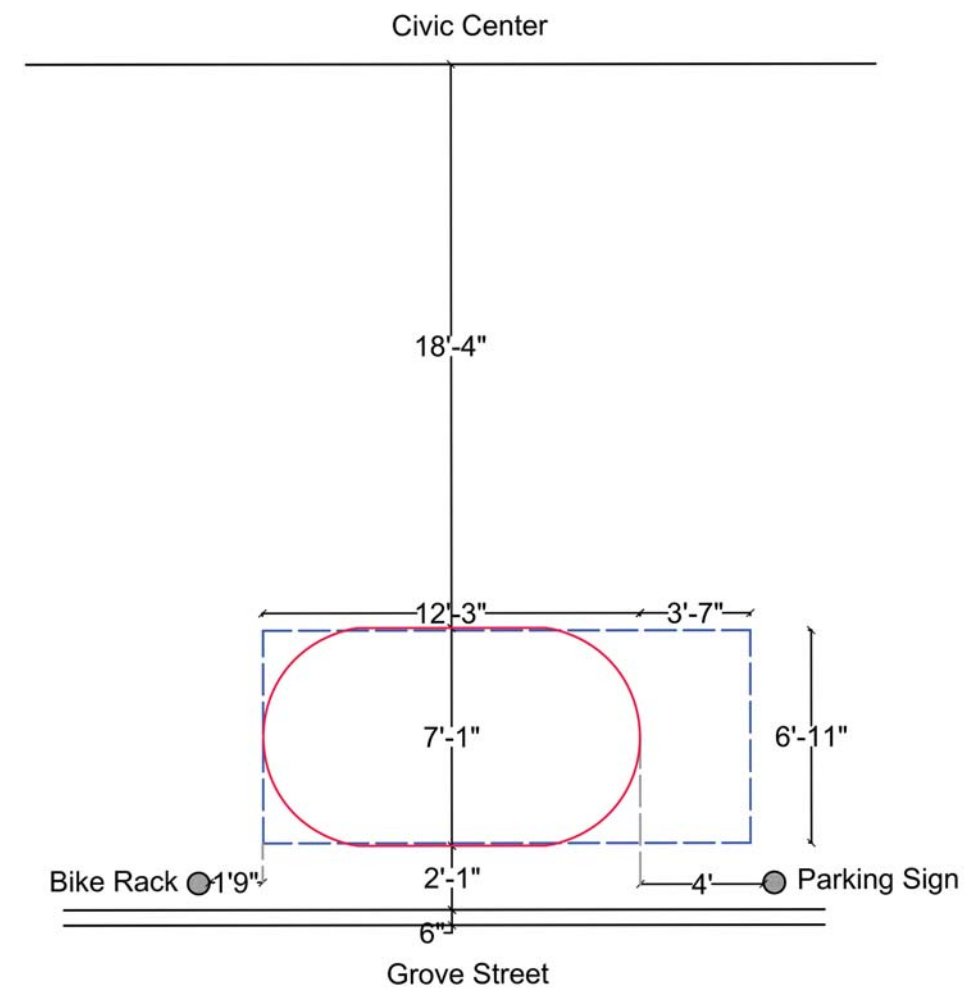
		Visible surface including PSA	167.27 sq ft	= 100%
		Visible surface without PSA	143.27 sq ft	= 86%
		PSA	24 sq ft	= 14%

PSA: Public Service Announcement



Grove St & Larkin St: Civic Center

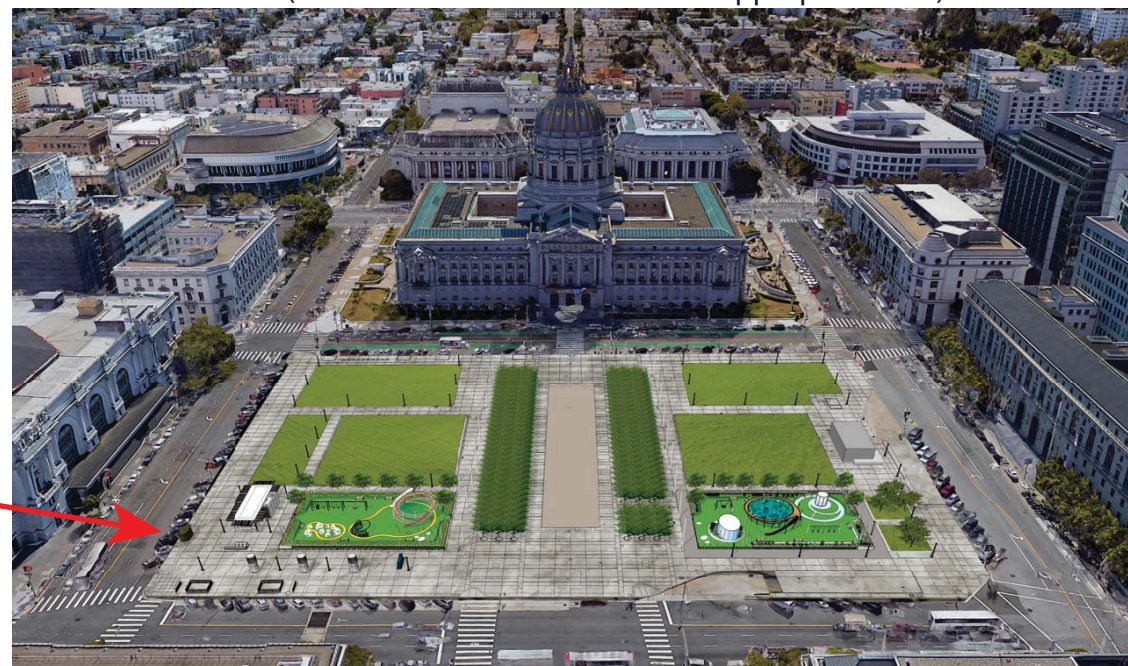
Article 10



Location of the existing JCDecaux toilet



Civic Center Plaza
Source: (Civic Center Kiosk Certificate of Appropriateness)



Render of new public toilet with Civic Center Kiosk proposed design.



Location of the proposed JCDecaux toilet



Grove St & Larkin St: Civic Center

Article 10

Existing Toilet

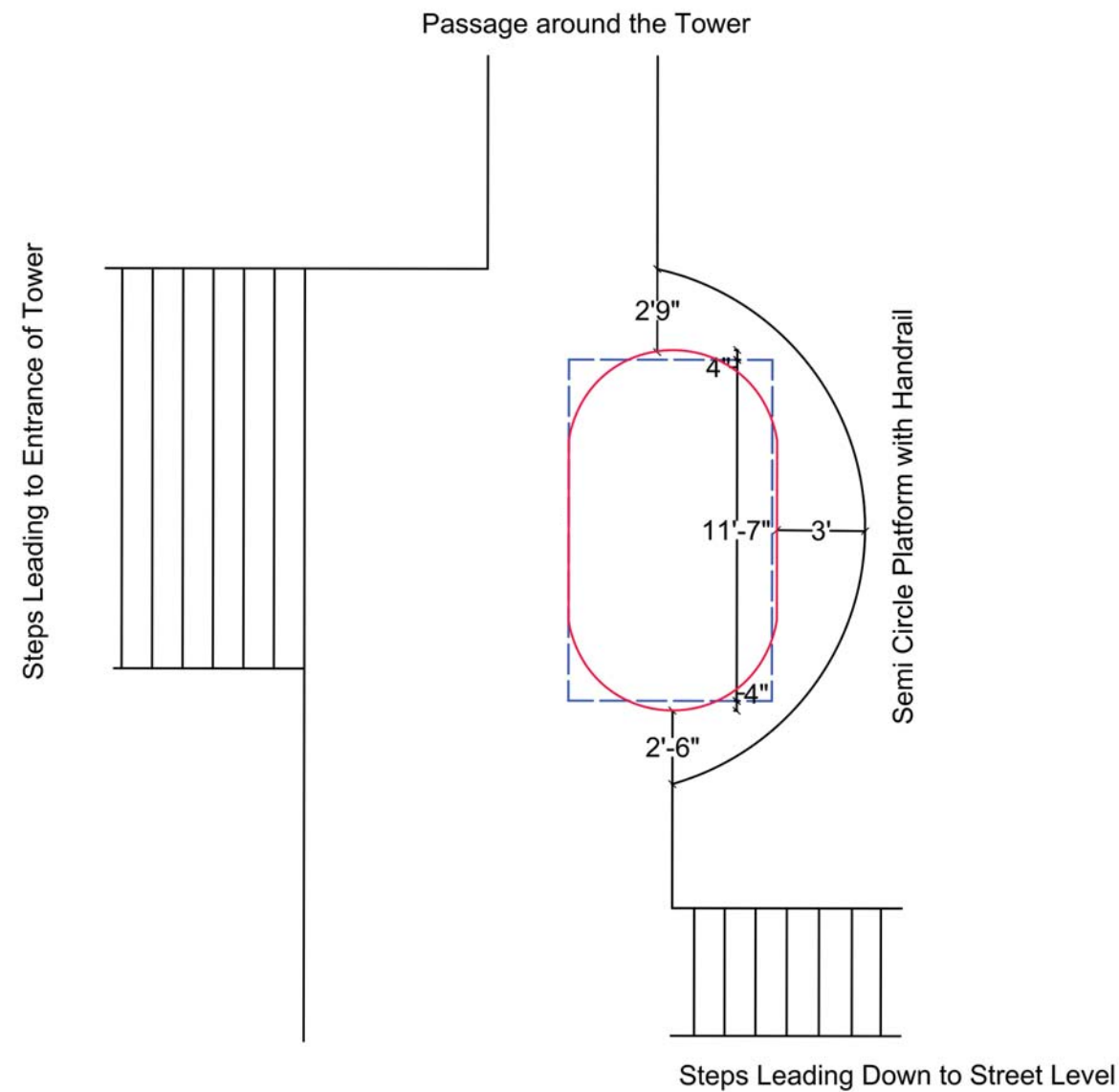


Proposed Toilet



Coit Tower

Article 10, Proximal to Landmark, Cultural Landmark: 165



Coit Tower

Article 10, Proximal to Landmark, Cultural Landmark: 165

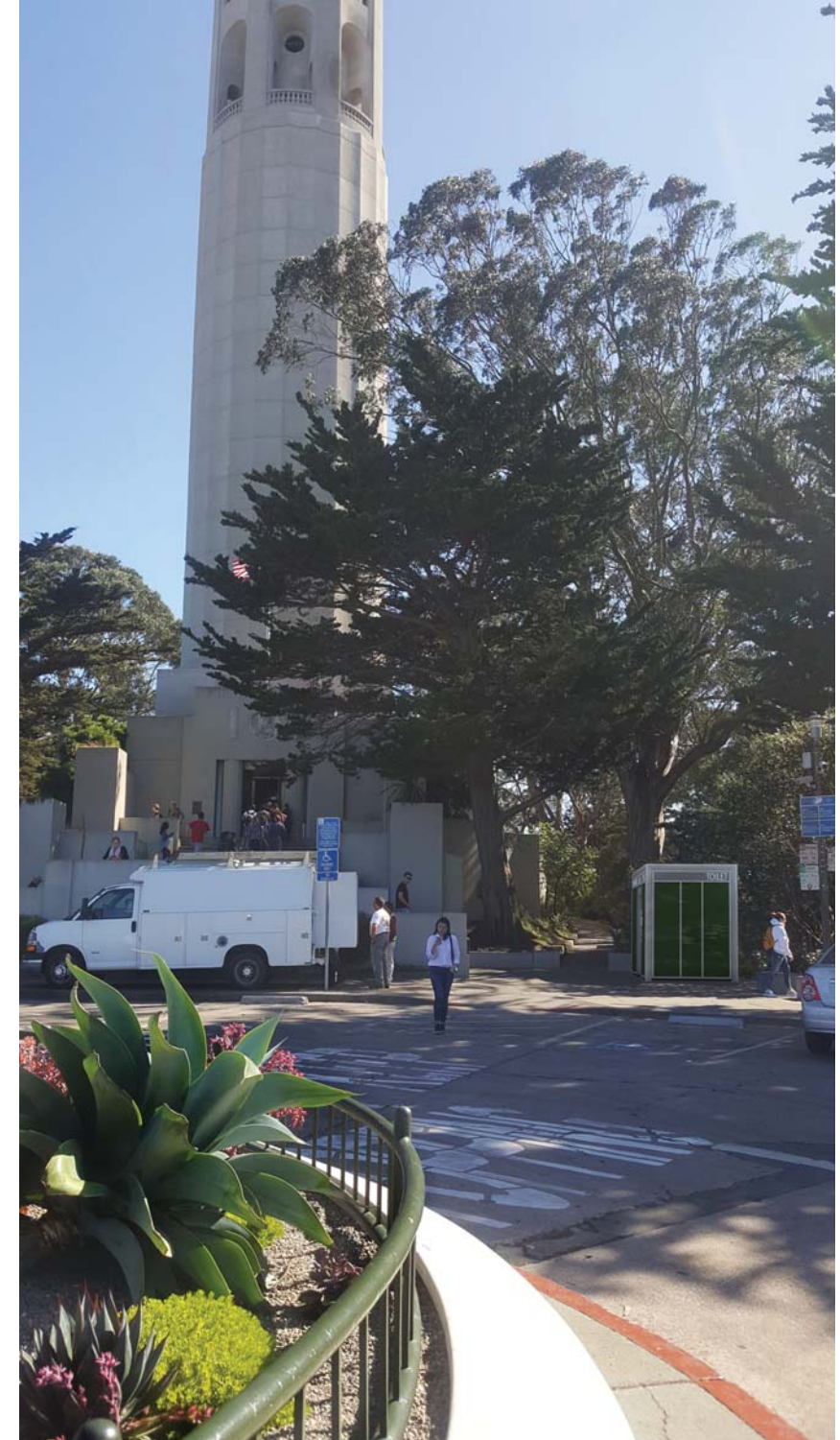
Existing Toilet



Proposed Toilet- grey finish

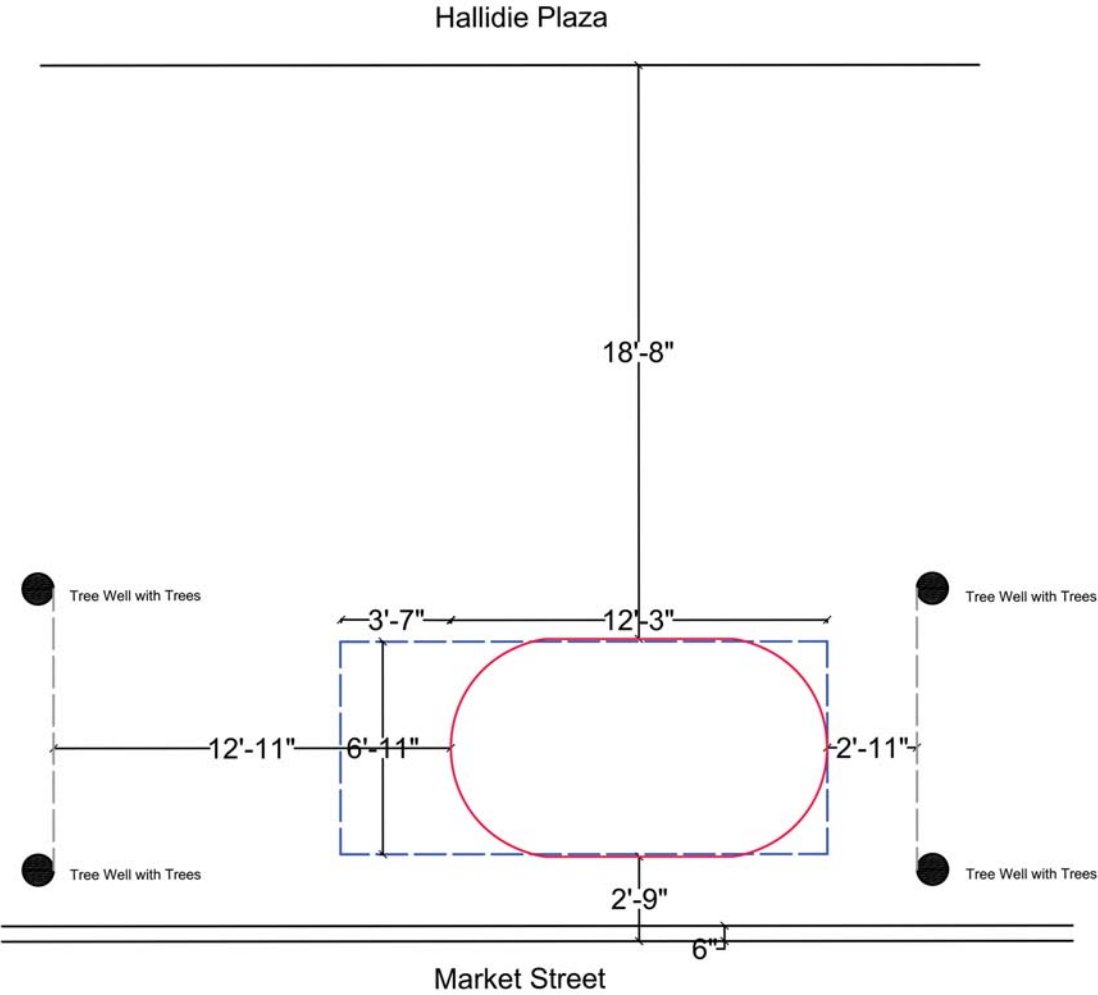


Proposed Toilet- green finish



Powell St & Market St

Article 11



Sc: 1:75

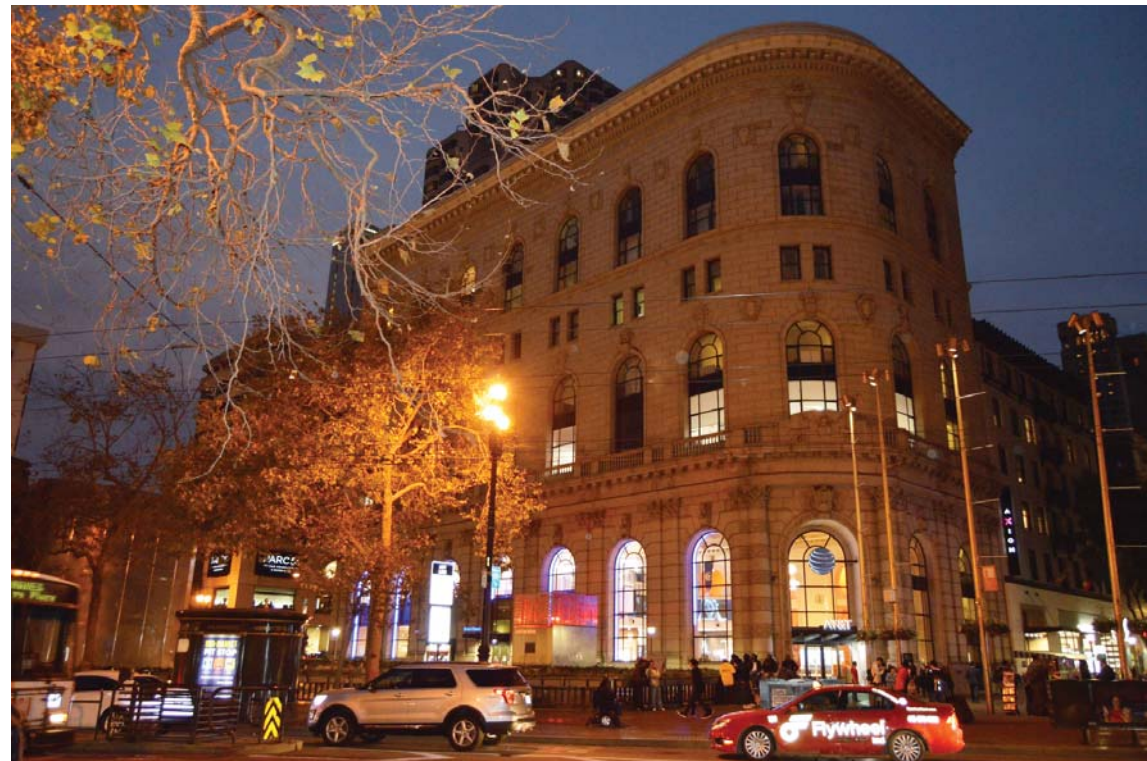
Powell St & Market St

Article 11

Existing Toilet

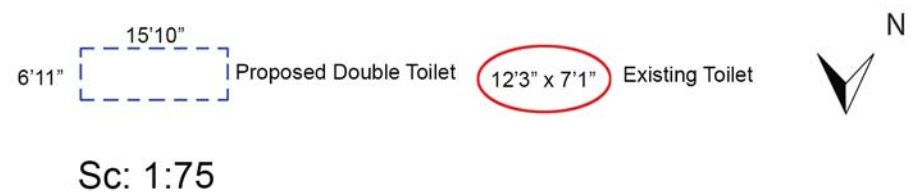
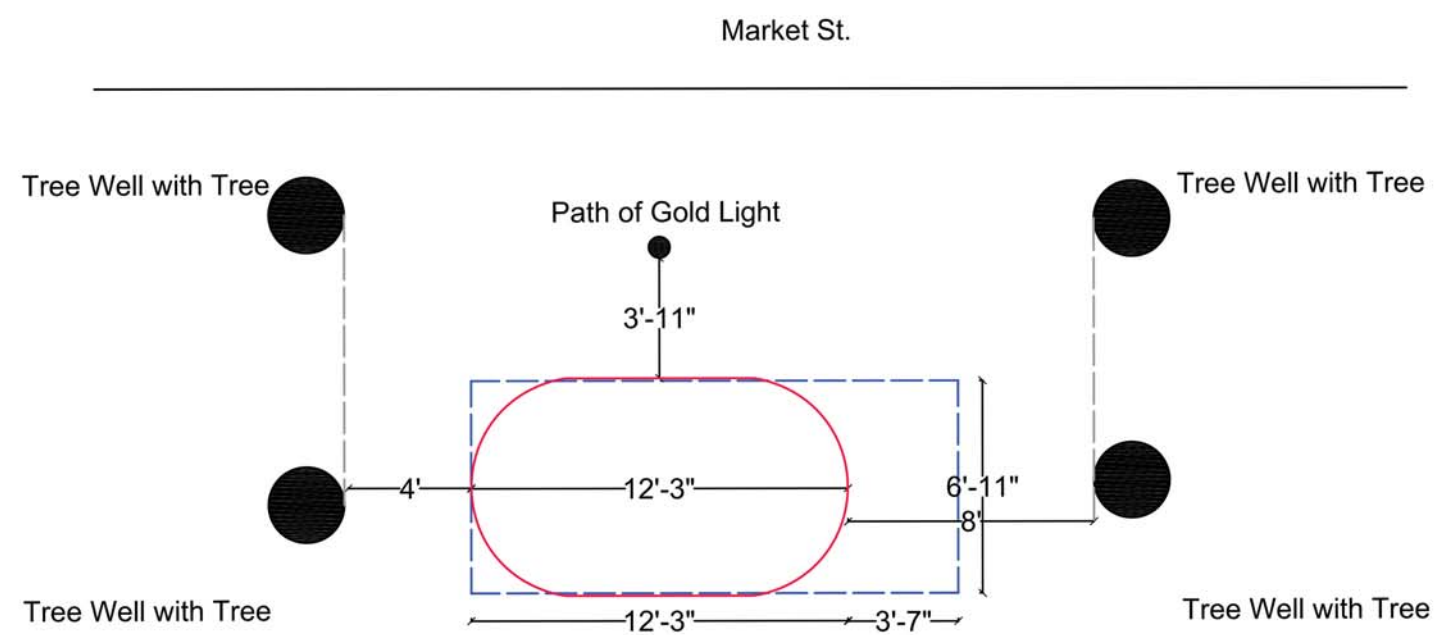


Proposed Toilet



United Nations Plaza

Article 10



United Nations Plaza

Article 10

Existing Toilet

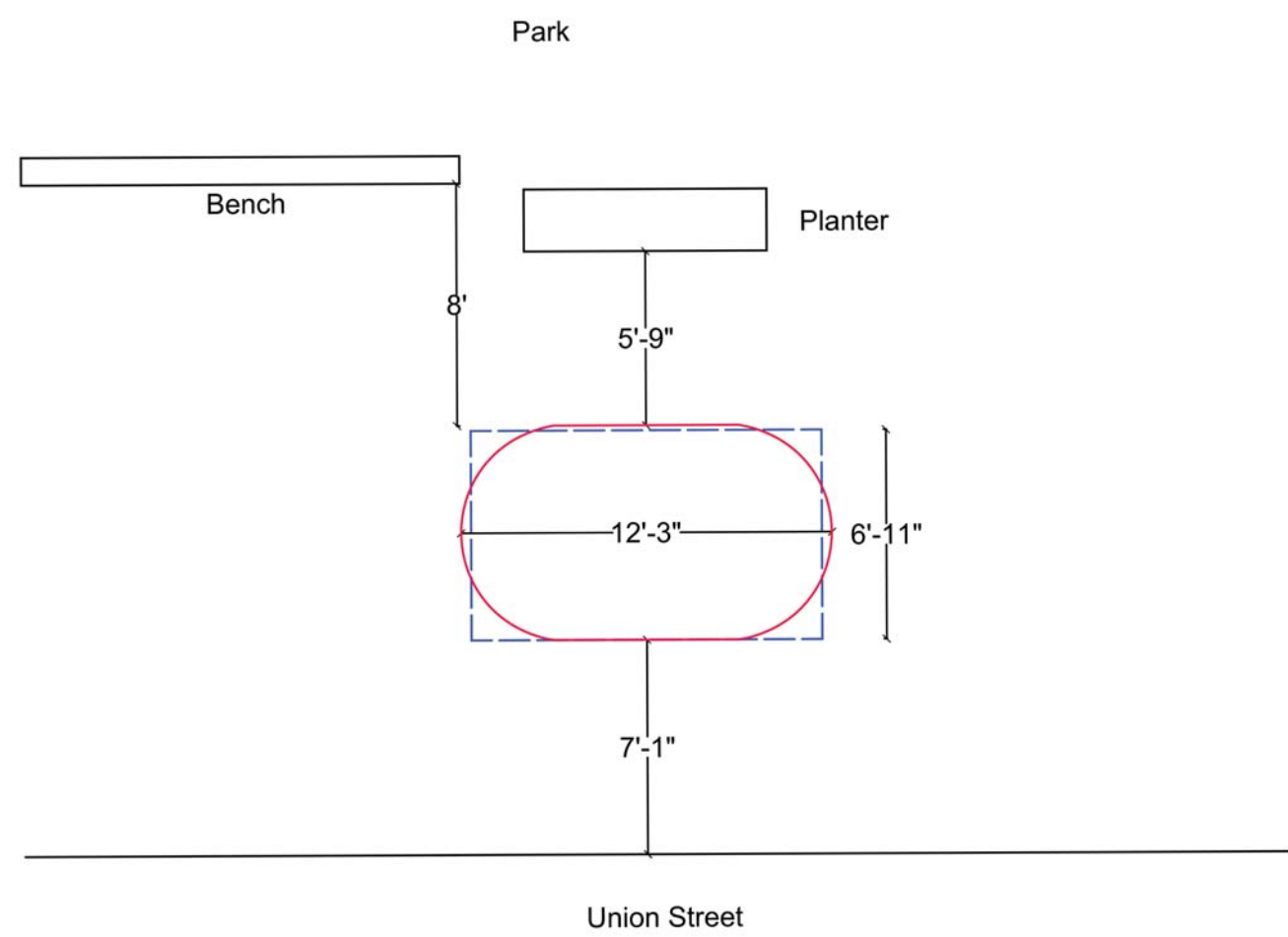


Proposed Toilet



Washington Square Park

Article 10, Proximal to Landmark



Sc: 1:75



Washington Square Park

Article 10, Proximal to Landmark

Existing Toilet



Proposed Toilet- Green Finish

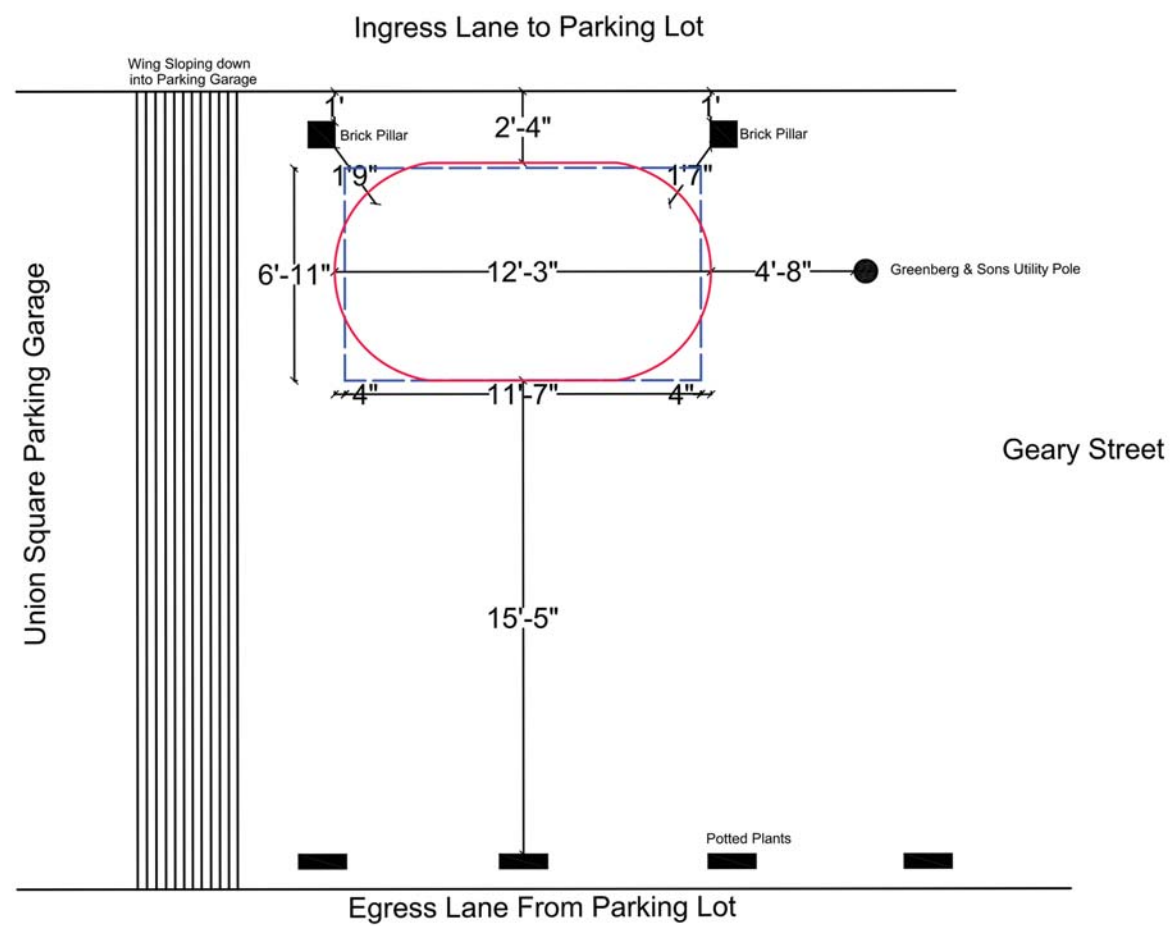


Proposed Toilet- Gray Finish



Union Square

Article 11, California Register



Union Square

Article 11, California Register

Existing Toilet



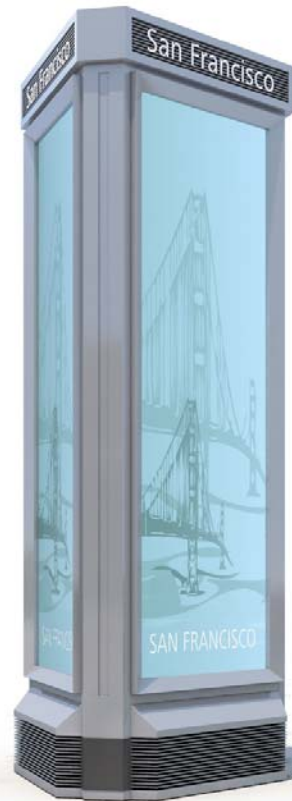
Proposed Toilet



03: Kiosk Proposal

- **Types of Kiosks and Programming**
- **Kiosk Materials, Color and Shaping**
- **Kiosk Design Details and Dimensions**
- **Maps of Kiosk Locations**
- **Existing JCDecaux Kiosks**
- **Comparison of Existing vs New Kiosks**
- **Nighttime Render of New Kiosk**

Types of Kiosks and Programming



3 Sided Panel Kiosk

The City panel is a full length poster space for a public service announcement including the Market Street Art Commission poster program.



Vending Kiosk

The service side is a vending area. The service side is divided in 2 sections. Lower section has 2 French doors that swing open underneath an awning. The upper section above the awning is a space reserved for a public service announcements poster or digital clock.



Interactive/Info Kiosk

The service side has 2 sections. The lower section underneath a small awning has information/ map and an interactive digital screen. The upper section above the awning is reserved for a public service announcement poster.

Please note that in every case, existing kiosk will be replaced with the similar one in terms of functionality.

Multi-function kiosks will have the ability to provide a variety of service and retail uses, such as wayfinding assistance, ATMs or vending of coffee, magazines, and/or sundries. Only select locations will have vending doors open where path of travel requirements are met.

Kiosk Materials, Colors and Shaping



Robust materials:
include security glass for the exterior panels, vandal-proof surfaces and painted steel, aluminum (powder coated) and stainless steel for the user interface pieces. Dependable maintenance guarantees the long term quality of the kiosks.

1



Shaping and Textures:
with clear and timeless design, the kiosk avoids being obtrusive while providing relevant services. Textures include smooth painted metal surfaces.

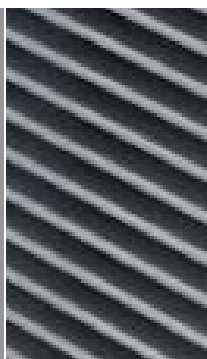
3



Functionalities:

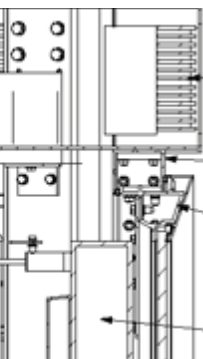
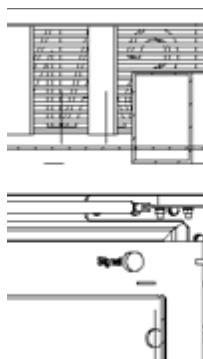
Kiosk equipment reflects the different requirements of the respective environment and offers users relevant services

5



Color:
the restrained coloring puts the kiosks function in the foreground and makes it blend in elegantly and quietly

2



Construction:

Construction complies with the latest standards; secure, stable connections are not visible from the outside

4

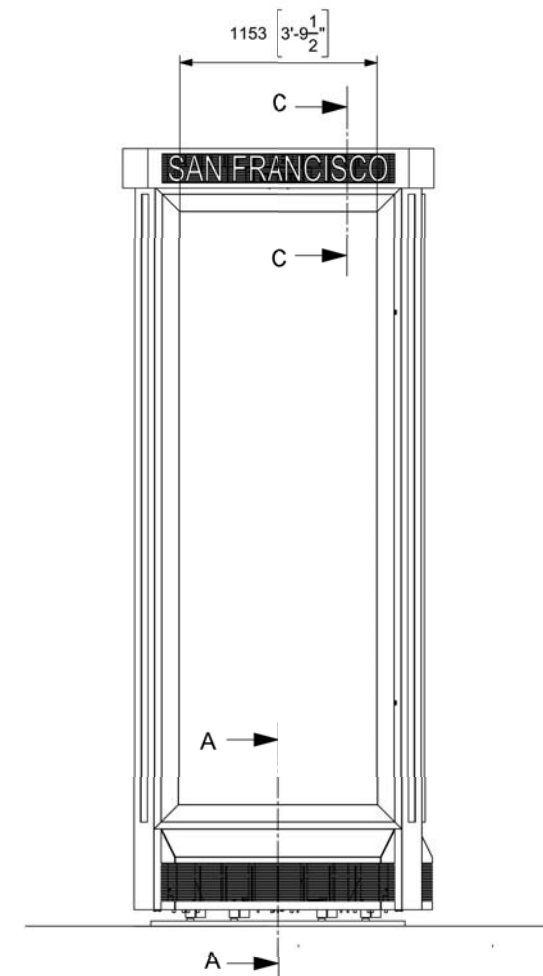
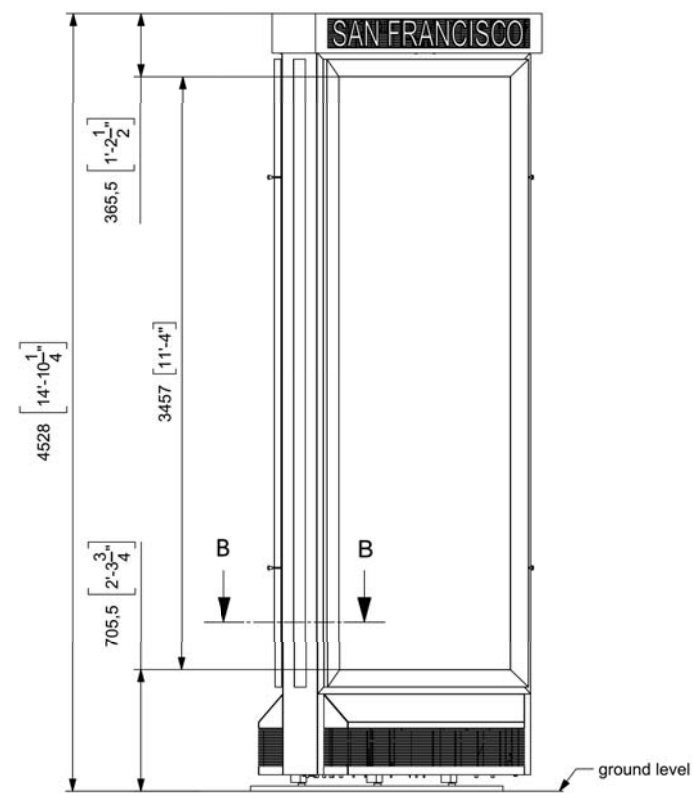
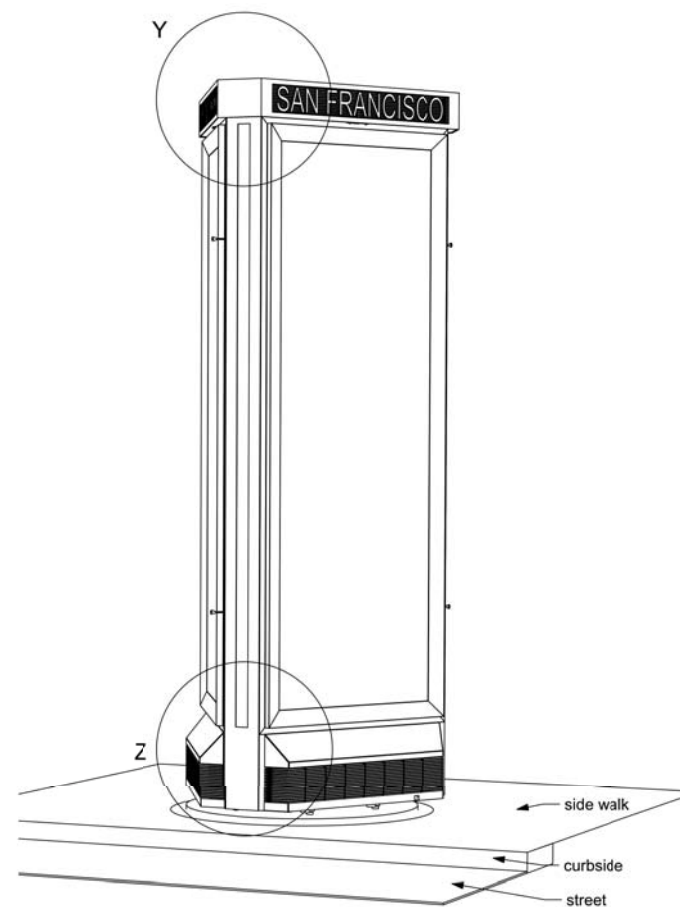


Nightly illumination:
complete illumination of the toilet using LED lighting for enhanced perception of safety

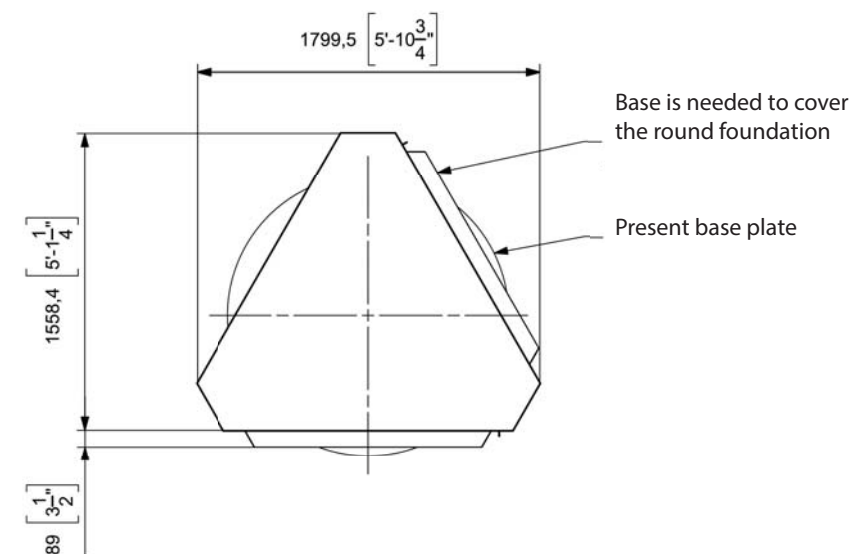
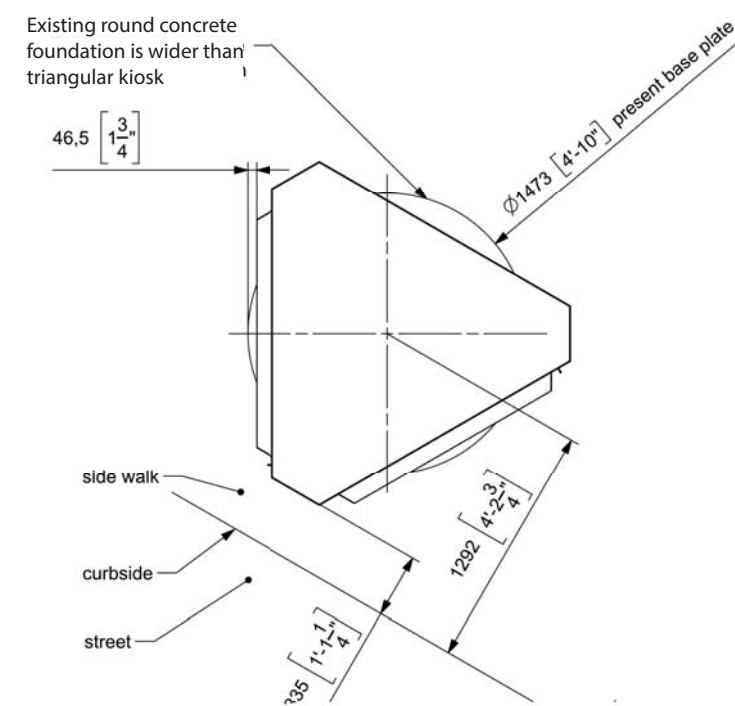
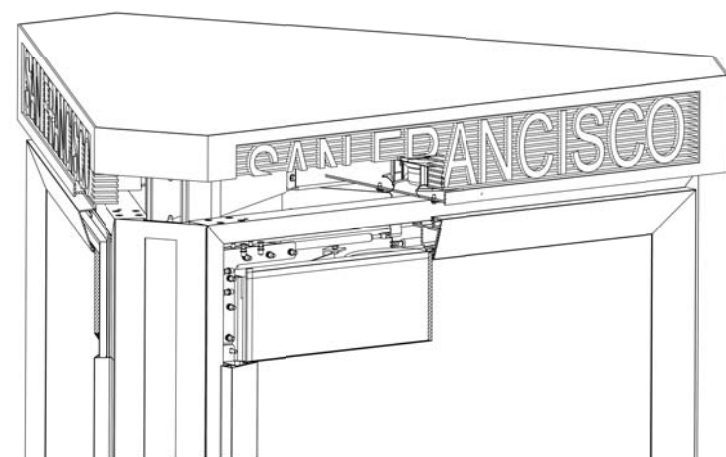
6



Kiosk Design Details and Dimensions

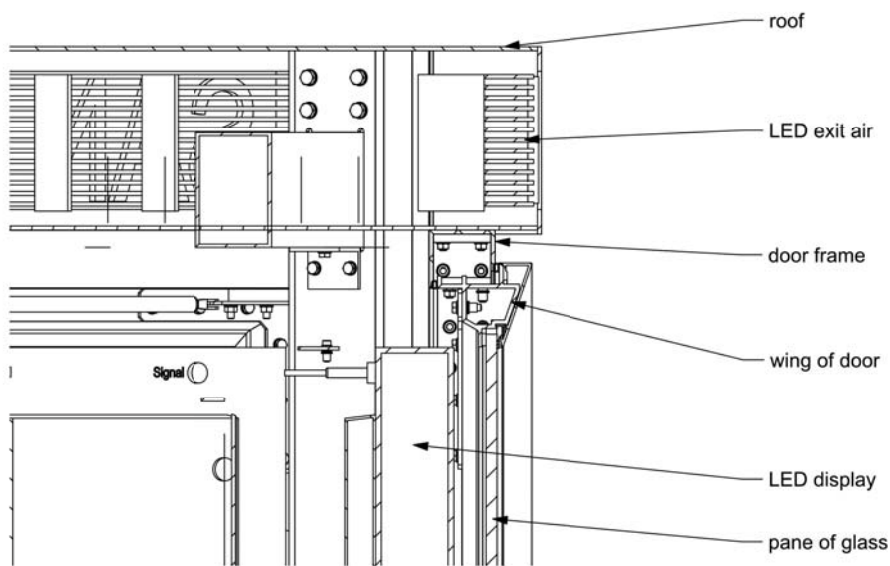


Detail Y

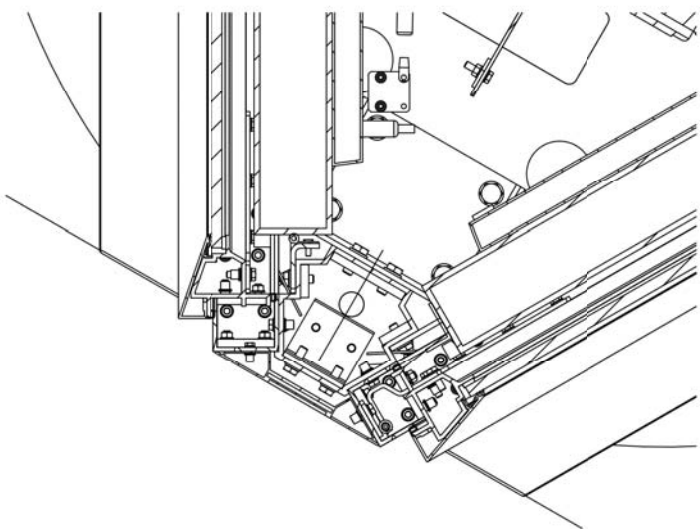


Kiosk Design Details and Dimensions

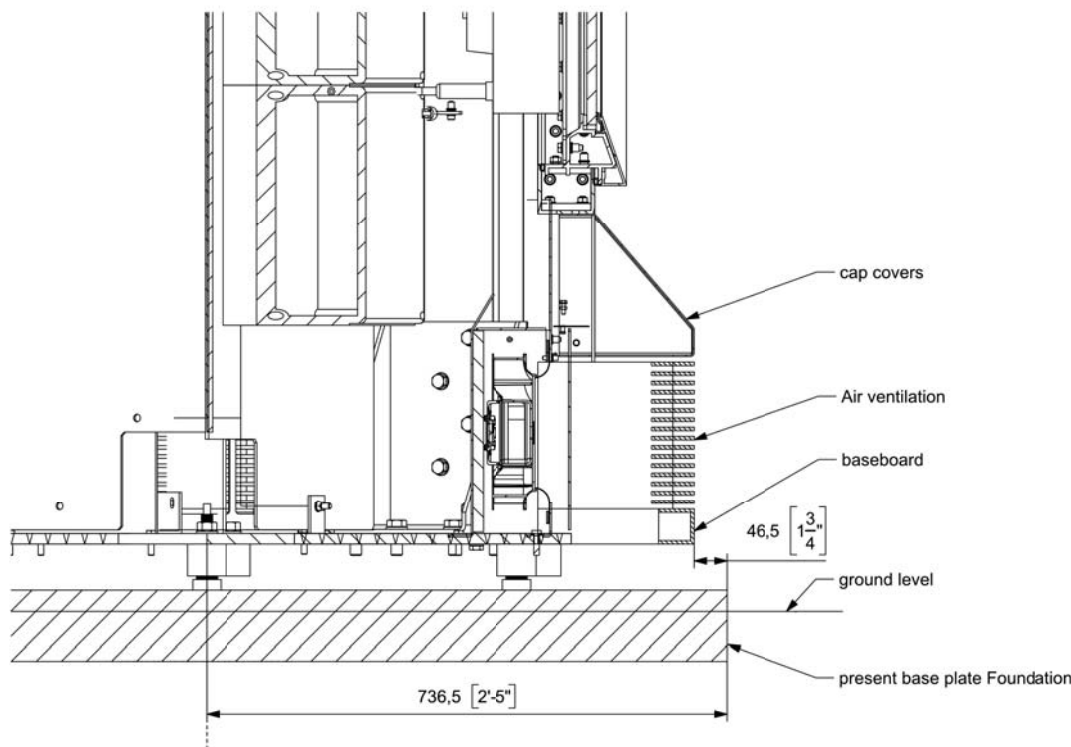
Section C-C



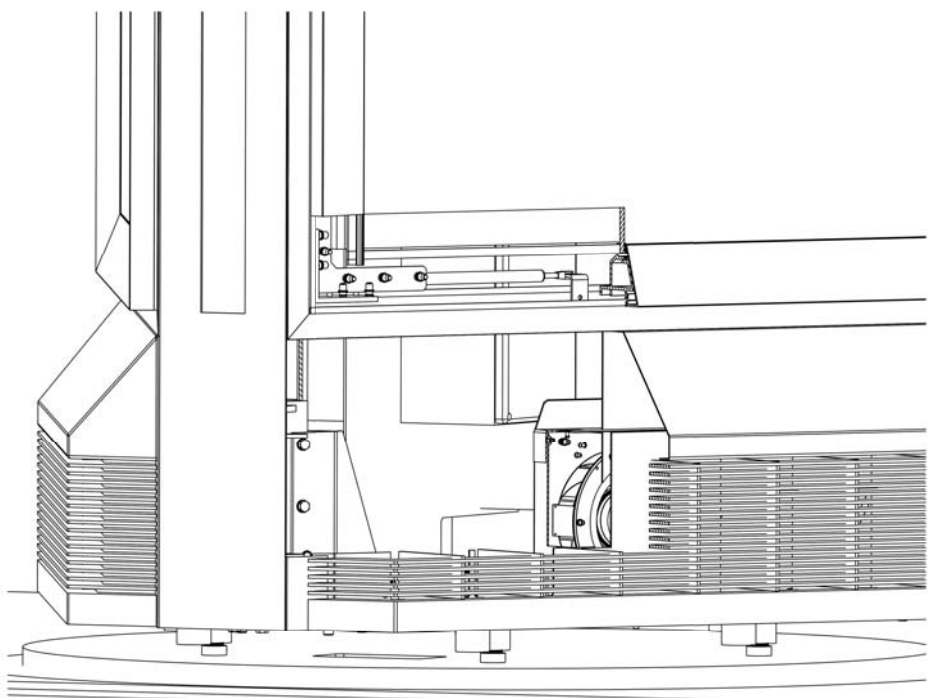
Section B-B



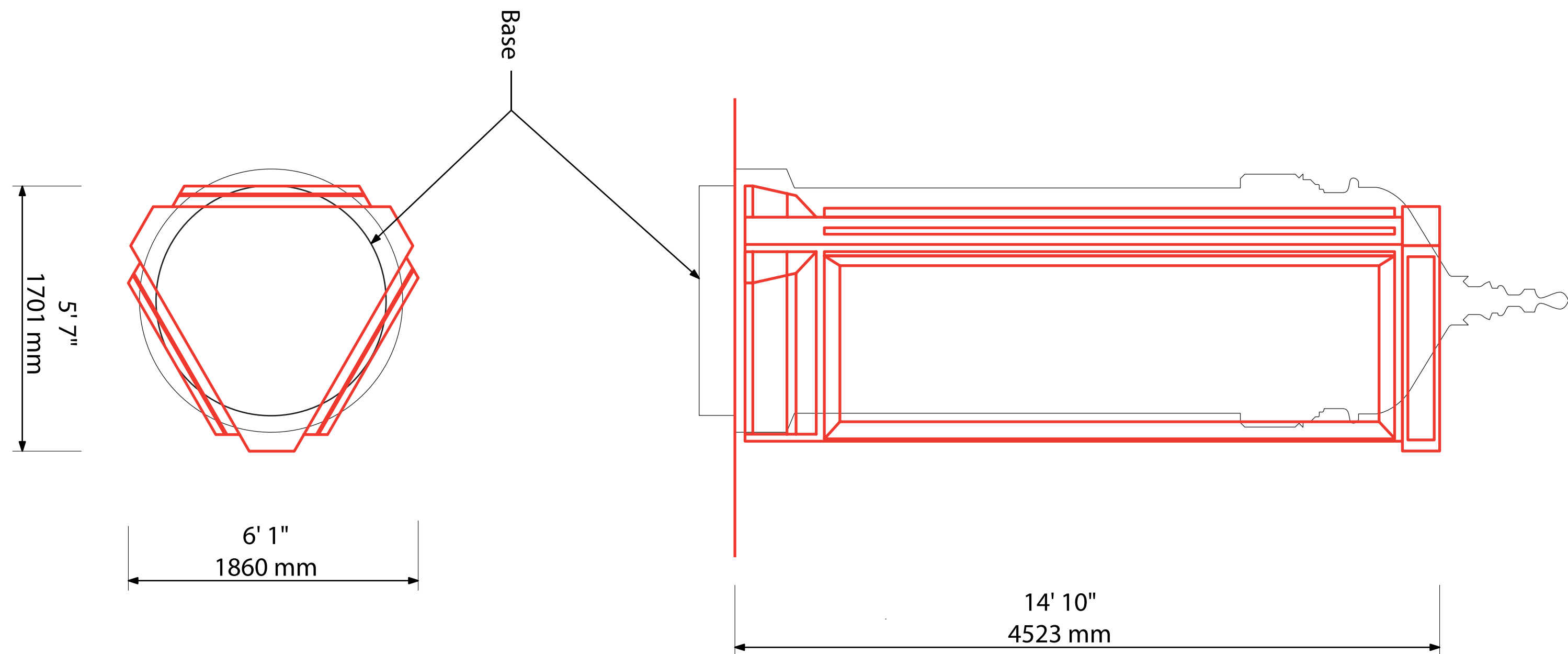
Section A-A



Detail Z

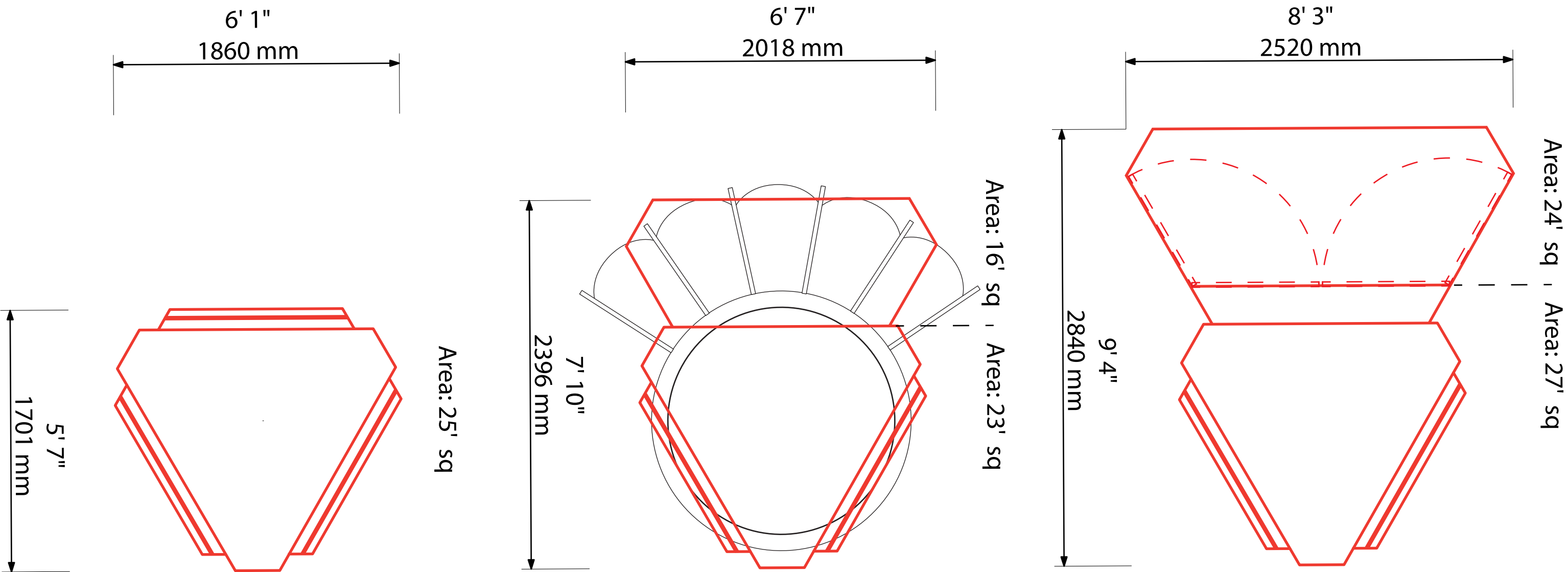


Kiosk Design Details



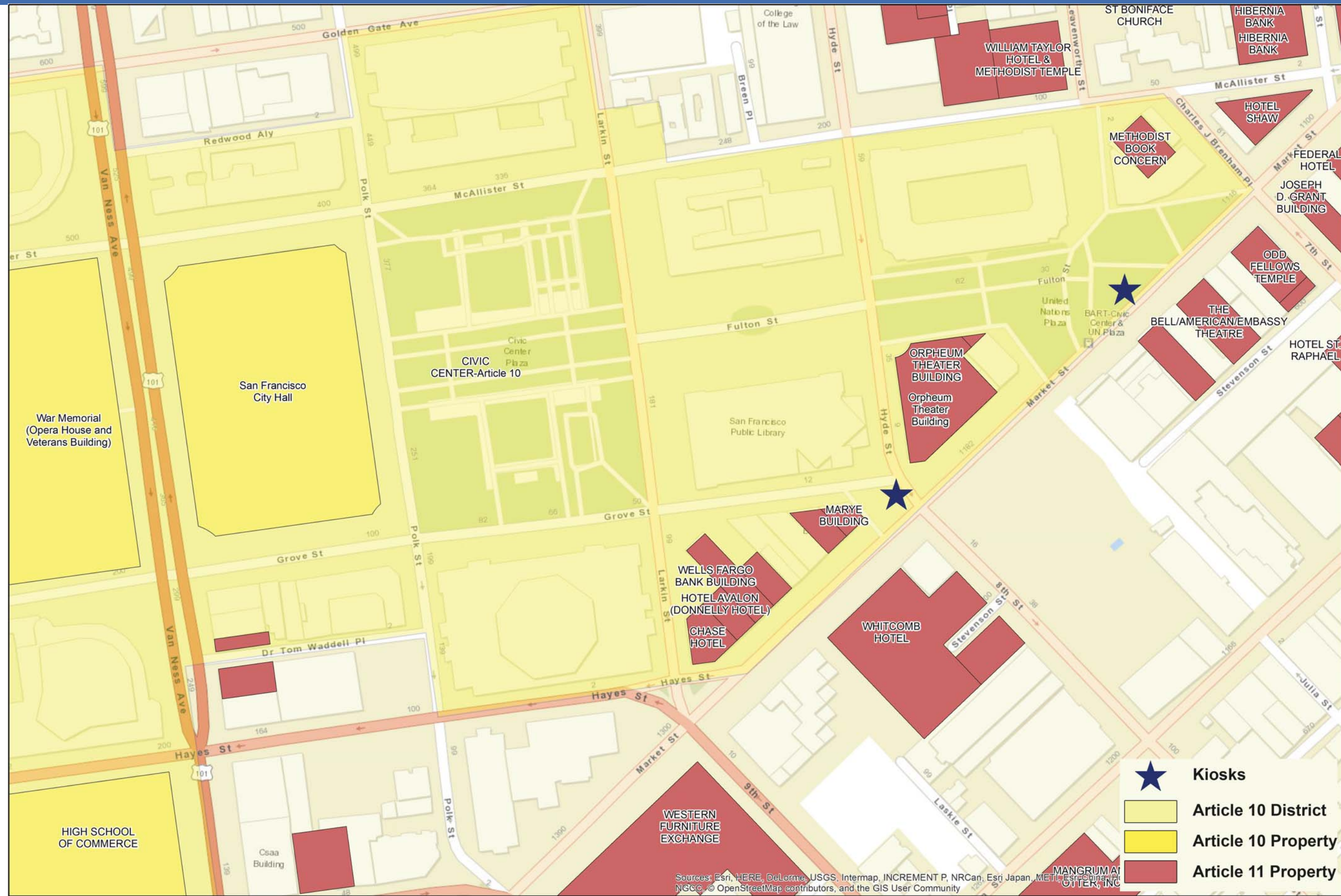
Existing 3 Sided Panel Kiosk: 23.5 square feet
New kiosk design in red

Kiosk Design Details

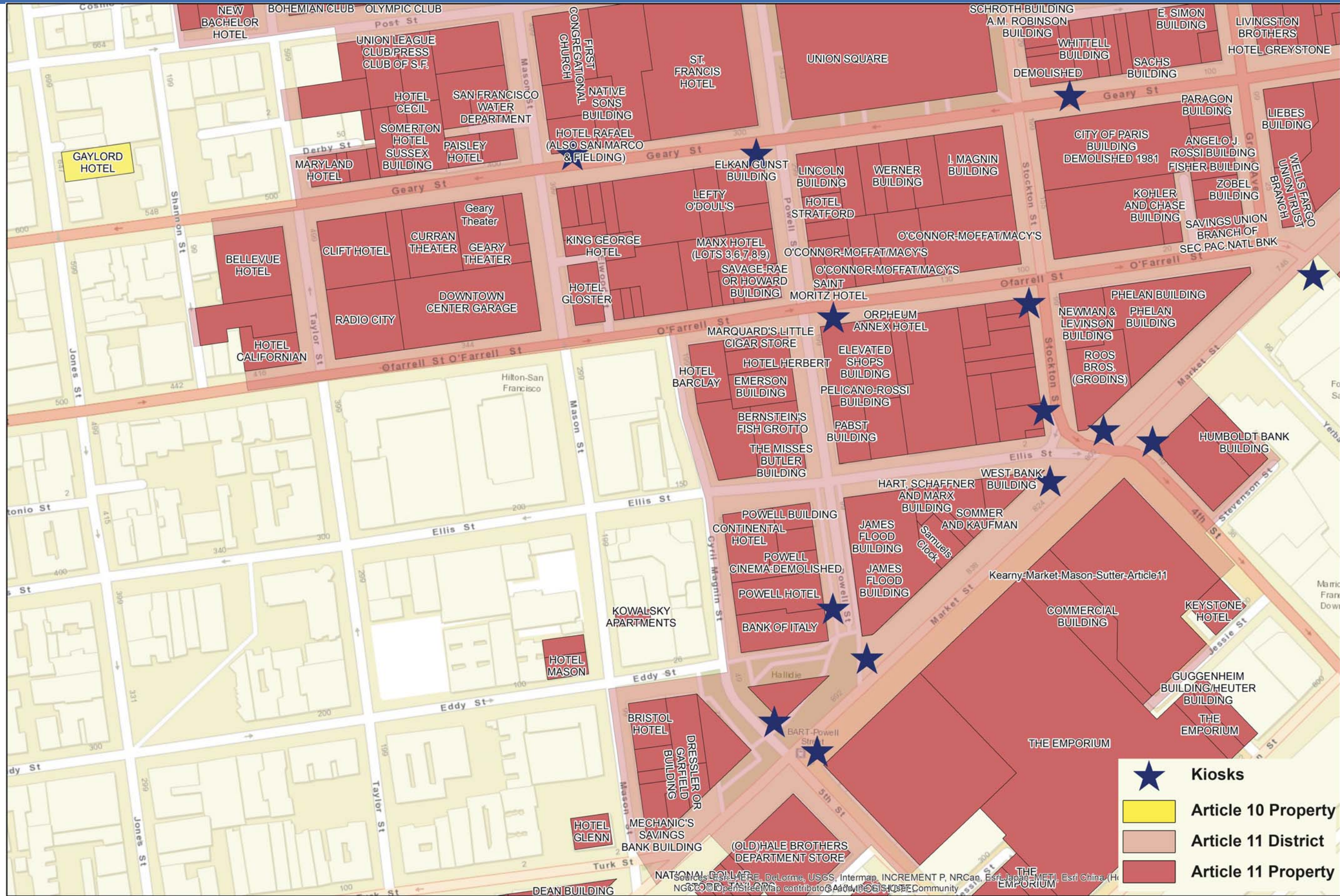


Existing Newstand Kiosks: 25.5 square feet
New kiosk design in red

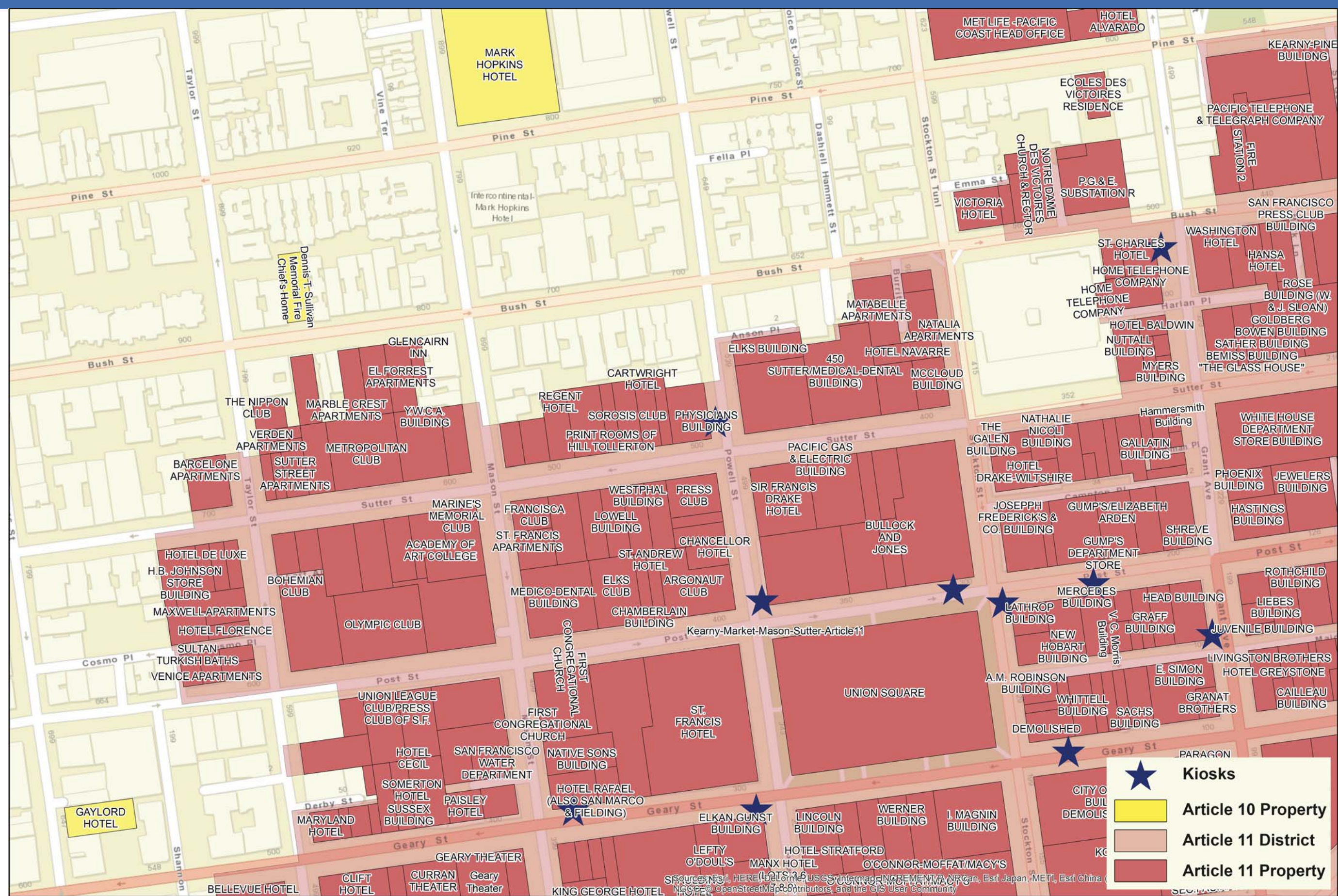
Map of Kiosk Locations



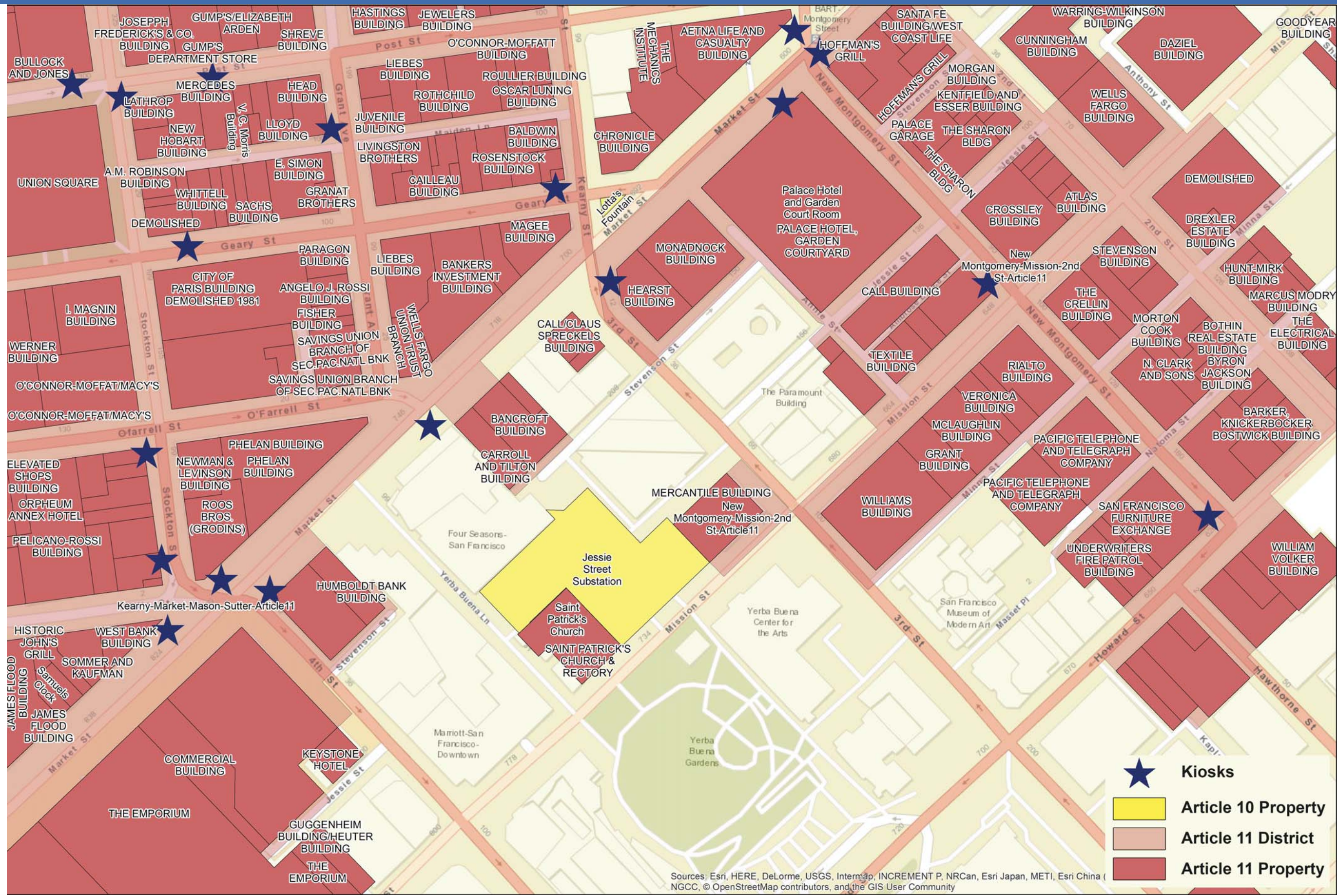
Map of Kiosk Locations



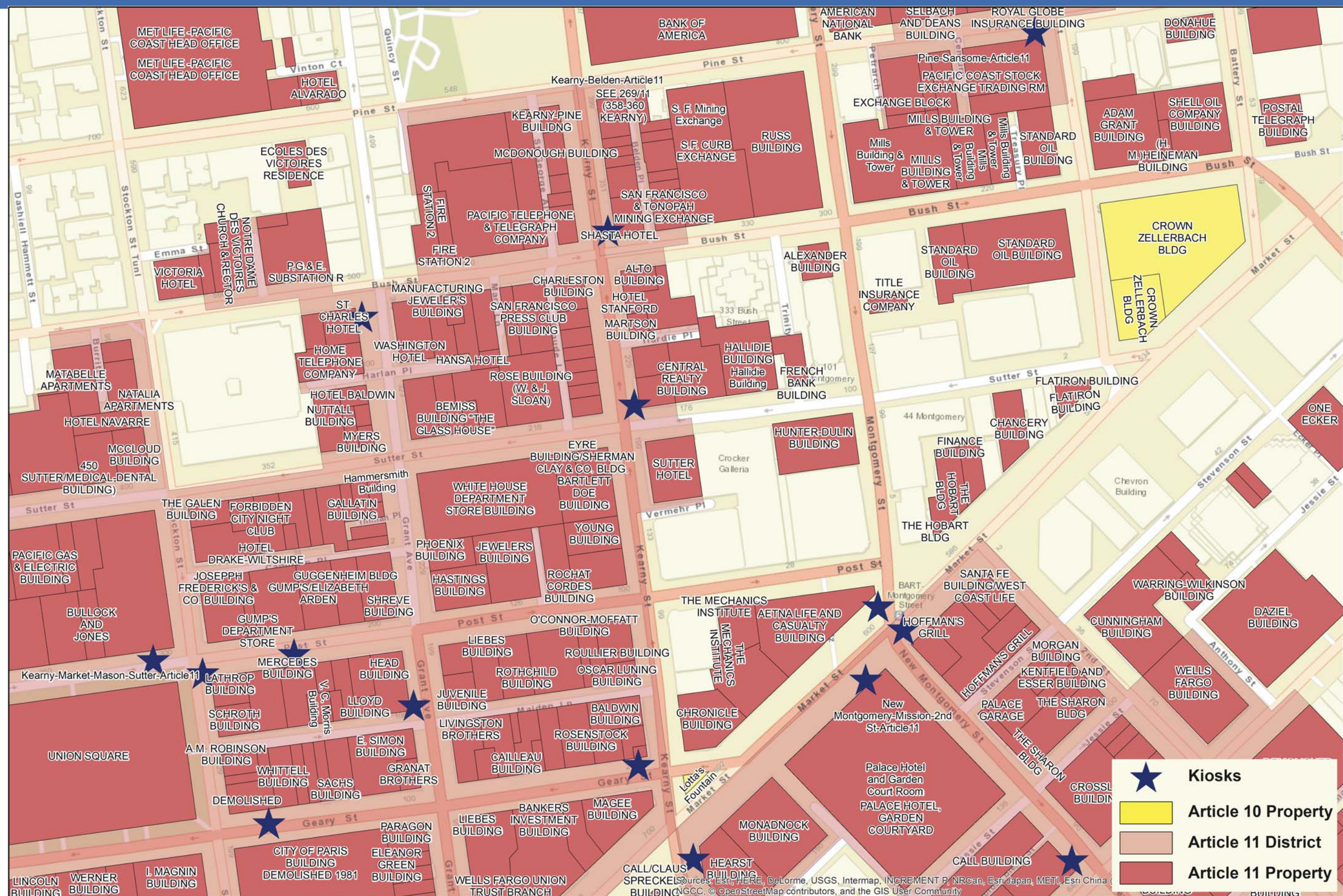
Map of Kiosk Locations



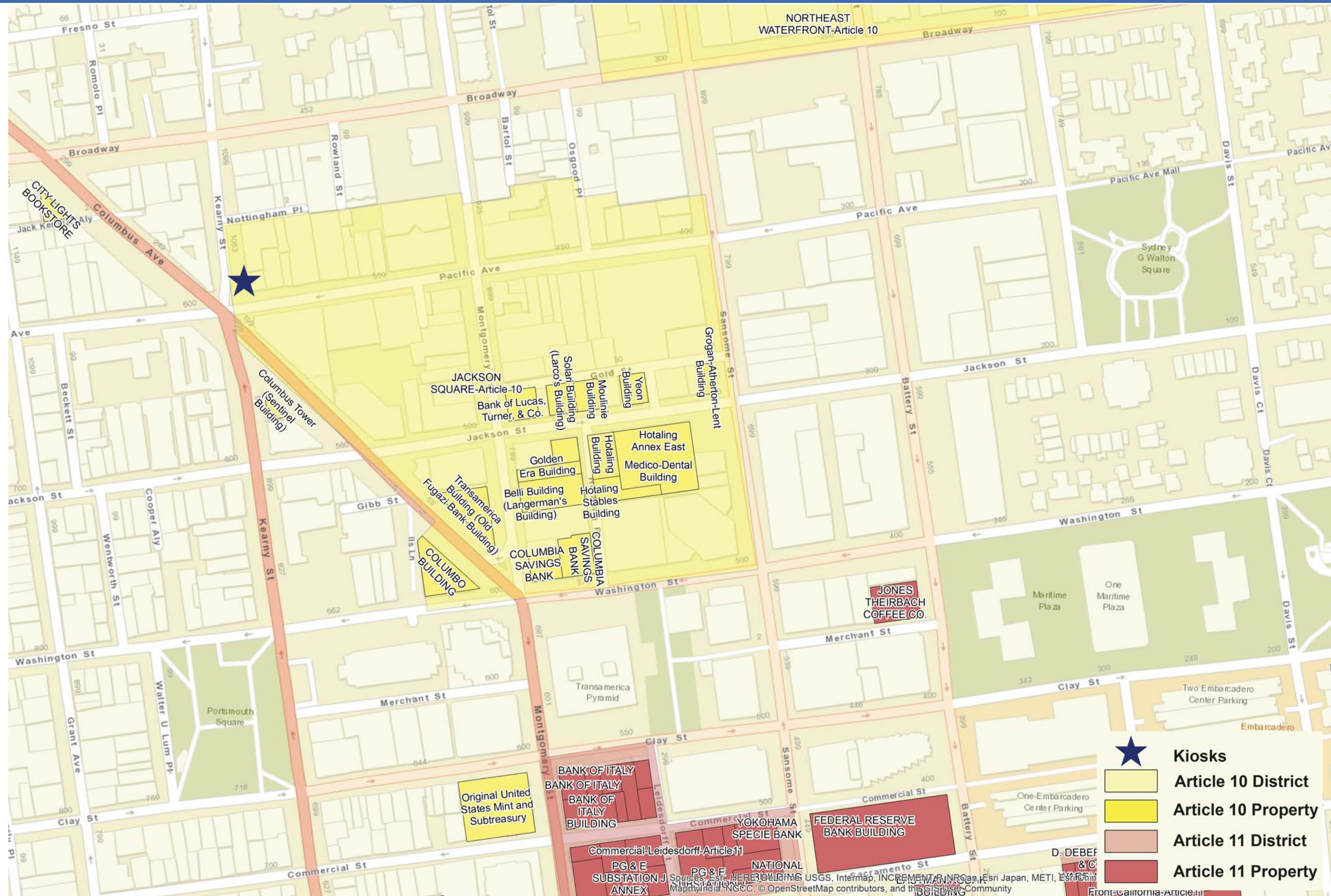
Map of Kiosk Locations



Map of Kiosk Locations



Map of Kiosk Locations



Existing JCDecaux Kiosks



California St. /Battery St.



Pine St. /Sansome St.



Kearny St./ Sutter St.



Market St./ Grant Ave.



Grant Ave./ Maiden Ln.



Kearny St. / Bush St.

Existing JCDecaux Kiosks



Market St./ New Montgomery St.



3rd St. / Market St.



Geary Blvd./ Kearny St.



Stockton St./ Post St.



O'Farrell St./ Powell St.



Market St./ Geary Blvd.

Existing JCDecaux Kiosks



Post St./ Stockton St.



Powell St./ Post St.



Geary Blvd./ Mason St.



Cyril MagninSt./ Market St.



Market St./ 5th St.



Mission St./ 6th St.



Market St./ 7th St.



Market St./ Grove St.

Existing JCDecaux Kiosks



New Montgomery St./ Howard St.



Grant Ave./ Bush St.



249 Post St.



Powell St./ Eddy St.



Market St./ Stockton St.



Market St./ 4th St.



Market St./ Powell St.



149 Geary Blvd

Comparison of Existing vs New Kiosks

Market and Stockton Kiosk
Existing Kiosk



Proposed Kiosk



Geary and Powell info Kiosk
Existing Kiosk



Proposed Kiosk



Comparison of Existing vs New Kiosks

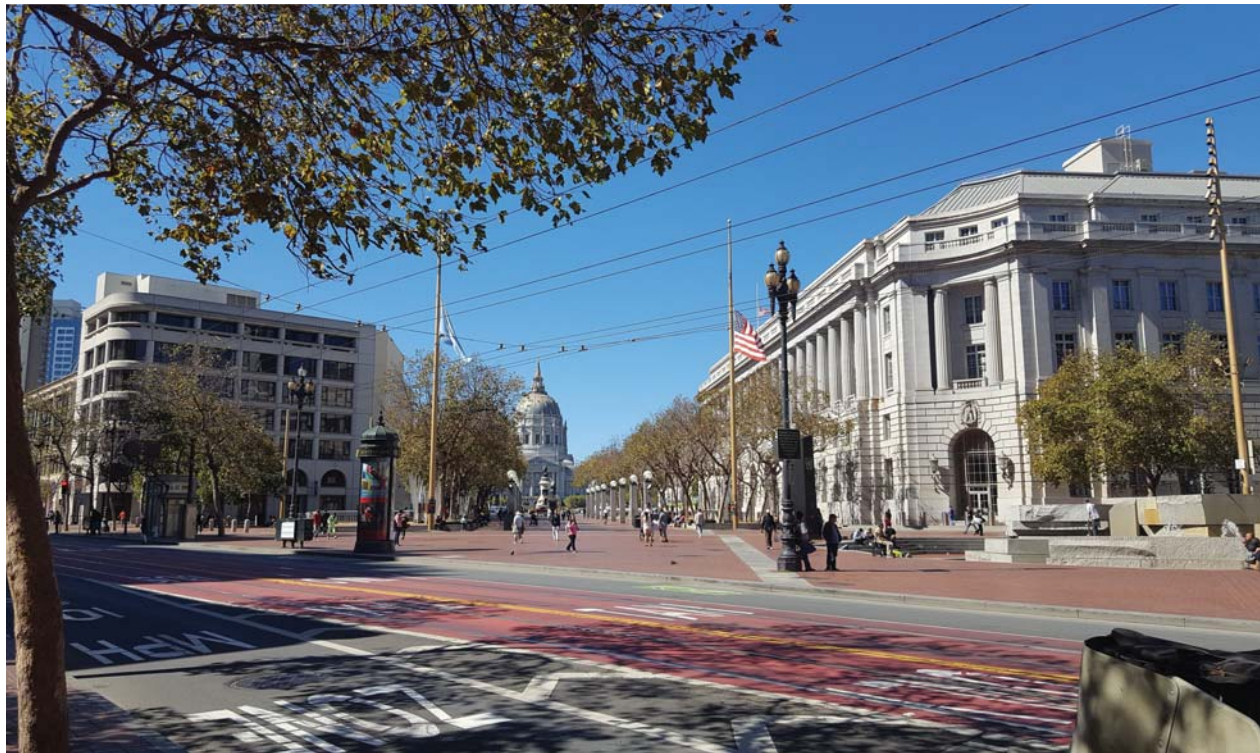
Kearny and Pacific
Existing Kiosk



Proposed Kiosk



Market and UN Plaza
Existing Kiosk



Proposed Kiosk



Comparison of Existing vs New Kiosks

New Montgomery and Mission
Existing Kiosk



Proposed Kiosk



Grant and Market
Existing Kiosk



Proposed Kiosk



Nighttime Renders of New Kiosk

Market and Stockton Kiosk
Existing Kiosk



Proposed Kiosk



ATTACHMENT #2:

Public Correspondence

September 25, 2017

(Via email: tim.frye@sfgov.org)

Timothy Frye
Historic Preservation Officer
SF Planning Department
1650 Mission Street, Suite 400
San Francisco, CA 94133



RE: **JC Decaux Facilities**

Dear Tim,

Thank you for informing the Telegraph Hill Dwellers (THD) that the Department of Public Works (DPW) has applied for a Certificate of Appropriateness to install new JC Decaux restroom facilities at Coit Tower in addition to the site at Washington Square Park. Thank you also for sending us the graphics of JC Decaux's new toilet and kiosk designs. To date, there has been no outreach by DPW to THD, nor are we aware of any outreach to the Coit Tower Working Group, which meets monthly in the offices of our District 3 Supervisor.

The proposal to install the new JC Decaux restroom facilities at Coit Tower and Washington Square, as well as Decaux's facilities throughout North Beach, were discussed by THD's Board at its meeting on September 12, 2017.

Board comments include the following:

- **THD opposes a new JC Decaux toilet at Coit Tower.** By unanimous vote at its September 12th meeting, THD's Board of Directors adopted a motion to strongly oppose the installation of the new JC Decaux restroom facilities at Coit Tower. THD's Board believes that the proposed new restroom design (whether double or single) is not only much larger than the existing Decaux toilet, but is also generic, urban and hard-edged. It would, therefore, be much more incompatible with the architecture and setting of Coit Tower and Pioneer Park than the existing design and would negatively impact the landmark site.

Further, THD has long expressed its concern about the potpourri of facilities that already mar Coit Tower and Pioneer Park. In addition to the existing Decaux toilet and the approved new food kiosk with its own trash enclosure, there are miscellaneous Rec and Park sheds and trash facilities scattered about. (See attached photos.) THD believes these facilities

September 25, 2017

Page 2

should be consolidated and minimized, not intensified as is now being proposed by DPW.

- **THD supports the removal of the JC Decaux toilet at Washington Square.**
In addition, THD's Board of Directors strongly supports removal of the existing Decaux toilet at Washington Square. Now that a new restroom facility has been constructed within Washington Square, it is past time for Decaux to remove its facility that now clutters the sidewalk and impairs views of Washington Square and Saints Peter and Paul Church.
- **THD urges the City to require the removal of JC Decaux newspaper racks.**
THD also urges DPW to require the removal of all newspaper racks from the sidewalks in North Beach. These racks are now empty eyesores used as receptacles for trash and rubbish, and should be removed from our sidewalks consistent with the City's policies to maintain and enhance the pedestrian environment.

Thank you again for informing THD of DPW's application for a Certificate of Appropriateness to install new JC Decaux restroom facilities at Coit Tower in addition to the site at Washington Square Park. We ask you to please take our comments into consideration and feel free to share them with the Historic Preservation Commission.

Sincerely,



Stan Hayes
Co-Chair, Planning & Zoning Committee
Telegraph Hill Dwellers

cc: Supervisor Aaron Peskin, District 3 aaron.peskin@sfgov.org
Natalia Kwiatkowska (CPC) natalia.kwiatkowska@sfgov.org
Pilar LaValley (CPC) pilar.lavalley@sfgov.org

Enclosures





ATTACHMENT #3:

Coit Tower, Landmark No. 165, Designating Ordinance

1 DESIGNATING THE LILLIE HITCHCOCK COIT TOWER AS A LANDMARK PURSUANT TO ARTICLE
2 10 OF THE CITY PLANNING CODE.

3
4 By it Ordained by the People of the City and County of San Francisco:

5 Section 1. The Board of Supervisors hereby finds that the Lillie Hitchcock
6 Coit Tower located on Telegraph Hill Boulevard, being Lot 12 in Assessor's
7 Block 86, has a special character and special historical, architectural and
8 aesthetic interest and value, and that its designation as a Landmark will be
9 in furtherance of, and in conformance with the purposes of Article 10 of the
10 City Planning Code and the standards set forth therein.

11 (a) Designation. Pursuant to Section 1004 of the City Planning Code, Chap-
12 ter 11, part 11 of the San Francisco Municipal Code, the Lillie Hitchcock Coit
13 Tower is hereby designated as a Landmark, this designation having been duly
14 approved by Resolution No. 272 of the City Planning Commission, which Resolu-
15 tion is on file with the Clerk of the Board of Supervisors under File No. 90-83-7.

16 (b) Required Data. The description of the location and boundaries of the
17 Landmark site; of the characteristics of the Landmark which justify its des-
18 ignation; and of the particular features that should be preserved; as included
19 in the said Resolution, are hereby incorporated herein and made a part hereof
20 as though fully set forth.

21
22 APPROVED AS TO FORM:

23 George Agnost
24 CITY ATTORNEY

25 BY Deputy City Attorney
26

27 JEM:vr
28 5663A

RECOMMENDED:

CITY PLANNING COMMISSION

29 BY Dean L. Macris
30 Dean L. Macris
Director of Planning

Passed for Second Reading
Board of Supervisors, San Francisco

NOV 21 1983

Ayes: Supervisors Britt, ~~Hongisto~~, Kennedy,
Kopp, Maher, Molinari, Nelder, Renne, Silver,
Walker, ~~Ward~~

~~Noes: Supervisors~~

Absent: Supervisors... HONGISTO WARD

John L. Taylor Clerk

90-83-7
File No.

DEC 2 1983
Approved

Read Second Time and Finally Passed
Board of Supervisors, San Francisco

NOV 28 1983

Ayes: Supervisors Britt, Hongisto, Kennedy,
Kopp, Maher, Molinari, Nelder, Renne, Silver,
Walker, Ward

~~Noes: Supervisors~~

Absent: Supervisors KENNEDY WALKER
WARD

I hereby certify that the foregoing ordinance was
finally passed by the Board of Supervisors of the
City and County of San Francisco.

John L. Taylor Clerk

John L. Taylor Mayor

SAN FRANCISCO
CITY PLANNING COMMISSION
RESOLUTION NO. 9843

WHEREAS, A proposal to designate the Lillie Hitchcock Coit Tower as a Landmark pursuant to the provisions of Article 10 of the City Planning Code was initiated by the Landmarks Preservation Advisory Board on September 7, 1983, and said Advisory Board, after due consideration, has recommended approval of this proposal; and

WHEREAS, The City Planning Commission, after due notice given, held a public hearing on September 20, 1983 to consider the proposed designation and the report of said Advisory Board; and

WHEREAS, The Commission believes that the proposed Landmark has a special character and special historical, architectural and aesthetic interest and value; and that the proposed designation would be in furtherance of and in conformance with the purposes and standards of the said Article 10;

THEREFORE BE IT RESOLVED, First, the proposal to designate the aforementioned structure, Lillie Hitchcock Coit Tower on Telegraph Hill Boulevard, as a Landmark pursuant to Article 10 of the City Planning Code is hereby APPROVED, the precise location and boundaries of the Landmark site being those of Lot 12 in Assessor's Block 86;

Second, That the special character and special historical, architectural and aesthetic interest and value of the said Landmark justifying its designation are set forth in the Landmarks Preservation Advisory Board Resolution #272 as adopted on September 7, 1983 which Resolution is incorporated herein and made a part thereof as though fully set forth;

Third, That the said Landmark should be preserved generally in all of its particular exterior features as existing on the date hereof and described and depicted in the photographs, case report and other material on file in the Department of City Planning Docket No. 83.450L;

AND BE IT FURTHER RESOLVED, That the Commission hereby directs its Secretary to transmit the proposal for designation, with a copy of this Resolution, to the Board of Supervisors for appropriate action.

I hereby certify that the above Resolution was ADOPTED by the City Planning Commission.

Lee Woods, Jr
Secretary

AYES: Commissioners Bierman, Karasick, Klein, Nakashima, Rosenblatt, Salazar, Wright

NOES None

ABSENT: None

DATED: October 20, 1983

5971A
JHM:vr

LANDMARK # 165

BUILDING NAME: Lillie Hitchcock Coit Tower OWNER: City & County of San Francisco
BUILDING ADDRESS: Telegraph Hill Boulevard BLOCK & LOT: 86/12 ZONING: P (Public)
ORIGINAL USE: Observation Tower, Monument NO. OF FEET: 155 LPAB VOTE: 6-1
CURRENT USE: same EXTERIOR MATERIALS: concrete

STATEMENT OF SIGNIFICANCE:

(Describe special CHARACTER, or special HISTORICAL, ARCHITECTURAL or AESTHETIC interest or value:) Erected with funds from a bequest of Lillie Hitchcock Coit, the tower is significant as a powerful visual landmark, as a reminder of the role Telegraph Hill played in San Francisco's maritime history, as an example of early support for civic improvement and beautification, and as the site of an important series of murals by a number of noted twentieth century artists.

(may be continued on back)

EVALUATION CRITERIA

A. ARCHITECTURE

1. Style: Art Moderne
2. Construction Type: reinforced concrete
3. Construction Date: 1933
4. Design Quality: (LPAB ONLY)
5. Architect: Arthur Brown, Jr. (Young & Hortmeyer, contractor)
6. Interior Quality: (LPAB ONLY)
(Publicly owned buildings) The decorative murals inside the tower were the first project funded under the federal Depression era Public Works of Art Project. Scenes depicted represent contemporary California life executed by a number of experienced as well as promising young artists. Most of the (over)

B. HISTORY

(as building is significantly associated with specific)

7. Persons: The tower was built through a bequest of Lillie Hitchcock Coit (over)
8. Events: -
9. Patterns of history:
(cultural, social, political, military, economic or industrial) The construction of Coit Tower by the City and County of San Francisco with funds (over)

C. ENVIRONMENT

(relation to surroundings, specifically in terms of:)

10. Continuity: The summit of Telegraph Hill served as a lookout point to spot vessels arriving through the Golden Gate. The original signaling system was a (over)
11. Setting: The Tower and park setting highlight Telegraph Hill, a natural feature of the city which has been a literal and figurative center of San Francisco history.
12. Importance as a Visual Landmark: By its unique design and central location atop Telegraph Hill, protected by zoning restrictions dating back to the time of its construction, Coit Tower is a preeminent visual landmark for San Francisco and the Bay area.

D. INTEGRITY

(cite alterations and physical conditions) Intact

RATINGS

DCP: 4
HERE TODAY: P. 60
SPLENDID SURV.: Not applicable
NAT'L REGISTER: -
NAT'L LANDMARK: -
STATE LANDMARK: -

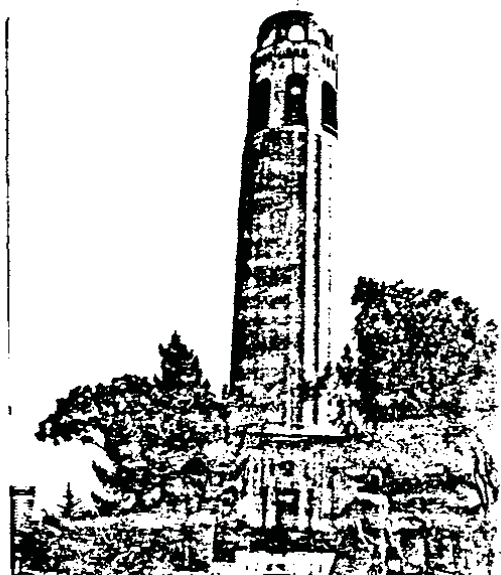
BIBLIOGRAPHY

(list sources on back)

PREPARED BY: Jonathan Malone
ADDRESS: 450 McAllister Street
San Francisco, CA 94102
PHONE: 558-2816
DATE: September 7, 1983

JHM:vr

5522A



6. Interior quality cont'd

entries are frescoes (four are oil, one is egg tempura), a technique wherein paint is applied to damp lime plaster, with the lime acting as the binding agent by incorporating the pigment. Certain aspects of the finished murals were considered too controversial in political overtone by the Art Commission, which saw that changes were made before the unveiling on October 12, 1934. (See also Landmark No. 107 - Anton Refregier murals in Rincon Annex Post Office). The artists also entered a touch of humor by incorporating the faces of several of their colleagues in the finished product.

7. Persons cont'd

(1842-1929). Lillie Coit, born in New York, came to San Francisco as a child. An admirer of San Francisco's fire brigades, she was made an honorary member of Knickerbocker Engine Company No. 5. A colorful figure in the traditions of the city, Lillie Coit lived in Paris from 1903 to 1924. Her bequest to San Francisco specified that the \$118,731 be used "for the purpose of adding to the beauty of this city I have always loved".

9. Patterns of History cont'd

from a private bequest reflects the late nineteenth, early twentieth century pattern of private contribution toward, or commissioning of, public art in the form of sculpture, monuments or fountains (see Landmark Nos. 73 and 96, Lotta's Fountain and Francis Scott Key Monument). The San Francisco Art Commission survey of 1975 records 24 works commissioned by private benefactors during the period 1879-1929, and none from 1943 to publication.

10. Continuity cont'd

manually operated device consisting of arms on a long pole. By 1853, an electric telegraph was in place. A major storm destroyed the station in 1870. Out of concern for possible future development, a group of 22 businessmen lead by J. M. MacDonald (mining stockbroker) purchased four 50-vara lots at the top of Hill, donating them in 1876 to the City to be used as "Pioneer Park". Much consideration was given to a suitable cap for the Hill. These included Daniel H. Burnham's 1905 plan for drives and terraces; John McLaren's vision of a man-made waterfall down the east side of the cliffs, and Greek Consul General Richard de Fontana's proposed replica of the Parthenon in 1912, among others.

BIBLIOGRAPHY:

Myrick, David, Telegraph Hill

A Survey of Art Work in the City and County of San Francisco, Office of the Mayor, 1975

1976 Department of City Planning Architectural Survey

ATTACHMENT #4:

Washington Square Park, Landmark No. 226, Designating Ordinance

1 [Landmarking of Washington Square]

2 URGING THE PLANNING DEPARTMENT, PLANNING COMMISSION, ARTS
3 COMMISSION, RECREATION AND PARKS COMMISSION, AND THE LANDMARKS
4 PRESERVATION ADVISORY BOARD TO EXPEDITIOUSLY DESIGNATE WASHINGTON
5 SQUARE A LANDMARK

6 WHEREAS, Washington Square is one of San Francisco's oldest and most beloved
7 parks, and,

8 WHEREAS, In 1847 Washington Square was one of 3 blocks identified as public
9 squares, and,

10 WHEREAS, Washington Square was subsequently set aside as public open space and has
11 remained that way for over 150 years, and,

12 WHEREAS, Washington Square is associated with important events in local and state
13 history, and,

14 WHEREAS, Washington Square is significant for its overall design, and also because it
15 contains historically significant public art, and,

16 WHEREAS, Washington Square makes an important contribution to the character of
17 the North Beach Neighborhood, and,

18 WHEREAS, SAN Francisco civic organizations have taken a keen interest in
19 improvement and protection of the park; now, therefore, be it

20 RESOLVED, that the Board of Supervisors does hereby urge the Planning
21 Department, Planning Commission, Arts Commission, Recreation and Parks Commission,
22 and the Landmarks Preservation Advisory Board to expeditiously designate Washington
23 Square a landmark.

24
25
Supervisors Yee, Becerra



City and County of San Francisco

Title

Resolution

File Number: 990140

Date Passed:

Resolution urging the Planning Department, Planning Commission, Arts Commission, Recreation and Parks Commission, and the Landmarks Preservation Advisory Board to expeditiously designate Washington Square a landmark

February 1, 1999 Board of Supervisors - SEVERED FROM FOR ADOPTION WITHOUT
COMMITTEE REFERENCE AGENDA

February 1, 1999 Board of Supervisors - ADOPTED
Ayes: 10 - Amador, Bierman, Becerra, Brown, Katz, Kaulman, Lewis, Newson,
Yaki, Yee
Absent: 1 - Teng

RECEIVED

MAR 04 1999

CITY & COUNTY OF SF
OFFICE OF CITY CLERK

SAN FRANCISCO

PLANNING COMMISSION

RESOLUTION NO. 14879

ADOPTING FINDINGS RELATED TO AN APPROVAL OF LANDMARK DESIGNATION OF WASHINGTON SQUARE AS LANDMARK NO. 226.

1. **WHEREAS**, On October 21, 1998, the Landmarks Preservation Advisory Board (Landmarks Board) established its landmark designation work program for fiscal year 1998-1999. Ten sites were chosen to have Landmark designation reports developed and brought to the Landmarks Board for consideration of landmark designation. Included on that list was Washington Square; and
2. On November 8, 1998 the Telegraph Hill Dwellers requested that the Landmarks Board consider initiating landmark designation of Washington Square Park; and
3. On February 1, 1999, the Board of Supervisors adopted Resolution 84-99 "urging the Planning Department, Planning Commission, Arts Commission, Recreation and Parks Commission, and the Landmarks Preservation Advisory Board to expeditiously designate Washington Square a Landmark;" and
4. On March 15, 1999, the Civic Design Review Committee of the Art Commission adopted a motion in support of the landmark designation of Washington Square; and
5. On April 15, 1999, the Recreation and Park Commission adopted a motion in support of the landmark designation of Washington Square; and
6. On April 21, 1999, the Landmarks Board held a public hearing and adopted Landmarks Board Resolution No. 512 initiating landmark designation and recommending that the Planning Commission approve the designation of Washington Square as City Landmark No. 226; and
7. A draft Washington Square Landmark Designation Report, prepared by Kate Nichol, was reviewed by the Landmarks Board at its regular meeting of April 21, 1999, and such documentation was considered a final Washington Square Landmark Designation Report by the Landmarks Board; and
8. The Landmarks Board, in considering landmark designation of Washington Square, employed the "Kalman Methodology" rating criteria, modified for special application to landscape features. The Landmarks Board made the following rating determinations for Washington Square: Five of ten modified Kalman criteria received a rating of "Excellent" - Age, Relation to Historic Events, Relation to Historic Patterns, Character/Continuity/Setting, and Visual Significance. Four of ten modified Kalman criteria received a rating of "Very Good" - Use, Design, Designers, and Relation to Historic Persons. One of Ten modified Kalman criteria received a rating of "Good/Very Good" - Integrity; and
9. Concurrent with this proposed Washington Square landmark designation is proposed a text amendment to Article 10 that will provide for Certificate of Appropriateness approval of alterations to City-owned parks, squares, plazas or gardens on a landmark site, where the designating ordinance identifies the alterations that require such approval. This text amendment will enable the implementation of the "Procedures for Alterations to Washington Square" that are proposed for incorporation into the Washington Square designation ordinance; and

10. The Planning Department developed these procedures in consultation with Recreation and Park Department staff, Art Commission staff, and the Telegraph Hill Dwellers. The purpose of these procedures is to identify the types of work to Washington Square requiring Certificate of Appropriateness approval, prior to commencement of work, pursuant to Planning Code Section 1006. It is intended that the Certificate of Appropriateness review process be reserved for alterations that may significantly affect the special historic character of Washington Square, for the purposes of Article 10. It is not intended that work undertaken in the ordinary maintenance and management of Washington Square, or in the interest of public safety, be subject to review under Article 10; and
11. The Planning Commission reviewed this case and all supporting documents and heard testimony in a regularly scheduled, duly noticed public hearing on September 9, 1999; and
12. The Planning Commission concurs with the findings and recommendation of the Landmarks Board as set forth in Landmarks Preservation Advisory Board Resolution No. 512; and
13. The Planning Commission finds that the subject property met the criteria for landmark designation set forth in Planning Code Section 1004 (a)(1) having a "special character or special historical, architectural and aesthetic interest or value;" and
14. The Planning Commission finds that the Washington Square Landmark Designation Report describes the location and boundaries of the landmark site, describes the characteristics of the landmark or historic district which justify its designation, and describes the particular features that should be preserved meeting the requirements of Planning Code Section 1004(b). It is fully incorporated into this resolution by reference; and
15. The "Procedures for Review of Alterations to Washington Square" are proposed for incorporation into the designation ordinance pursuant to proposed, amended Planning Code, Section 1004(c)(3). Such procedures are fully incorporated into this resolution by reference.

THEREFORE BE IT RESOLVED that the Planning Commission hereby **approves** the landmark designation of Washington Square as Landmark No. 226, pursuant to Planning Code Section 1004.3, limited to and comprising all of Lots 1 and 2 in Assessor's Block 102; and

BE IT FURTHER RESOLVED that this Resolution of Approval be forwarded to the Board of Supervisors.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Planning Commission on September 9, 1999.

Jonas Ionin
Commission Secretary

AYES: Commissioners Theoharis, Antenore, Chinchilla, Joe, Martin, Richardson

NOES: None

ABSENT: Commissioner Mills

ADOPTED: September 9, 1999

SAN FRANCISCO

LANDMARKS PRESERVATION ADVISORY BOARD

RESOLUTION #512

ADOPTING FINDINGS RELATED TO AN INITIATION OF LANDMARK DESIGNATION AND A RECOMMENDATION OF APPROVAL OF THE LANDMARK DESIGNATION OF WASHINGTON SQUARE.

1. On October 21, 1998, the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmark Designation Work Program for fiscal year 1998-1999. Ten sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was Washington Square.
2. On November 8, 1997 the Telegraph Hill Dwellers requested that the Landmarks Board consider initiating landmark designation of Washington Square Park.
3. On February 1, 1999, the Board of Supervisors adopted Resolution 84-99 "urging the Planning Department, Planning Commission, Arts Commission, Recreation and Parks Commission, and the Landmarks Preservation Advisory Board to expeditiously designate Washington Square a Landmark."
4. On March 15, 1999, the Civic Design Review Committee of the Art Commission adopted a motion in support of the landmark designation of Washington Square.
5. On April 15, 1999, the Recreation and Park Commission adopted a motion in support of the landmark designation of Washington Square.
6. A draft Washington Square Landmark Designation Report, prepared by Kate Nichol, was reviewed by the Landmarks Board at its regular meeting of April 21, 1999, and such documentation was considered a final Washington Square Landmark Designation Report by the Landmarks Board.
7. The Landmarks Board, in considering landmark designation of Washington Square employed the "Kalman Methodology" rating criteria, modified for special application to landscape features. After reviewing recommendations on the ratings for the modified criteria in the draft Washington Square Designation Report at its regular meeting on April 21, 1999, the Landmarks Board made the following rating determinations for Washington Square: Five of ten modified Kalman criteria received a rating of "Excellent" - Age, Relation to Historic Events, Relation to Historic Patterns, Character/Continuity/Setting, and Visual Significance. Four of ten modified Kalman criteria received a rating of "Very Good" - Use, Design, Designers, and Relation to Historic Persons. One of Ten modified Kalman criteria received a rating of "Good/Very Good" - Integrity.
8. A "Policy Regarding the Types of Alterations to Washington Square Requiring Certificate of Appropriateness Authorization" was reviewed and adopted by the Landmarks Board at its regular meeting of April 21, 1999, and is proposed for incorporation into the landmark designation. Such policy clarifies the types of alterations in Washington Square that would require a Landmarks

Board hearing and Certificate of Appropriateness authorization before commencement of the work. It is intended by this Policy that the Certificate of Appropriateness regulatory process be reserved only for major changes to the Square that may significantly affect its special historic character as described in the Washington Square Landmark Designation Report. It is not the intent of this policy to regulate work undertaken in the ordinary maintenance and management of the Square or its fixtures.

9. The Landmarks Board has reviewed documents and correspondence from the elected officials, other City departments, neighborhood residents, community organizations, and received oral testimony on matters relevant to the proposed landmark designation, in a duly noticed Public Hearing on April 21, 1999.

The Landmarks Preservation Advisory Board hereby initiates landmark designation of Washington Square, in Assessor's Block 102, Lots 1 and 2 as Landmark No. 226, pursuant to Article 10 of the Planning Code.

The Landmarks Preservation Advisory Board hereby recommends that the Planning Commission approve the landmark designation of Washington Square, in Assessor's Block 102, Lots 1 and 2 as Landmark No. 226, pursuant to Article 10 of the Planning Code.

The Landmarks Preservation Advisory Board hereby directs its Recording Secretary to transmit this Resolution, the Washington Square Landmark Designation Report, the "Policy Regarding the Types of Alterations to Washington Square Requiring Certificate of Appropriateness Authorization," and other pertinent materials in the Case file 98.270L to the Planning Commission.

I hereby certify that the foregoing Resolution was adopted by the Landmarks Preservation Advisory Board on April 21, 1999.

Andrea Green
Recording Secretary

AYES:	Members Dearman, Finwall, Kelly, Kotas, Levitt, Magrane, Reidy, Shatara
NOES:	None
ABSENT:	Member Ho-Belli
ADOPTED:	April 21, 1999

**WASHINGTON SQUARE:
FINAL LANDMARK DESIGNATION CASE REPORT
CASE NO. 1998.270L**

APRIL 1999

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1. SUMMARY

1.1 Identifying Information/Landmarks Preservation Advisory Board Action

HISTORIC AND POPULAR NAME: Washington Square

OWNER: City and County of San Francisco

LOCATION: Block 102, bounded by Union, Filbert, Stockton, Powell Streets

ZONING: Public (Open Space)

ORIGINAL AND CURRENT USE: Public Park

DATE ESTABLISHED: January 3, 1850

LANDMARK NO: 226

LPAB VOTE: 8-0; 1 absent

1.2 Statement of Significance

Washington Square is one of San Francisco's oldest and most beloved parks. Dedicated as public open space even before the incorporation of the City of San Francisco, it remained a tranquil, natural oasis as the City sprang up around it. In pre-Gold Rush California, Juana Briones, one of California's noteworthy pioneers, grew vegetables on this land. In 1847, when Jasper O'Farrell was commissioned to lay out the city's streets, he identified three city blocks as public squares, including the city block which later became known as Washington Square. In 1849, William Eddy re-surveyed the City and published a widely distributed map showing the public squares. In 1850, the sites were set aside for the public by John W. Geary.

Washington Square is associated with important events in local and state history. The park was given its name during the fervently patriotic years leading up to the Civil War and was the site of Fourth of July ceremonies. In 1906-7, 600 earthquake refugees were sheltered in the park. As a public park, Washington Square has hosted many special events, such as Fourth of July and Columbus Day celebrations, the start of the annual Blessing of the Fishing Fleet procession, and the North Beach Festival. The park is home to historically significant public art which recalls facets of California history--a granite block placed in 1869 as a U.S. Coast and Geodetic Survey Station; the Ben Franklin Statue, moved to the park in 1904, originally erected on Market Street in 1879 as a water fountain by temperance activist Henry G. Cogswell; a bronze sculpture of a man drinking water, crouched next to an artificial pond, a gentle reminder of the streams which once ran nearby; and the Volunteer Firemen Memorial, in honor of the Volunteer Fire Department of 1849-1866.

San Francisco civic organizations have taken a keen interest in improvement and protection of the park. While the park's plantings and layout have undergone changes, neighborhood organizations have guarded the essential qualities of Washington Square. Thus, after almost 150 years, Washington Square is the only one of San Francisco's three original parks that has not been made into a roof top for an underground parking garage. As it has for well over a century, Washington Square continues to serve as a green oasis as well as a cultural focal

point for San Francisco's lively North Beach. Its continuing natural condition makes it highly significant as an historic resource within a densely urbanized area.

1.3 Kalman Methodology

The Planning Department and the Landmarks Preservation Advisory Board (Landmarks Board) apply the Kalman Methodology criteria, modified for use in San Francisco, in the identification and evaluation of cultural resources. This methodology is organized by four broad topics--architecture, historic context, physical context, and integrity--which are then further broken down into subcategories. This Designation Report contains ratings (noted in parentheses) based on the Kalman criteria. However, because this methodology was developed primarily for the evaluation of buildings, some interpretation was necessary for application to an outdoor landscaped space.

2. ARCHITECTURE

2.1. Use Category

Washington Square is significant as an urban park which has been in continuous public use since the mid 19th century (Rating: VG, Good Example.)

Washington Square was mapped as a public square in 1847 and developed to its current state over a hundred year period. Until the 1860's, the Square, adjacent to neighborhood cemeteries, lay neglected, an unofficial waste dump for the city. Although the Square was used for public events in the early 1860's, few physical improvements were made. By 1872, with the help of neighborhood boosters, the adjacent cemeteries were removed, the user-defined cross pattern of paths was improved with gravel, and some landscaping was planted. By the 1880's, Washington Square (il Giardino, the garden, as it was called) was the central social gathering place for the Italian community of North Beach. By the turn of the century, Washington Square was well-established as an informal, bucolic open space with scattered groves of trees. Ample seating could be found on the long benches placed on the sides of each major walkway.

A noteworthy aspect of Washington Square's use has been the active involvement of neighborhood groups in the park's improvement. In the 1950's, Washington Square was re-landscaped through a project initiated by the Committee for the Beautification of Washington Square, a coalition that included the Columbus Civic Club, Italian Federation of California, Italian Welfare Society, North Beach Merchants and Boosters, North Beach Lions, Church of Saints Peter and Paul, Salesian Boys Club, Telegraph Hill Dwellers, Telegraph Hill Neighborhood Association, and The Misses Marini. In the 1960's, neighborhood activists successfully protected the park from a proposal to transform it into the roof of an underground parking garage. In the early 1990's, the Committee for the Illumination of Washington Square ensured that the park had adequate and attractive lighting. Many individuals have initiated plantings, new benches, and fund-raising for needed repairs or improvements.

For almost 150 years, Washington Square has been used as a village green, the civic center of North Beach. The park's major recreational uses in the 19th century--strolling, enjoyment of the outdoors, informal play and socializing--continue today.

2.2 Age

Washington Square is one of San Francisco's oldest parks. (Rating: E, established before April 1906.)

Washington Square was identified in Jasper O'Farrell's survey of 1847 and William Eddy's resurvey of 1849. On January 3, 1850, it was deeded to the Town of San Francisco by the town's alcalde, John W. Geary. Its establishment as a public open space predated the formal incorporation of the City of San Francisco and the admission of California into the Union. When Washington Square was established, the setting aside of public open space was still a rarity in urban America. The major American parks movement did not begin until the second half of the 19th century and generally produced parks located on the outskirts rather than in the heart of the city. Thus, Washington Square represents a very early American era of urban public open space.

2.3 Design

Washington Square is significant not only for its overall design, but also because it contains historically significant public art. (Rating: VG, Very Good)

2.3.1 In terms of American park design, Washington Square Park represents a 19th century pattern and scale of public open space. Its overall dimensions (a rectangular city block), perimeter promenade, and landscaping are in the tradition of a 19th century American town square or village green. A symmetrical path system formed the park's overall design for its first one hundred years. The symmetrical pattern was established by pedestrians taking the most direct routes across the square. Later, the dirt and gravel paths were paved, resulting in the appearance of a formal Beaux-Arts design. The park featured several large lawn areas and informal groups of shade trees.

In 1957, at the request of the Committee for the Beautification of Washington Square (a coalition of neighborhood organizations), the park was redesigned by Lawrence Halprin and Douglas Baylis. The 1957 design featured a circuitous walking path, a large lawn area, tree clusters, and children's playgrounds. According to Halprin, this free-form design "encourages vigorous participation in a wide range of activities." (Halprin: *Choreography of Gardens*.) Clusters of evergreen and deciduous trees act as screens to wind and heat, while offering a soft transition to the surrounding buildings. The strategic arrangement of benches and expanse of pavement on the Filbert Street side of the park defined a plaza in front of the district's main architectural focal point, the Church of Saints Peter and Paul.

More than twenty years later, in the early 1990's, another group of neighbors, the Committee to Illuminate Washington Square, worked with a design team to create a new lighting plan for Washington Square. The lighting plan, which has been implemented, features "up-lights" that subtly illuminate the tree canopies from the ground below and replica lamp posts within the park that are similar to traditional street lamp posts on Filbert Street.

The small triangular area bounded by Columbus, Union, Filbert, and Powell was part of the original Public Square, but was cut off from the main park by the construction of Columbus Avenue (originally named Montgomery Avenue) in the 1870's. This part of Washington Square Park has featured the Drinking Man sculpture at the edge of a pond since 1905. The concrete bench on the Powell Street side is visible in photographs dating from the early 1920's. The triangle was dedicated as "Marini Plaza" in 1952. It features art works which honor the Italian presence in North Beach: a sculpture depicting Frank Marini, a well-known benefactor of the North Beach community, and a fountain bird bath, which was a gift to San Francisco from its sister city, Assisi, Italy. The triangle was not affected by the 1957 redesign of the main park.

2.3.2 Washington Square is home to several historically significant pieces of public art.

A simple granite block was placed as a **Survey Marker** in 1869 by Dr. George Davidson (the surveyor and prominent natural scientist for whom Mount Davidson is named) of the U.S. Coast and Geodetic Survey. Latitude and longitude were carved on the survey monument in 1937. The monument reads: "U.S. Coast & Geodetic Survey, Astronomical & Telegraphic Longitude Station, Washington Square, 1869-1880; Latitude: 37.47'59"n, Longitude: 122.24'37" W."

The **Benjamin Franklin Statue** was erected in 1879 on Market and Kearny Streets by temperance activist Henry Cogswell and moved to the park in 1904. The statue originally was a drinking fountain intended to provide an alternative to San Francisco's many bars. Instead, the fountain was used by earthquake refugees in 1906. A time capsule was placed in the statue in 1879 and opened by North Beach neighbors in the park in 1979; participants in the 1979 event placed objects in another time capsule in the statue, to be opened in the year 2079.

The **Drinking Man** statue, a bronze figure of a man crouching on large granite boulders next to a pond, was donated to the City by the artist, Park Commissioner M. Earl Cummings, in 1905. The San Francisco Chronicle announced, "Sculptor's Art to Adorn Square--Park Commissioners to Give Work of Art to Breathing Space in City's North End" and described the crouched figure with "head bent forward...eagerly drinking of water from his firmly clasped and scooped hands." The model who posed in Paris for "the Drinking Man" was the same person who posed for the famed "St. John the Baptist" by Rodin.

The **Volunteer Firemen Memorial**, created by Haig Patigian in 1932, is a tribute to San Francisco's Volunteer Fire Department of 1849-1866. The sculpture, which stands 14 feet tall in the northwest section of the Square, depicts three firemen, one holding a supine woman, one kneeling with a hose and one pointing with an outstretched arm. While the monument was originally intended to be erected on Telegraph Hill, next to Coit Tower, Patigian, in a letter to the President of the Art Commission, said that an "appropriate location from the start was to have the monument erected in that section of the city which embraced the early settlement so frequently ravaged by fire." The Memorial evokes images of North Beach during the City's early eras of fire-prone wooden buildings.

2.4 Designers

Washington Square is associated with prominent designers and artists. (Rating: VG, of considerable importance.)

Landscape architects **Lawrence Halprin** and **Douglas Baylis** redesigned Washington Square in 1957. Lawrence Halprin, a landscape architect in San Francisco since 1945, was nominated in 1953 by Time Magazine and San Francisco Chamber of Commerce as "One of San Francisco's leaders of Tomorrow," and became nationally and internationally renowned for his "choreography of gardens" theory, designing places to "determine the movement of the people in them." Washington Square is an early predecessor to Halprin's numerous works, including Levi's Plaza, Embarcadero Plaza and Fountain, Ghirardelli Square, and Hallidie Plaza, in San Francisco, as well as his works outside of San Francisco, including Seattle Freeway Park, Washington; FDR Memorial, Washington D.C.; Lovejoy Plaza, Oregon; and parks in Italy and Jerusalem.

Haig Patigian, sculptor of the Volunteer Firemen Memorial, was a member of the San Francisco community from 1899 until his death in 1950 and was a prominent figure nationally in

the arts. Within San Francisco, his works include the General Pershing Statue in Golden Gate Park, the "Liberty" bas relief on the Security Pacific National Bank's main Grant Avenue facade, decorative panels on the Bohemian Club, and interior art work at 300 Montgomery Street (originally American National Bank).

3. HISTORIC CONTEXT

3.1 Persons

Washington Square has been associated with people who have made significant contributions to the community, state, and nation. (Rating: VG, person of primary importance loosely connected or person of secondary importance intimately connected.)

Juana Briones (1802-1889), a pioneer and humanitarian who was one of the most noteworthy figures in pre-Gold Rush San Francisco (Yerba Buena), built an adobe house in 1836 on the Northeast corner of Powell and Filbert Streets. Here she had a small farm that included the land which later became known as Washington Square. Briones grew vegetables, raised cattle and sold produce and milk to ship crews in the harbor. Indications are that she lived in North Beach from 1836 to 1847. Aside from her marketing skills, Briones was revered for her skills as a healer, mid-wife and long-term provider of care. Briones also offered assistance to sick and deserting sailors, hiding them in her loft and transporting them to the East Bay. Briones purchased a ranch in Santa Clara in 1844, but did not sell her North Beach home until 1858. The **Juana Briones California State Historical Marker** was placed in Washington Square in 1997 to honor this pioneer settler. Although the connection of Juana Briones to Washington Square is significant, the exact location of the plaque is not particularly significant, especially since there is no evidence that she used the location of the plaque for her vegetable garden.

John White Geary, who was the Town of San Francisco's alcalde (which means magistrate or mayor, in Spanish), set aside the land for Portsmouth, Union and Washington Squares in 1850, months before the City's incorporation. Shortly after, he became the City of San Francisco's first mayor. Later, he served terms as governor of Kansas and Pennsylvania.

In the 1850's **Dr. Henry Cogswell** settled in San Francisco and established his dentistry practice. His dentistry practice and real estate dealings Cogswell a prosperous man. As a strong advocate of the temperance movement in a city full of bars, When Cogswell donated the Ben Franklin Fountain to San Francisco in 1879, it was Cogswell's intention to "supply San Francisco with one fountain for every 100 saloons." In 1904 the Ben Franklin Fountain was relocated to Washington Square from its original site at Market and Kearny Streets. Of all the statues Cogswell donated to San Francisco, Ben Franklin is the only one that remains today. In addition to being active in the temperance movement, Cogswell founded a college that bears his name.

Lillie Hitchcock Coit, an unconventional but beloved socialite, was made an honorary member of her favorite Knickerbocker Volunteer Fire Company No. 5 in 1863 for her help in fighting a fire on Telegraph Hill. Upon her death in 1929, Lillie Coit donated two-thirds of her fortune to the Universities of California and Maryland, and the remaining \$118,000 for the beautification of the city she loved so much. Her gift's effect on the City's landscape was dramatic, resulting in construction of Coit Tower on Telegraph Hill and the Volunteer Fire Department monument in Washington Square.

3.2 Events

Washington Square is associated with events that have made a significant contribution to the community, state, and nation. (Rating: E, patterns of primary importance intimately connected with the resource.)

During the Civil War era, San Francisco gave names to Washington and Union Squares that expressed the City's loyalty to the North and the prevailing patriotic fervor. Washington Square was the location of enthusiastic Fourth of July celebrations.

Washington Square provided essential refuge for those made homeless by the 1906 San Francisco earthquake and fire. For a year after the catastrophe, over 600 refugees lived in Washington Square Park.

Washington Square has been the traditional location for many community events, festivals, political rallies, concerts and other social and cultural activities. The procession for the Blessing of the Fishing Fleet, on the first Sunday after October 1, commences in Church of Saints Peter and Paul and proceeds down Columbus Avenue, past reviewing stands in Washington Square. During the Columbus Day parade and pageant, thousands of people follow the procession from the Civic Center into Washington Square, where they receive High Mass. In addition, the North Beach Festival and the San Francisco Mime Troupe performances are annual events held in the park. The Square has been used as a "village green" by residents of the North Beach neighborhood for many years.

In 1979, hundreds of citizens turned out to Washington Square to witness the opening of a time capsule planted in the base of Ben Franklin during its construction in 1879. An inscription on the Ben Franklin statue reads "P.O. Box with mementos for the historical society in 1979. From H.D.C." The 1979 crowd placed mementos of their own into two plastic tubes and sealed them back into Ben Franklin for the citizens of San Francisco 2079, when the next time capsule will be opened in Washington Square.

3.3 Patterns

(Rating: E, Patterns of primary importance intimately connected with the resource.)

Washington Square is associated with and illustrative of broad patterns of the City's cultural, socio-political, and physical development. The Square represents a land use transition unique to 19th century California, in which garden plots and corrals of early Spanish and Mexican settlers became logical sites for public open space under American rule. It was reserved as unbuilt land in the 1840's, probably because the water drainage from surrounding hills made it more suitable for use as a garden than as a building site. In pre-Gold Rush California, the site was part of a natural swale, draining water from the surrounding hills into streams which ran north to the Bay. The natural irrigation may explain why Juana Briones, one of California's noteworthy pioneers, grew vegetables on this land.

When Washington Square was set aside as public open space in the mid-19th century, it was a far-sighted civic decision that predated San Francisco's rise to national prominence and the building boom that was to occur in the second half of the 19th century.

The Square is a setting for recreational and civic activities by the many different ethnic groups--from annual Columbus Day events to daily Tai Chi practice. Thus, Washington Square has been central to the City's cultural development.

4. PHYSICAL CONTEXT

4.1 . Character/Continuity/Setting

Washington Square makes important contributions to the character of the North Beach Neighborhood. (Rating: E, Of particular importance in establishing the character of a distinguished area)

Washington Square is nestled within a hollow between Telegraph and Russian Hills, a green valley which serves as a visual counterpoint to the hilltops. The park offers panoramic views of Coit Tower, downtown buildings (notably the Transamerica Building) and the residences on the hills.

The park is central to the North Beach neighborhood and is often called the "heart" of North Beach. Three-story buildings, with two floors of living quarters or office over ground floor restaurants and shops, predominate on the park's periphery. Placid, flat, and green, the park serves as the front yard for the Church of Saints Peter and Paul (constructed 1922-24). With its solid Italianesque design and its twin spires rising 190 feet from ground level, the church both anchors the park and provides a dramatic architectural focus for the North Beach District.

4.2 Visual Significance

Washington Square is significant as a visual landmark to the neighborhood, city, and region. (Rating: E, A place which may be taken as a symbol for the city or region as a whole.)

Washington Square is very visible from public viewing points and private residences on Telegraph and Russian Hills and from many downtown buildings. It is a soft space, a lush green lawn protected by peripheral clusters of trees, which provides visual relief from the densely built surroundings.

Washington Square is a place that expresses the identity of San Francisco. It is the quintessential urban park: a lush green square, set against a backdrop of small to medium-scale historic buildings, in a thriving multi-cultural community. Pictures of the Square, especially with backgrounds featuring Coit Tower on Telegraph Hill, the downtown Transamerica Pyramid building, or the twin towers of Saints Peter and Paul, are instantly recognizable as San Francisco.

5. INTEGRITY

Although Washington Square has undergone design changes throughout its 150 year history, for at least the last century it has maintained the character-defining features which have made it the tranquil, green oasis treasured by San Franciscans. (Rating: G/VG, Alterations which do not destroy overall character.)

5.1 Overall Park Design

The primary features that make Washington Square a "green oasis" are its high ratio of "soft" area (plantings/landscape) to "hard" area (paving/structures), its generous lawns, and its large scale shade trees.

Section 8.3 of this report contains site plans and photographs which show how the park's overall design has changed over time. (The sidewalks are considered to be part of the park, since they form a perimeter "promenade" and are integral to the park's functioning.) The 1849 survey map designated the entire rectangular city block as a "public square." In the 1870's, the construction of Columbus (originally Montgomery) Avenue separated a small triangle (now known as "Marini Plaza") from the main part of the park.

The layout of the Marini Plaza's landscaped area has changed little since the installation of the Drinking Man sculpture in 1905. However, the construction of diagonal parking spaces on the Powell Street side has resulted in the sidewalk being narrowed to 5' wide, with an effective width of less than 3' due to telephone poles and other obstructions.

The earliest available site plan showing the main part of Washington Square dates from 1949. The 1949 site plan shows a symmetrical path layout which had been the park's overall design for many years. Fortunately for Washington Square, the use of nearby North Beach Playground (constructed in 1910) for active recreation had satisfied the demand for paved play areas in the neighborhood. In 1949, the landscaped area was approximately 67% of the total area bounded by the roadways of Columbus Avenue, Filbert, Stockton, and Union Streets. The park was divided into several large grassy areas.

The 1957 redesign reduced the landscaped area to approximately 59% of the total area. Although the 1957 redesign transformed the layout of the main part of Washington Square, and the planted area was somewhat reduced, important qualities of the park were preserved and enhanced. The designers changed the path system, but retained a high ratio of planted area, a generous central lawn, and large scale trees. The park's perimeter sidewalk continued to function as a "promenade" much as it did at the turn of the century. The designers also preserved or planted large scale perimeter trees which buffer the lawn area from the street and accentuate the park's position in the bowl-shaped valley between Telegraph and Russian Hills.

In the 1960's, a major political battle was fought over the integrity of Washington Square, when neighborhood activists rebuffed an attempt to transform Washington Square into a roof for an underground parking garage. In an article in Cry California Quarterly (Winter 1966-67), Mel Wax expressed how the garage proposal would damage the park, writing: "Parks and garages do not mix well...Trees--big trees--can't grow...on a garage roof. Underground garages need extensive ventilation systems that protrude above park surfaces. They demand massive entrances and exits. They breed traffic and smells, not tranquility." Although the Board of Supervisors narrowly approved the 535-car garage, Mayor John F. Shelley vetoed the ordinance in October 1966. A second proposal for an underground garage was defeated two years later. Of San Francisco's original three public squares, today Washington Square is the only one which has not been transformed into a roof for underground parking. It retains an authenticity of place which adds to its significance.

The park changed very little between 1957 and 1971, the date of the most recent overall site plan for Washington Square. Between 1971 and the present, there also have been few modifications. The modifications to the paved areas have consisted of paving around the Volunteer Firemen Memorial, construction of stairs at the corner of Columbus Avenue and Filbert Streets, and the installation of the Juana Briones bench and an additional asphalt pad for a park bench on the Stockton Street side.

Overall, "the present landscape...is so sympathetic to its surroundings and to the activities of the square that it seems as though it had always existed" (noted by Sally and John Woodbridge in their book, San Francisco Architecture).

5.1 Public Art

Major pieces of public art have been an enduring feature of Washington Square; they have stayed in their original locations as the park underwent transformations. The Ben Franklin has characteristic of San Francisco Franklin Statue and Volunteer Firemen Monument in their original locations, and did not touch the small triangular park space known as "Marini Plaza."

6. **THREATS TO SITE:** NONE () DEVELOPMENT () ZONING () VANDALISM (X)
PUBLIC WORKS PROJECT (X) OTHER ()

7. REPRESENTATION IN EXISTING SURVEYS:

Representation in Existing Surveys indicated by "X" or "Yes" below:

National: ()
State: (X)
Local: (X)
California State Register: Yes
Here Today:
Heritage Surveys:
DCP 1976 Survey: Yes
Other:

8. FIGURES (pages 10 - 26)

- 8.1 Property Maps
- 8.2 Historical Photographs
- 8.3 Overall Park Design - site plans and photographs
- 8.4 Current Photographs

9. SUBMITTAL INFORMATION

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9.3 Dates submitted

First Draft submitted October 1998;
Second draft submitted April 1999.

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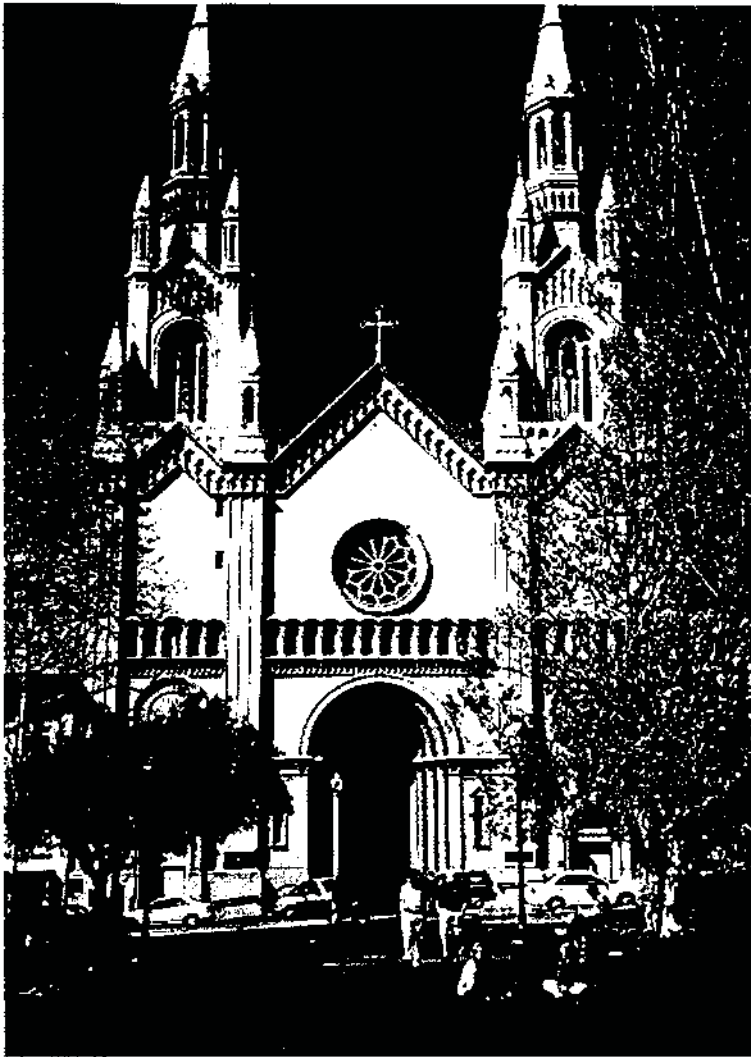
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8.4 Current Photographs



Washington Square, 1999:
View north towards Church of
Saints Peter and Paul.

Washington
Square,
1999: View
east towards
Telegraph
Hill.



ATTACHMENT #5:

Washington Square Park Toilet Replacement Plans per HPC Motion No. 0193

LOCATION MAP



PROJECT DATA

PROJECT SITE:	WASHINGTON SQUARE
PARCEL:	0102 001
PARK AREA:	95,762 SQ. FT.
ZONING:	P-PUBLIC
EXISTING BUILDING AREA:	291 SQ. FT.
PROPOSED BUILDING AREA:	625 SQ. FT.
ADDITIONAL AREA:	353 SQ. FT.
EXISTING USE:	PUBLIC RESTROOM
PROPOSED USE:	PUBLIC RESTROOM
CONSTRUCTION TYPE:	TYPE V
EXISTING FIXTURES IN WOMENS' RESTROOM:	2 TOILETS, 1 SINK
EXISTING FIXTURES IN MENS' RESTROOM:	1 TOILET, 1 URINAL, 1 SINK
PROPOSED FIXTURES IN WOMENS' RESTROOM:	3 TOILETS, 2 SINKS
PROPOSED FIXTURES IN MENS' RESTROOM:	1 TOILETS, 2 URINALS, 2 SINKS

DIRECTORY

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SHEET INDEX

ARCHITECTURAL COVER SHEET/PROJECT INFO/ AREA MAP
VICINITY MAP
EXISTING SITE PHOTOS
EXISTING SITE PLAN
EXISTING BUILDING PLAN
EXISTING BUILDING ELEVATIONS
PROPOSED SITE PLAN
PROPOSED BUILDING PLAN
PROPOSED ELEVATIONS
PROPOSED ELEVATIONS
VIGNETTES
VIGNETTES
EXISTING PHOTOS

CODES

2010 SAN FRANCISCO BUILDING CODE
2010 ADA STANDARDS FOR ACCESSIBLE DESIGN



PROJECT NARRATIVE

A new restroom building to replace the existing restroom and park storage facility at Washington Square in North Beach.

As one of the most heavily used park restrooms in San Francisco, the current facility is no longer able to serve the needs of the community or the park support staff. In addition none of the existing fixtures meet accessibility standards. The new building will be in the same location as the existing. It will increase capacity and provide accessibility. The new design clusters the restroom and custodial entrances together providing more clarity in wayfinding and ease in function. The recreation and park storage space will be conveniently accessed from a path off of the Filbert Street sidewalk. One continuous roof caps the building volume, draining to one location to allow for future rainwater harvesting. The building is intentionally designed to avoid deep niches, as the current building's exterior niches are used as a restroom after hours. The exterior walls are concrete cast with a shiplap texture, relating in scale to the wood siding of the neighborhood buildings. The new building's metal screen clerestory creates good cross ventilation, provides daylight, and illuminates the exterior at night.



WASHINGTON SQUARE CONVENIENCE STATION

PAULETT TAGGART
ARCHITECTS
SFDPW - BDC - LANDSCAPE ARCHITECTURE



EXISTING VICINITY PLAN



PROPOSED VICINITY PLAN

KEY:

ACCESSIBLE PATH OF TRAVEL
EXISTING CURB RAMP



WASHINGTON SQUARE CONVENIENCE STATION

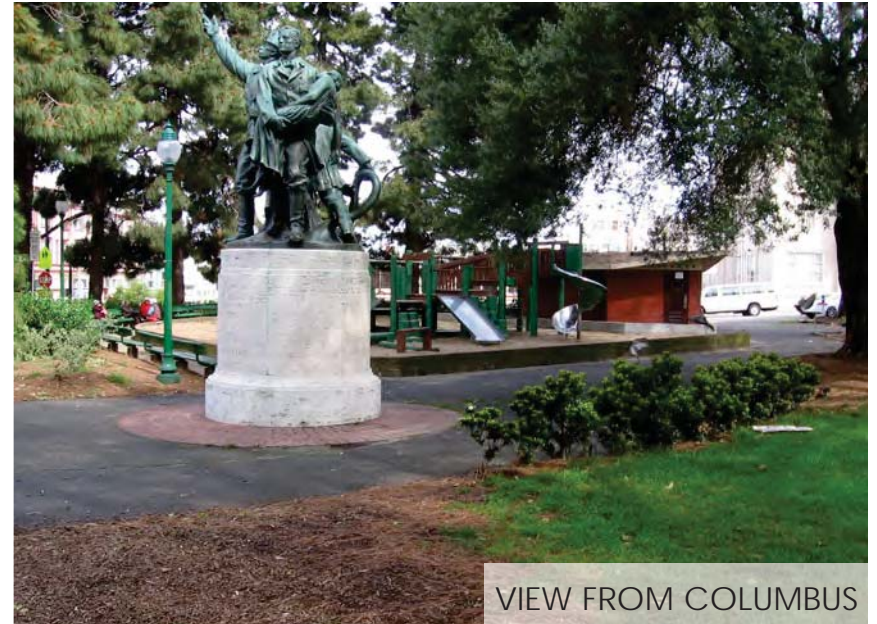
PAULETT TAGGART

ARCHITECTS
SFDPW - BDC - LANDSCAPE ARCHITECTURE

3/21/13



RESTROOM AND PLAYGROUND



VIEW FROM COLUMBUS



WOMEN'S RESTROOM ENTRANCE



VIEW ACROSS PARK



WASHINGTON SQUARE CONVENIENCE STATION

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EXISTING PARK VIEWS

3/18/13

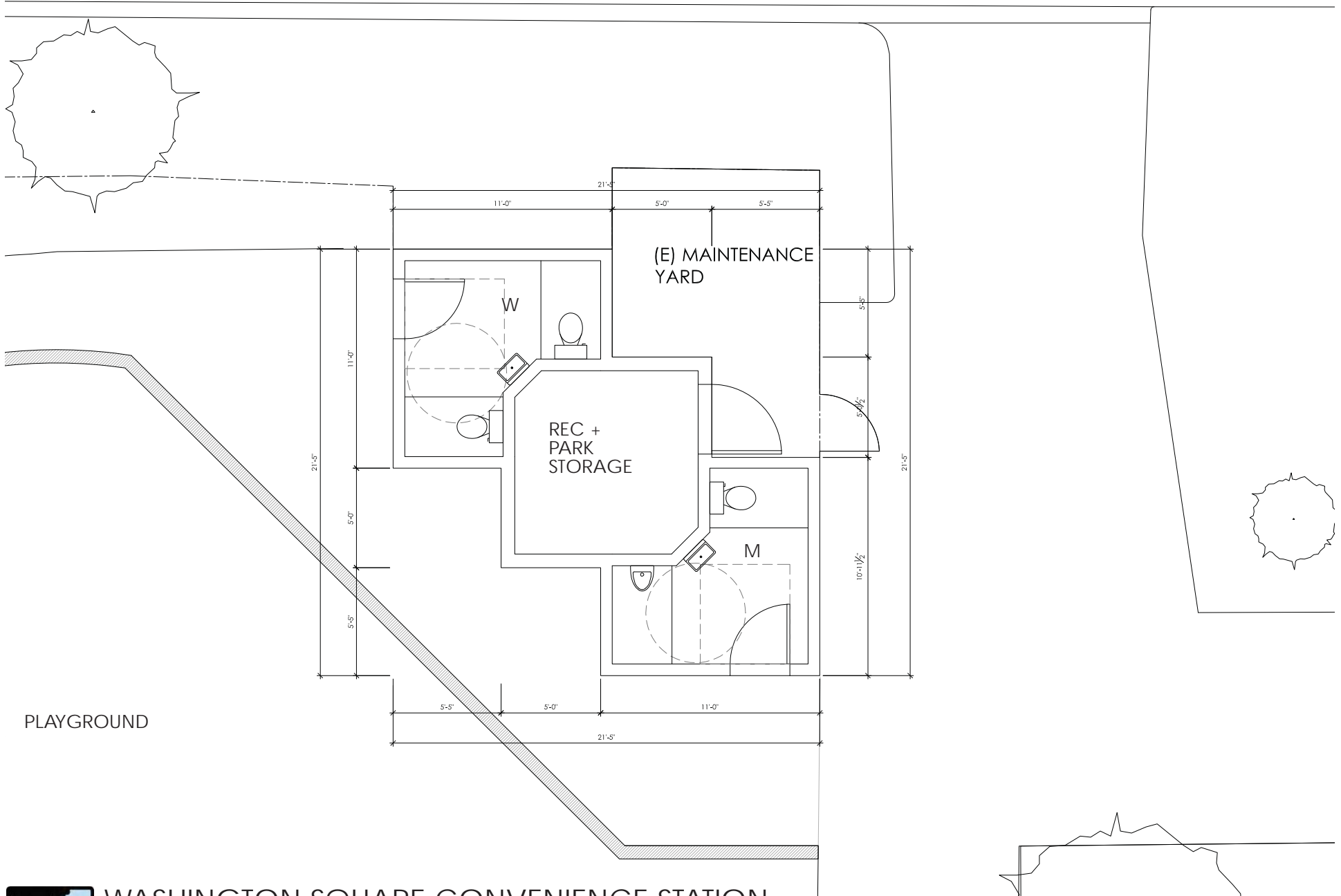


WASHINGTON SQUARE CONVENIENCE STATION

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EXISTING SITE PLAN

3/18/13



WASHINGTON SQUARE CONVENIENCE STATION

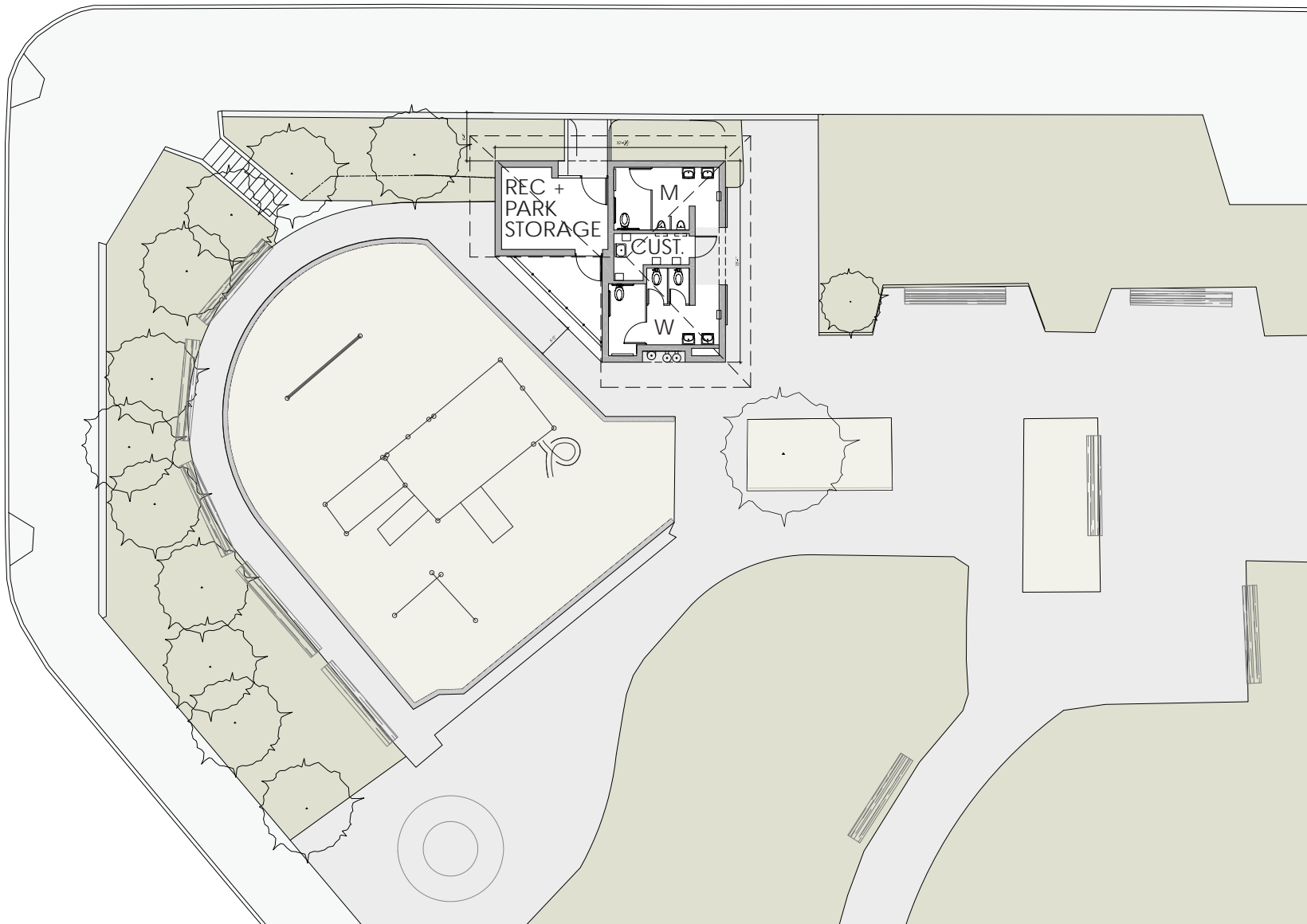
PAULETT TAGGART

ARCHITECTS

SFDPW - BDC - LANDSCAPE ARCHITECTURE

EXISTING BUILDING PLAN

3/18/13

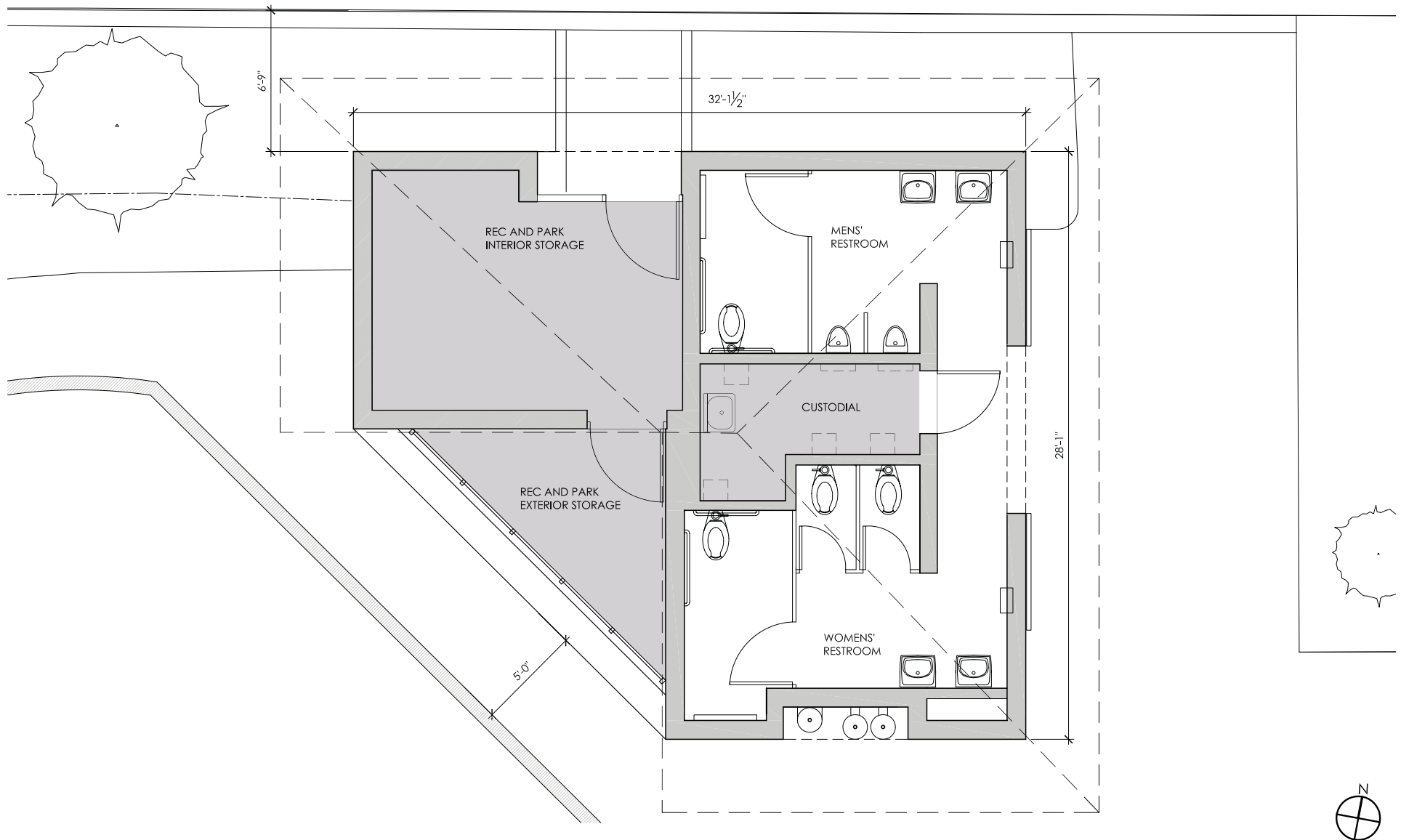


WASHINGTON SQUARE CONVENIENCE STATION

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PROPOSED SITE PLAN

3/18/13



WASHINGTON SQUARE CONVENIENCE STATION

PAULETT TAGGART
ARCHITECTS
SFDPW - BDC - LANDSCAPE ARCHITECTURE

PROPOSED BUILDING PLAN

3/18/13



FILBERT STREET FACADE



VIEW FROM UP FILBERT STREET



WASHINGTON SQUARE CONVENIENCE STATION

PAULETT TAGGART
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VIGNETTES

3/18/13

ATTACHMENT #6:

Appendix B to Article 10 – Jackson Square Landmark District

APPENDIX B TO ARTICLE 10 - JACKSON SQUARE HISTORIC DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

The Board of Supervisors finds that the area known and described in this ordinance as Jackson Square contains a number of structures having a special character and special historical, architectural and aesthetic interest and value and constitutes a distinct section of the City. The Board of Supervisors further finds that designation of said area as a Historic District will be in furtherance of and in conformance with the purposes of Article 10 of the City Planning Code and the standards set forth therein, and that preservation on an area basis rather than on the basis of individual structures alone is required in order to prevent the needless destruction and impairment of Jackson Square.

This ordinance is intended to further the general purpose of historic preservation legislation as set forth in Section 1001 of the City Planning Code, to promote the health, safety and general welfare of the public through:

- (a) The protection, enhancement, perpetuation and use of structures, sites and areas that are reminders of past eras, events and persons important in local, State or national history, or which provide significant examples of architectural styles of the past or are landmarks in the history of architecture, or which are unique and irreplaceable assets to the City and its neighborhoods, or which provide for this and future generations examples of the physical surroundings in which past generations lived;
- (b) The development and maintenance of appropriate settings and environment for such structures, and in such sites and areas;
- (c) The enhancement of property values, the stabilization of neighborhoods and areas of the City, the increase of economic and financial benefits to the City and its inhabitants, and the promotion of tourist trade and interest;
- (d) The preservation and encouragement of a City of varied architectural styles, reflecting the distinct phases of its history: Cultural, social, economic, political and architectural; and
- (e) The enrichment of human life in its educational and cultural dimensions in order to serve spiritual as well as material needs, by fostering knowledge of the living heritage of the past.

In addition, this ordinance is intended to maintain the scale and basic character of Jackson Square, through:

- (a) Protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Historic District;
- (b) Affording the widest possible scope for continuing vitality through private renewal and architectural creativity, within appropriate controls and standards. It is intended to foster a climate in which Jackson Square may continue to exist as a living, changing commercial area and not a static museum;
- (c) Encouragement of the development of vacant and incompatibly developed properties in accordance with the character of the area;
- (d) Encouragement of maximum use by and convenience to pedestrians.

SEC. 2. DESIGNATION.

Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, Jackson Square is hereby designated as a Historic District, this designation having been duly approved by resolution of the City Planning Commission.

(Added Ord. 221-72, App. 8/9/72)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the Jackson Square Historic District shall be as designated on the Jackson Square Historic District Map, the original of which is on file with the Clerk of the board of Supervisors under File No. 276-72, which Map is hereby incorporated herein as though fully set forth.

(Added Ord. 221-72, App. 8/9/72)

SEC. 4. RELATION TO CITY PLANNING CODE.

(a) Article 10 of the City Planning Code is the basic law governing historic preservation in the City and County of San Francisco. This ordinance, being a specific application of Article 10, is both subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this ordinance, nothing in this ordinance shall supersede, impair or modify any City Planning Code provisions applicable to property in Jackson Square, including but not limited to existing and future regulations controlling uses, height, bulk, coverage, floor area ratio, required open space, off-street parking and signs.

(Added Ord. 221-72, App. 8/9/72)

SEC. 5. JUSTIFICATION.

The characteristics of the said Historic District justifying its designation are as follows:

(a) **History of the Area.** The Historic District contains virtually the sole surviving commercial buildings from the 1850's and 1860's. In effect this area, in close proximity to Portsmouth Plaza where the major segment of the modern City began, was the central business district of these early times. Its waterfront location led to its use for mercantile and financial purposes, consulates and offices; and many distinguished men had businesses or property in the area, including General William Tecumseh Sherman, Colonel Jonathan Stevenson, James King of William, Mayors Charles Brenham and Ephraim Burr, Domingo Ghirardelli and Anson Hotaling, Paxon Dean Atherton, William Lent, Alexander Grogan and James de Fremery. The original waterline came to about Montgomery and Jackson Streets and the present district is partly on filled ground, some of the fill consisting of the hulls of ships abandoned in the rush to the gold fields.

More than any other existing part of San Francisco, this area recalls the Gold and Silver era and the days of the Vigilante movement.

The Barbary Coast, north of the original commercial area, had a somewhat different but noteworthy history. Although the present buildings do not date from the 19th century, many of them were rebuilt immediately after the 1906 Earthquake and Fire and embody the spirit and appearance of the earlier City. In fact, this area to the south of Telegraph Hill had an international reputation from the 1850's on.

(b) **Basic Nature of the Area.** The Historic District includes historically and architecturally significant buildings ranging from the 1850's to the early years of the present century. The vast majority of buildings are under 40 feet in height. The area is large enough to be viable, but yet is compact. It is predominantly oriented to the pedestrian rather than the automobile. There is a healthy and vital mixture of activities.

Interior streets are narrow and there are no major through arteries. Streetscapes are an important part of the District's character.

(c) **Architectural Character.** There are common architectural features tying the area together and providing visual distinction and pleasure. These common elements, used throughout the District in varying patterns and emphases, pertain to overall form and continuity, scale and proportion, fenestration, materials, color, texture, detail and decorative features. A high quality of architecture of buildings and their features is well-distributed throughout the Historic District. Visual distinction is due in many cases to the original construction, often carefully restored, but in some cases it is due to thoughtful remodeling that captures the historic character of the District.

(d) **Uniqueness and Location.** Jackson Square includes the City's only surviving early commercial area. Its distinct quality is further enhanced by a downtown location, affording an impressive contrast with the adjacent office core.

(e) **Visual and Functional Unity.** The Historic District, within the selected boundaries, has an identifiable scale and common architectural features. Narrow interior streets, street trees, quiet alleys, pedestrian orientation and intimacy of view in most of the District also contribute to its visual unity, as does the contrast with surrounding areas. In terms of function, there has been a coalescence of commercial development, uses and exterior building treatment.

(f) **Dynamic Continuity.** Jackson Square is a continually evolving commercial area, not a static museum. The area has proven its capacity for incremental adaptation to new uses.

(g) **Benefits to the City and its Residents.** Economically, the area houses specialized enterprises which demand a unique, prestige location; and it is a vital part of the fabric of the historical City that attracts tourists and is actively promoted by the City for this very purpose. Culturally, it provides a strong historical and educational resource. Aesthetically, its architectural and visual appeal are immediate, while its value in terms of urban design within the City pattern as a whole is equally important.

(Added Ord. 221-72, App. 8/9/72)

SEC. 6. FEATURES.

The exterior architectural features of the said Historic District that should be preserved are described and depicted in the Jackson Square Report dated June 1971, including the Facade Elevations and Descriptions therein, and the photographs, case reports and other material on file in the Department of City Planning in Docket No. LM72.1 (HD); the summary description being as follows:

Overall Form and Continuity. On interior streets, building height is generally well-related to street width. Buildings are typically two or three stories high at the street.

Facades are continuous at the property line.

Scale and Proportion. Ground floors are frequently high, some as much as 20 feet from street level, often with cornice separating them from upper floors, providing continuity along the street frontage. There is a regularity of overall form and proportion. On the ground floor this typically takes the form of bays closely spaced, 10 to 12 feet apart on center, with deep-set openings and inset entrances.

Ground-floor treatment is definitely open in nature, with openings separated by narrow stripings or pillars of brick or cast iron. The open emphasis orients the ground floors toward the pedestrian, with attractive show windows.

Fenestration. Glazing is deeply recessed, producing a strong interplay between light and shade. Protruding window frames are common.

Windows are narrow and vertical in emphasis, rhythmically spaced, and match the bay spacing below and the shape and proportion of windows in nearby buildings. Door openings are frequently narrow and high.

At the upper floors, the proportion of windows to solid wall is typically less than 50 percent.

Materials.Standard brick masonry is pre-dominant, at times exposed and at times painted, with thick bearing walls. Some buildings are stuccoed over the brick and some are concrete. The sides of buildings are frequently of brick and form a significant part of the view from the street where they are higher than adjacent buildings. Cast iron is often used in details and decorative features, notably in pilasters. Iron shutters are also found.

Color.Red brick is typical. Earth tones pre-dominate, with painted brick, where it occurs, typically in muted but not timid tones. Reds, browns, yellows, greens, grays and blues are found.

Texture.Typical facing materials give a rough, textured appearance.

Overall texture of the facades is fine-grained.

Detail.Arches are common at ground floor, and frequently upper floors.

Upper terminal cornices as well as lower cornices are typical, often heavy and projecting.

Classical features predominate, including pediments, columns or pilasters, and parapets.

Frequent exposed anchor plates are visible, holding in place the tie rods used to prevent the bearing walls from bulging.

Decorative Features.Characteristic signs and awnings are modest in size, restrained in design, do not obscure building features, and are integrated into the facade. Sign lettering is generally tasteful.

There are many attractive and appropriate light fixtures.

Well-designed planter boxes provide welcome touches of greenery.

(Added Ord. 221-72, App. 8/9/72)

SEC. 7. ADDITIONAL PROVISIONS FOR CERTIFICATES OF APPROPRIATENESS.

The procedures, requirements, controls and standards in Sections 1006 through 1006.8 of Article 10 of the City Planning Code shall apply to all applications for Certificates of Appropriateness in the Jackson Square Historic District. In addition, the following provisions shall apply to all such applications; in the event of any conflict or inconsistency between the following provisions and Article 10, those procedures, requirements, controls and standards affording stricter protection to landmarks, landmark sites and the Historic District shall prevail.

(a) **Character of the Historic District.** The standards for review of all applications for Certificates of Appropriateness are as set forth in Section 1006.7 of Article 10. For the purposes of review pursuant to said standards, the "character of the Historic District" shall mean the exterior architectural features of the Jackson Square Historic District referred to and described in Section 6 of this ordinance.

(b) **Additional Standards for Certain Features.** Facade line continuity is desirable. Therefore, setbacks and arcades, not generally being features of Jackson Square, should be carefully considered, but interior courts and interior pedestrian areas offer great potential.

(c) **Exterior Changes Requiring Approval.** Regardless of whether or not a City permit is required, all exterior changes within the Jackson Square Historic District, visible from a public street or other public place, shall require approval pursuant to the provisions of Article 10 of the City Planning Code. Such exterior changes shall include, but shall not be limited to, painting and repainting; landscaping; fencing; and installation of lighting fixtures and other building appendages.

(d) **Demolition of Non-Landmarks.** The provisions of this Subsection (d) shall apply to any proposed removal or demolition of a structure in the Jackson Square Historic District, other than on a designated landmark site. Notwithstanding any other provision of this Section, the Planning Commission shall not suspend action on an application for a Certificate of Appropriateness for any such proposed removal or demolition for a period in excess of the period specified in this Subsection, and the Board of Supervisors shall not extend any such period of suspension.

(1) The property owner or his authorized agent may at any time submit a written request to the Department for a finding of incompatibility with respect to a structure in the Historic District, other than on a designated landmark site. If the Department, with the advice of the Advisory Board, finds that the structure is clearly incompatible with the character of the Historic District as described in this ordinance, the Department shall so indicate by letter to the owner or his agent. Said finding, unless subsequently revoked by the Department (by letter to the owner or his agent, prior to submission of a permit application for removal or demolition), shall be conclusively deemed to constitute a Certificate of Appropriateness for removal or demolition of the structure.

(2) Except where such finding of incompatibility has been made by the Department and has not been so revoked, any application for a Certificate of Appropriateness for removal or demolition of a structure in the Historic District, other than on a designated landmark site, shall be the subject of a public hearing before the City Planning Commission, as provided in Section 1006.2 of Article 10. After holding a public hearing in accordance with the provisions of Article 10, the Planning Commission shall determine whether or not the existing structure is incompatible with the character of the Historic District as described in this ordinance. If the Commission, in its sole and final discretion, determines that the structure is substantially compatible with the District, the Commission may request the applicant to submit a facade remodeling feasibility study and information regarding any new structure or other development proposed for the site, but the applicant shall not be required to submit any such material. The Commission shall then approve the application, or suspend action of the proposed removal or demolition for a period not to exceed 180 days, giving consideration to any such additional material that may have been submitted as well as to the standards in Section 1006.7 of Article 10.

(3) Where action on a proposed removal or demolition has been suspended by the Planning Commission pursuant to this Subsection (d) and the Commission determines, at any time during the period of suspension, that there is no reasonable chance of preserving the structure, the Commission shall immediately terminate the suspension and the suspension period shall expire.

(4) Where action on a proposed removal or demolition has been suspended by the Planning Commission pursuant to this Subsection (d), and an application for a Certificate of Appropriateness for construction or alteration on the site has also been filed, the said suspension of action shall not constitute grounds for postponement or continuation of the public hearing or decision on the proposed construction or alteration.

(5) If the Planning Commission has determined that the existing structure is incompatible, or after the expiration of any suspension period imposed by the Commission, the Department shall issue to the applicant a Certificate of Appropriateness for removal or demolition.

(Added Ord. 221-72, App. 8/9/72)

JACKSON SQUARE HISTORIC DISTRICT



ATTACHMENT #7:

Appendix J to Article 10 – Civic Center Landmark District

APPENDIX J TO ARTICLE 10 - CIVIC CENTER HISTORIC DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

The Board of Supervisors hereby finds that the area known and described in this ordinance as the Civic Center Historic District contains a number of structures having a special character and special historical, architectural and aesthetic interest and value, and constitutes a distinct section of the City. The Board of Supervisors further finds that designation of said area as an Historic District will be in furtherance of and in conformance with the purposes of Article 10 of the City Planning Code and the standards set forth therein, and that preservation on an area basis rather than on the basis of individual structures alone is in order.

This ordinance is intended to further the general purpose of historic preservation legislation as set forth in Section 1001 of the City Planning Code, to promote the health, safety and general welfare of the public.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 2. DESIGNATION.

Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, the San Francisco Civic Center Historic District is hereby designated as an Historic District, this designation having been duly approved by Resolution No. 13719 of the City Planning Commission and Resolution No. 454 of the Landmarks Preservation Advisory Board.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the San Francisco Civic Center Historic District generally bounded by Golden Gate Avenue to the north, Franklin Street to the west, Jones Street to the east and Market Street to the south shall be as designated on the San Francisco Civic Center Historic District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 115-94-10, which Map is hereby incorporated herein as though fully set forth.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 4. RELATION TO CITY PLANNING CODE AND THE PROVISIONS OF THE CHARTER OF THE CITY AND COUNTY OF SAN FRANCISCO.

(a) Article 10 of the City Planning Code is the basic law governing historic preservation in the City and County of San Francisco. This ordinance, being a specific application of Article 10, is both subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this ordinance, nothing in this ordinance shall supersede, impair or modify any City Planning Code provisions applicable to property in the San Francisco Civic Center Historic District, including but not limited to existing and future regulations controlling uses, height, bulk, lot coverage, floor area ratio, required open space, off-street parking and signs.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 5. STATEMENT OF SIGNIFICANCE.

The San Francisco Civic Center possesses a unique place and significance in the areas of architecture, history, and environment worthy of protection as an historic district.

The land on which the Civic Center stands was declared a City Hall Reservation as early as 1870. Portions of that reservation land were sold to raise funds for City Hall construction, and Old City Hall - located on the site that had first been used as the Yerba Buena Cemetery, approximately where the present library stands - was erected between 1871 and 1897, in a lengthy project marked by the now well known City government corruption of that time.

In 1899, B.J.S. Cahill, with the encouragement of Mayor Phelan, proposed a grander vision for the area, with the dual goal of clearing up land titles clouded by the dubious practices of the promoters of the Old City Hall and, at the same time, of creating an imposing setting for the entire area. This plan envisioned clearing out smaller structures and visually uniting the remaining monumental structures - Old City Hall, the Main Post Office, the Hibernia Bank building, and other larger structures - and setting them off against new open spaces (such as a planned extension of the Golden Gate Park panhandle to Market Street). Conflicting new developments were blocked for a time, but the plan eventually failed, in large part because of general distrust - bred of experience, perhaps - of large government projects.

Undaunted, former Mayor Phelan soon led the formation of an Association for the Improvement and Adornment of San Francisco. In 1904, the Association invited Daniel Burnham to design a grand plan for the City, with B.J.S. Cahill providing a design for the Civic Center. This produced two visions of the Civic Center: Cahill, with the practicality borne of personal and local experience, proposed using existing structures and City-owned land to create a central plaza, surrounded by major buildings, and, again, connected to a Golden Gate Park panhandle extension; Burnham proposed a grander Civic Center, with buildings connected by a generally circular series of boulevards and grand open vistas. The Burnham Plan, though politically impractical, fired the public imagination and was submitted to and adopted by the Board of Supervisors on September 27, 1905.

Following the 1906 earthquake, the public desire to rebuild and reclaim what had just been lost confirmed in practice what Cahill had perceived before: that political expediency set limits to the definition of the Civic Center. Competition continued between the different views of Burnham and Cahill of what the Civic Center might become, but by 1912 the Board of Supervisors had endorsed the Cahill Plan as modified in 1909. The momentum of growing civic pride and the Civic Center development effort - spearheaded by then-Mayor Rolph and the coming of the 1915 Panama-Pacific Exposition - was focused into the general outlines sketched by Cahill.

Mayor Rolph, a reform candidate, saw the Civic Center as a central civic improvement, the symbol of a new unity of the people under a new and honest political era and a permanent expression of the grandeur and vitality which the 1915 Exposition would exemplify on a temporary scale.

The World Columbian Exposition in Chicago, in 1893, was the source of inspiration for the "City Beautiful" movement which emphasizes formal plan and composition of monumental scale, neoclassical style buildings fronting plazas, boulevards and grand public gathering spaces. The order, harmony, cleanliness, and grandeur of the exhibition, called "The White City," was in sharp contrast to the rapid, chaotic growth that most U.S. cities had experienced in the preceding era of rapid immigration and industrialization.

Several world's fairs were held throughout the country in the later 1800's, spreading the ideals of classical architecture, Beaux Arts forms, and the concepts of planning and cooperation for ensemble effect in design. These planning and design schemes were an important influence for forty years, with their primary manifestation coming in designs for cities, parks, and civic centers. Numerous City plans were commissioned in the early years, but only Cleveland and San Francisco implemented a portion of their plans, with San Francisco more nearly reaching completion.

The historic significance of the "City Beautiful" movement lies in the manner in which it reformed and refocused architectural vision, contributing to something of a national style of architecture; and, on a practical level, in the formation of City Planning Departments and schools or courses devoted to City Planning.

The design of the San Francisco Civic Center is an example of the development of those significant contributions. More particularly, the San Francisco Civic Center is an expression of a nation ready to display its new international importance in an architectural statement. At the time it took form, geography and historical events had made San Francisco the center of western America. Monumental classical architecture for the City's central public space expressed this consciousness, as well as the accompanying belief that such inspiring surroundings should be democratically available to all, not just a privileged few.

The Exposition Auditorium, the Central Plaza, and the Powerhouse were completed before the 1915 Panama-Pacific Exposition, and the new City Hall was completed in late 1915. The library was completed in 1916; the State Building in 1921; and the Public Health Building in 1932 and the Old Federal Building in 1936. The present Opera House and Veterans Building expanded the Civic Center to the west in 1932 and 1933, respectively, much in the manner the original proponents envisioned. The original plaza was excavated in 1956 to add the underground parking garage. At this time the ground level details were changed into the present reflecting pool and semi-park. United Nations Plaza, which opens the vista to the east of City Hall in a manner consistent with the original vision of the Civic Center, was created in the mid-1970's.

It is an exemplary City Beautiful complex in the best of the American Academic Beaux Arts tradition. Designed and built in the revival of classical style, stemming from the Chicago World's Fair of 1893 that has been called the "American Renaissance," it succeeds in making a strong impression of Civic dignity and pride. The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. It includes all or part of the fifteen City blocks. There are eight major buildings, a group of secondary buildings, three unrealized building sites, and a large plaza within the Historic District.

Each building in the Civic Center was faced with the problem of providing modern, functional facilities in a classical idiom. The classical Beaux Arts style was deemed suitable as the traditional style of American governmental buildings, and was amenable to City Beautiful ideals of harmony among many buildings on a grand scale. The formal composition of "City Beautiful" architecture, plantings, street embellishments and plazas was meant to be an expression of civic authority and pride - intending to impress and overawe. The classical style aptly expressed the mood of a nation eager to redefine its newly achieved international importance in architectural terms. It reflected a mood and an existing state of affairs as much as an inspiration to dominance. In San Francisco, it represented the city's emergence as a regional center of national importance, and within the City, it symbolized the united efforts of a population recently divided along many lines.

In terms of "democratic" architecture, or architecture for an ever larger segment of the population, monumental classical architecture uncompromisingly demonstrated the enhanced concern for the general public. Only a few years earlier, such splendor was exclusively reserved for the rich and the privileged few. To this day, no greater public interiors have been built in the United States than those influenced by and representative of the City Beautiful Movement, including among the very finest, the San Francisco City Hall.

Within the scope of turn of the century classical architecture in the United States, the San Francisco Civic Center contains several fine examples of the mode and one superlative example in its City Hall. The other buildings in the group, although less interesting individually cannot properly be evaluated in the same way. In particular, the State Building, the Federal Building, the Health Building and the War Memorial group would probably appear rather dull compared to City Hall, as if they were missing an essential ingredient. But seen in the context of the Civic Center as a whole, and in relation to City Hall, all the buildings together achieve distinction.

The criteria on which the buildings are judged, then, must be the degree to which each enhances the group without distracting from City Hall. These qualities are achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constrictions the buildings achieve individual interest through the imaginative manipulation of the elements.

The historic Civic Center buildings are unified in the Beaux Arts classical design. They are organized into horizontal bands of vertically proportioned elements, with the grand order of the facade displayed on two or three floors above a usually rusticated base of one or two ground and partially sub-ground floors. Civic Center Historic District contains standard features such as overall form, massing, scale, proportion, orientation, depth of face, fenestration and ornamentation, materials, color, texture, architectural detailing, facade line continuity, decorative and sculptural features, street furniture, granite curbing and grille work.

The Civic Center is designated as both a National Historic Landmark District and a Historic District on the National Register of Historic Places, the former designation occurred on February 27, 1987, the latter, October 10, 1978. These designations offer recognition that certain properties within the Historic District are worthy of preservation and alterations undertaken both in the local and federal districts shall comply with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Said Standards were adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 2, 1985, the amended Standards were readopted by the Landmarks Board at its Regular Meetings of February 6, 1991 and August 3, 1994.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 6. FEATURES.

The architectural features of said Historic District that should be preserved are set forth in this ordinance and described and depicted in the Landmarks Preservation Advisory Board's Case Report "San Francisco Civic Center Historic District" including Appendix A: Survey of Parcels. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution No. 13719. The architectural features, formal plan composition and streetscape elements of said Historic District that should be preserved and strengthened are also identified in the Civic Center Plan, an Element of the City's Master Plan, and in the Civic Center Urban Design Guidelines adopted by the Planning Commission pursuant to that plan.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 7. ADDITIONAL PROVISIONS FOR CERTIFICATES OF APPROPRIATENESS.

The procedures, requirements, controls and standards in Sections 1005 through 1006.8 of Article 10 of the City Planning Code shall apply to all applications for Certificates of Appropriateness in the San Francisco Civic Center Historic District.

In addition, the following provisions shall apply to all such applications. In the event of any conflict or inconsistency between the following provisions and Article 10, the procedures, requirements, controls and standards affording stricter protection to the Historic District shall prevail, except for the provisions of Section 8 of this designation ordinance.

A Certificate of Appropriateness shall be required for all major alterations, as set forth below, to Contributory or Contributory/Altered buildings sites, structures or objects within the Historic District. Within 10 days after the Central Permit Bureau refers any permit application to the Department, the Zoning Administrator and the Secretary to the Landmarks Preservation Advisory Board shall determine in writing whether the proposed alteration is a major alteration or a minor alteration. The decision of the Zoning Administrator shall be final.

(a) An alteration is considered major if any of the following apply:

(1) The alteration will remove or cover an exterior architectural feature or a portion of an exceptionally significant interior as set forth in Section 10, or replace it with substitutes that are inappropriate in material, scale, color or architectural style. This provision shall apply to exceptionally significant interior public spaces designated in Section 10 of said ordinance; or

(2) The alteration would affect all or any substantial part of a structure's interior or exterior column or load-bearing wall, exterior walls or exterior ornamentation; or

(3) The alteration results in a substantial addition of height above the height of the structure; or

(4) The cumulative impacts of serial permits may be determined to be a major alteration. An alteration, in combination with other alterations authorized within the preceding five years, shall be deemed a major alteration if the cumulative impact of said alterations may be considered a major alteration as described above.

(b) An alteration is considered minor if the criteria set forth in Subsection (a) do not apply or the work consists of ordinary repair and maintenance.

(c) The Department of City Planning in consultation with the Landmarks Preservation Advisory Board, may promulgate Rules and Regulations to distinguish major alterations from minor alterations for this Historic District consistent with this Section 7.

(d) Permit applications determined to be for minor alterations shall be returned, with that determination noted, to the Central Permit Bureau for further processing; provided, however, that the Zoning Administrator may take any other otherwise authorized action with respect to the application.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 8. APPEALS FROM THE LANDMARKS PRESERVATION ADVISORY BOARD AND CITY PLANNING COMMISSION DECISIONS ON CERTIFICATES OF APPROPRIATENESS.

(a) Certificate of Appropriateness decisions of the Landmarks Preservation Advisory Board may be appealed to the City Planning Commission pursuant to the provisions of Planning Code Section 1006.8. Nothing in this ordinance shall supersede, impair or modify provisions of the City Charter or laws governing the State of California and the United States of America. All governmental bodies shall work cooperatively with the Landmarks Preservation Advisory Board on proposed exterior and interior changes to ensure that the alteration of buildings within this Historic District comply with the Secretary of the Interior's Standards for Rehabilitation, Revised 1990 (and subsequent revisions).

(b) This ordinance designating the Civic Center Historic District shall in no way diminish the powers, rights and duties vested in the Art Commission, the War Memorial Board of Trustees, the Library or the Asian Art Museum. It is the intent of the Board of Supervisors, however, to retain its authority, and the authority of the Landmarks Preservation Advisory Board and the Planning Commission, over historic preservation decisions in the Civic Center Historic District in order to ensure the appropriate treatment of the historical elements of this historic district.

(c) The entities referenced in Subsection 8(b) above shall consult with the Landmarks Preservation Advisory Board on any proposed interior alterations to the publicly accessible spaces of their buildings, regardless of whether a Certificate of Appropriateness is required by this ordinance or by Article 10.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 9. STANDARDS FOR REVIEW OF APPLICATIONS.

(a) The standards for review of all applications for Certificates of Appropriateness are as set forth in Section 1006.7 of Article 10 and are as follows:

(b) For applications pertaining to sites, buildings, structures and objects in the Civic Center Historic District, any alteration, construction, relocation or demolition, shall comply with the standards contained in Section 1017(c), and shall (1) be compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district as described in Section 5 of this designating ordinance and in the Civic Center Urban Design Guidelines adopted by the City Planning Commission; and (2) preserve, enhance or restore, and not damage or destroy, the exterior architectural appearance of the subject site, building, structure and object which is compatible with the character of the Historic District.

(1) Notwithstanding the foregoing, any exterior change to a site, building, structure and object which is not already compatible with the character of the Historic District shall bring the site, building, structure and object closer to compatibility. Where the required compatibility exists, the application for a Certificate of Appropriateness shall be approved.

(2) Except as provided in Planning Code Subsection 1017(d), no application for a demolition permit in a Historic District may be approved until a Certificate of Appropriateness for the replacement structure has been approved by the Landmarks Board.

(c) Alterations to Contributory and Contributory/Altered buildings shall be compatible with the architectural and historic character of this Historic District. New construction shall be compatible with the character of the Historic District as described in the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report and its Appendix A and with the Civic Center Urban Design Guidelines adopted by the City Planning Commission. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution No. 13719 and is contained in Board of Supervisors File No. 115-94-10.

(d) Treatment of Stone Surfaces. Numerous structures in the Historic District exhibit stone, terra cotta, or brick exterior surfacing. Proposed treatment of said masonry surfaces with any acid wash, sandblasting, high pressure wash or other abrasive methods is discouraged as such abrasive treatments can severely damage historic masonry surfaces.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 10. CERTIFICATE OF APPROPRIATENESS APPLICABILITY FOR ALTERATIONS TO EXCEPTIONALLY SIGNIFICANT INTERIOR PUBLIC SPACES.

Pursuant to Section 1004(c)(1) of the City Planning Code, proposed alterations to exceptionally significant interiors of the following publicly owned buildings shall require a Certificate of Appropriateness:

(a) San Francisco City Hall, 400 Van Ness Avenue (City Landmark No. 21 and a Contributory Building to the Historic District) shall comply with Sections 1006 and 1006.8(e) for any construction or alteration which requires a building permit for the following exceptionally significant interior public spaces which shall be designated and shall include: the Board of Supervisor's Chambers (Room C200); the Rotunda; and the Mayor's Office (Rooms D200, D205 and D209) including the Reception Room, inner corridors and offices and the Chief Administrator's Officers (C.A.O.'s) Offices (Room 289) which were previously designated under Ordinance No. 16-70, effective date, March 13, 1970.

(b) The Main Library, 200 Larkin Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Monumental Grand Staircase (Room S101), the Main Entrance Hall and Vestibule, (Rooms 101 and 191); the Monumental Public

Corridors and Balcony Spaces including the Gottardo Piazzoni Murals in Public Corridor 290 (Rooms 190, 192, 193, 290 and 291A); and the Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218).

(c) The Public Health Department, 101 Grove Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Main Entry and Elevator Lobby; the Marble Lined Corridors (All Floors) and the Third Floor Board Meeting Room/Auditorium.

(d) No other sites, buildings, structures and objects have exceptionally significant interior public spaces and would be subject to this Section.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 11. SIGNIFICANCE OF INDIVIDUAL BUILDINGS TO THE HISTORIC DISTRICT.

The history of each parcel within the Historic District is documented in Appendix A: Survey of Parcels, and is included in the San Francisco Civic Center Historic District Case Report as readopted by the Landmarks Board on October 6, 1993 by Resolution No. 454 and as amended and readopted by the City Planning Commission on July 7, 1994 by Resolution No. 13719 and is located in Board of Supervisors File No. 115-94-10.

Each building is assigned a finding from the three following categories:

1. Contributory. This category identifies buildings which date from the Historic District's period of significance (1906 to 1936) which reflect a Beaux Arts style and which retain their historic and architectural integrity. These structures are of the highest importance in maintaining the character of the Historic District. Recognizing the unique character of this Historic District which is derived from its expression of an historic plan, some structures within the Historic District may date from the Historic District's period of significance but do not contribute to the intended original plan in their architecture, detailing, height or scale. Such buildings are designated noncontributory and may be considered for replacement with structures designed in a monumental style and manner which would complete the San Francisco Civic Center Plan as originally conceived.

The following buildings are deemed Contributory to the Historic District: Newton Tharp Commercial High School, 170 Fell Street, Lot 1 within Assessor's Block 815; (a portion of Landmark No. 140), Federal Building, 50 Fulton Street, (50 United Nations Plaza) Lot 35 within Assessor's Block 351; Exposition Auditorium, 99 Grove Street, Assessor's Block 812; Department of Public Health, 101 Grove Street/50 Ivy/Lech Walesa Street, Lot 1 in Assessor's Block 811; San Francisco Public Library, 200 Larkin Street, Lot 1 in Assessor's Block 353; Orpheum Theater Building, 1182 - 92 Market Street, Lot 22 in Assessor's Block 351; 1212 Market Street, Lot 3 in Assessor's Block 355; 1240 - 1242 Market Street, Lot 6 in Assessor's Block 355; Hotel Avalon, 1272 - 1276 Market Street, Lot 9 in Assessor's Block 355; 1278 - 1298 Market Street, Lot 10 in Assessor's Block 355; Methodist Book Concern, 83 McAllister Street, Lot 32 in Assessor's Block 351; Old State Office Building, 50 McAllister Street, Lot 2 in Assessor's Block 765; Barbara Apartments, 580 McAllister Street, Lot 8 in Assessor's Block 767; 1 United Nations Plaza (35 - 57 Fulton Street); Lot 37 in Assessor's Block 351; the High School of Commerce, 135 Van Ness Avenue, (a portion of Landmark No. 140), Lot 1 in Assessor's Block 815; War Memorial Opera House, 301 Van Ness Avenue (a portion of Landmark No. 84), Lot 1 in Assessor's Block 786; San Francisco City Hall, 400 Van Ness Avenue (Landmark No. 21), Lot 1 in Assessor's Block 787; War Memorial Veteran's Building, 401 Van Ness Avenue (a portion of Landmark No. 84), Lot 1 in Assessor's Block 786; and, the Corinthian Court Apartments, 500 - 524 Van Ness Avenue, Lot 6 in Assessor's Block 766.

2. Contributory/Altered. This category identifies buildings which date from the Historic District's period of significance and have had alterations as detailed on page 22 of the San Francisco Civic Center Historic District Case Report located in Board of Supervisors File No. 115-94-10. Appropriate restoration of such buildings is encouraged, though in certain situations (see No. 1 above) their demolition and replacement

may be more appropriate in order to achieve completion of the original San Francisco Civic Center plan. Such replacement should adhere to any Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The following buildings shall be deemed Contributory/Altered within the Historic District: Marye Building, 1200-1208 Market Street, Lot 15 in Assessor's Block 355; 1220-1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37 - 39 Grove Street), Lot 5 in Assessor's Block 355; the Wells Fargo Building, 1256 - 1264 Market Street, Lot 8 in Assessor's Block 355. The following site shall also be deemed Contributory/Altered within the Historic District: Civic Center Plaza, being all of Block 788.

3. Noncontributory. This category identifies buildings which post-date the Historic District's period of significance or have had their integrity compromised by inappropriate alterations as detailed on page 21 of the San Francisco Civic Center Historic District Case Report. Demolition permit applications for these buildings will be processed without reference to the suspension provisions of Article 10. Alterations to Noncontributory buildings will require Certificate of Appropriateness if determined to be a major alteration in order to minimize conflicts with the historic character of the Historic District. Replacement buildings should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The remaining buildings shall also be deemed to be Noncontributory within the Historic District: California State Courts Building, 455 Golden Gate Avenue, Lot 3 within Assessor's Block 765; vacant lot, 41 - 47 Grove Street, Lot 12 in Assessor's Block 355; vacant lot, southeast corner of Grove Street at Larkin Street, Lot 11 in Assessor's Block 355; vacant lot, 165 Grove Street, Lot 21 in Assessor's Block 811; Library Annex, 45 Hyde Street, Lot 1 in Assessor's Block 353; the New Main Library, 100 Larkin Street, Lot 1 in Assessor's Block 354; 1170 Market Street, Lot 51 in Assessor's Block 351; 1220 - 1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37 - 39 Grove Street), Lot 5 in Assessor's Block 355; 1244-1254 Market Street, Lot 7 in Assessor's Block 355; 77 - 79 McAllister Street, Lot 33 in Assessor's Block 351; 456 McAllister Street., Lot 4 in Assessor's Block 766; 460 McAllister Street, Lot 5 in Assessor's Block 766; vacant lot, 401 Polk Street, Lot 2 in Assessor's Block 766; 10 United Nations Plaza, Lot 50 in Assessor's Block 351; Louise M. Davies Symphony Hall, 201 Van Ness Avenue, Lot 1 in Assessor's Block 810; 234 Van Ness Avenue, Lot 18 in Assessor's Block 811; 240 Van Ness Avenue, Lot 19 in Assessor's Block 811 and the Edmund G. Brown State Office Building, 501 Van Ness Avenue, Assessor's Block 767.

The Board of Supervisors, through the adoption of this ordinance, shall deem 450 McAllister Street, Lot 3 in Assessor's Block 766, the Civic Center Powerhouse, 320 Larkin Street (298 McAllister Street) Lot 8 in Assessor's Block 347, the San Francisco Art Commission Gallery, 155 Grove Street, Lot 16 in Assessor's Block 811 and the Church of Christ Building, 171-195 Grove Street, Lot 20 in Assessor's Block 811 as Noncontributory buildings. Any replacement building should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 12. CERTIFICATES OF APPROPRIATENESS FOR CITY HALL ALTERATIONS.

Section 1006.8(e) of the City Planning Code describes the process for review of Certificate of Appropriateness applications proposing alterations to City Hall, Landmark No. 21. Nothing in this legislation shall be construed to amend said Section 1006.8(e). Said process shall serve to meet the Certificate of Appropriateness requirement for City Hall by its inclusion in this Historic District.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 13. PAINT COLOR.

Nothing in this legislation shall be construed to regulate paint colors within the Historic District. Painting of previously unpainted masonry and stone surfaces is discouraged.

(Added by Ord. 413-94, App. 12/23/94)

CIVIC CENTER HISTORIC DISTRICT



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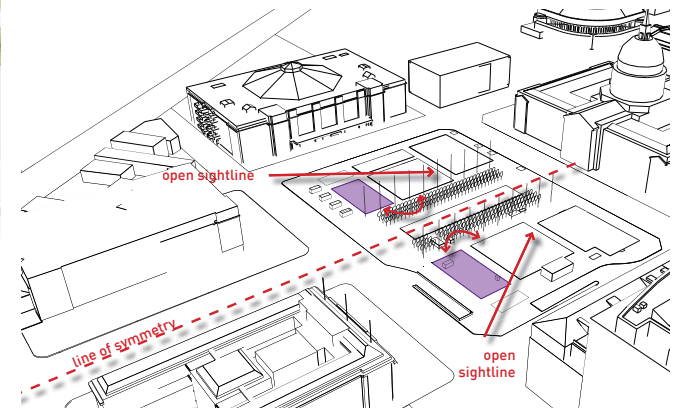
ATTACHMENT #8:

Civic Center Kiosk Plans per HPC Motion No. 0313

Civic Center Plaza: Planned

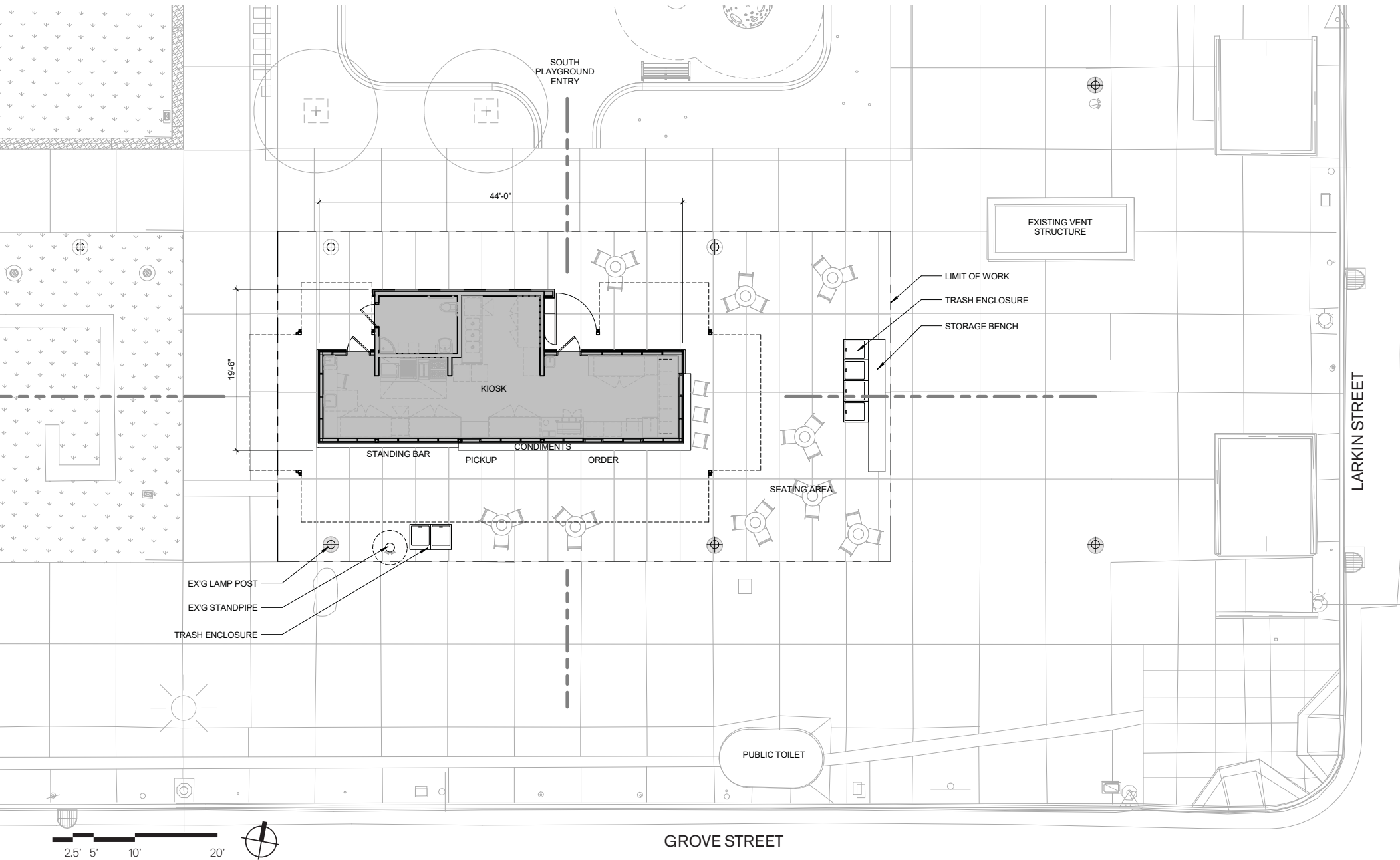


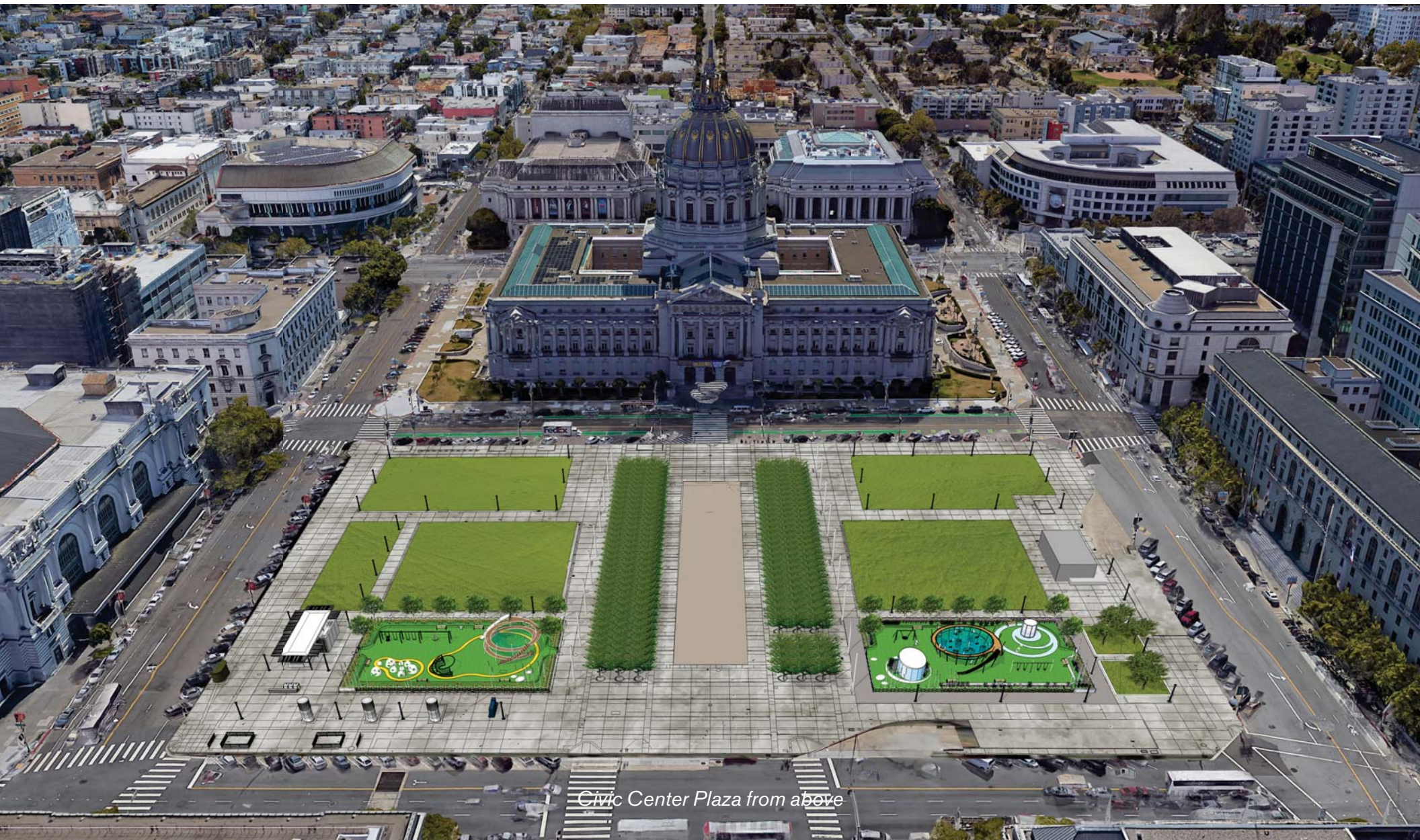
South Playground, currently under construction



Cochran's design for the playgrounds restores symmetry to Civic Center Plaza

current plan for Civic Center with kiosk site highlighted





Civic Center Plaza from above



ATTACHMENT #9:

The San Francisco Civic Center: A Study in Urban Form



THE SAN FRANCISCO CIVIC CENTER:
A STUDY IN URBAN FORM

OCTOBER 1987

URBAN DESIGN RECOMMENDATIONS FOR SAN FRANCISCO'S CIVIC CENTER
UNDERTAKEN BY
THE URBAN DESIGN COMMITTEE
AMERICAN INSTITUTE OF ARCHITECTS • SAN FRANCISCO CHAPTER

DEVELOPED IN CONJUNCTION WITH
THE SAN FRANCISCO DEPARTMENT OF CITY PLANNING
&
THE CIVIC DESIGN COMMITTEE • SAN FRANCISCO ARTS COMMISSION

SPONSORED BY
THE ARCHITECTURAL FOUNDATION OF NORTHERN CALIFORNIA

• PREFACE/ACKNOWLEDGEMENTS •

The report presented herein is the culmination of a design charrette undertaken to reawaken public interest/civic spirit in the Civic Center Area. The goal of this study is to facilitate the completion of a world-class civic center begun in the early 20th century. The vision of this special urban place and the current physical form is the combined efforts and talents of many individuals. With sensitive reinforcement, we believe the vision of civic leaders, nearly 80 years ago, can be fully realized. It is our hope that this study can act as a catalyst in evolving this vision and that the continued completion of this great civic composition is accomplished.

The charrette study took place on the 13, 14, 22 and 23 of July 1987. We wish to acknowledge the valued participation of the following individuals:

Clark Manus, Chairperson
Alex Bonutti, Steering Committee
F. Lee Moulton, Steering Committee
Bruce Race, Group Leader
Philip Enquist, Group Leader
Michael Stanton, Group Leader

Erin Bell, Camilo Carrillo, Marien Coss, Norman Davis, Mary Dooley, Lester Gerstman, Rob Gibson, Maria Gray, Ricka Hale, Lisa Kramer, Jerry Lee, Alex Lui, Maureen Hart, Sandy Miller, Caesar Quitevis, Andrej Scarica, Makato Takashima, Tom Trimbue

In addition, we would like extend our thanks for the support, encouragement and contribution of the following individuals:

George Rockrise, James Chappell : Architectural Foundation of Northern California
Dean Macris, George Williams, Richard Hedman, Calvin Malone : Department of City Planning, City of San Francisco
Chris Nelson, Edward Michael : Foundation for the Preservation of San Francisco's Architectural Heritage
Peter Henschel : Office of the Mayor, City of San Francisco
Deborah Learner : Recreation & Parks Department, City of San Francisco
James Haas, Diane Filippi, Marilyn Smulyan : Friends of the Library
Claire Isaacs, George Rockrise : San Francisco Arts Commission
John Kriken
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Rai Okamoto
Marie Farrell, Liz O'Hara, Mark Mattocks : A.I.A. / SF Staff

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• EXECUTIVE SUMMARY •

OVERALL GOAL

- Enhance the Civic Center as a setting for cultural and government activities providing opportunities for every citizen to utilize the district as a community resource.

PLANNING RECOMMENDATIONS

- Provide for a continued focus and diversity of government office, retail and cultural activities to maintain the Civic Center as a safe and active area both during the day and evening.
- Review the balance of cultural activities citywide identifying the role of the Civic Center as a cultural district.
- Locate additional cultural and evening activities on the east side of the plaza to facilitate wider use of the Civic Center as a cultural district.
- Expand government and cultural facilities within the Civic Center district in priority sites as identified in this report.

URBAN DESIGN RECOMMENDATIONS

- Complete and restore the original 1912 Civic Center master plan in concept providing a formal Civic Center composition and character for the district.
- Enhance the definition of the Civic Center as a distinct district utilizing a stronger streetscape, open space framework and architectural guidelines that build on the characteristics of the classical core buildings.
- Improve the arrival experience at the Civic Center MUNI/BART stations by posturing future development on the south side of Market street toward United Nations Plaza.

URBAN DESIGN RECOMMENDATIONS

- Reintroduce traffic along the Fulton Street Mall to improve access, activate the mall and improve the arrival experience to the Civic Center.

ARCHITECTURAL DESIGN RECOMMENDATIONS

- Maintain the existing perceived height and scale of the classical core area.
- Select materials for the infill civic center buildings that are similar in nobility, color and relief as the classical core buildings.
- Compose the infill buildings' elevations in the context of the adjacent classical tri-partite facades.
- Consider Proposition K requirements for the public open space in the important context of completing the Civic Centers' established formal Beaux Arts design.

RECOMMENDED ACTIONS

- Fund and execute a comprehensive design and facilities plan for the Civic Center district to realize the center's opportunities to unite the diverse and civic elements of the city.
- Budget and implement a formal open space and streetscape master plan for the Civic Center district to provide the necessary setting for community and cultural events and enhance the traditional role of the area as a place for government and culture.

SCOPE OF STUDY

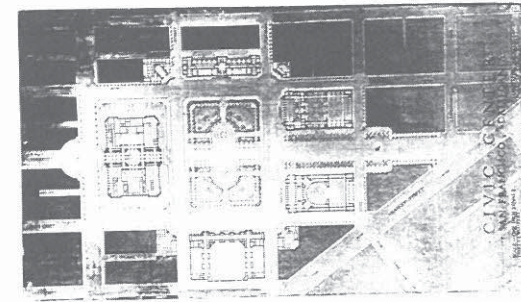
The focus of this study is the analysis of and suggestions for the physical form of the study area, an area that includes not only the core area that is traditionally considered the Civic Center, but also the areas adjacent to it.

PURPOSE

The intent of this study is not to suggest specific uses for the various components of the Civic Center; but, rather, to focus on the more general issues which define the physical form of the Civic Center Area, and suggest ways of enhancing the vitality of the Civic Center.

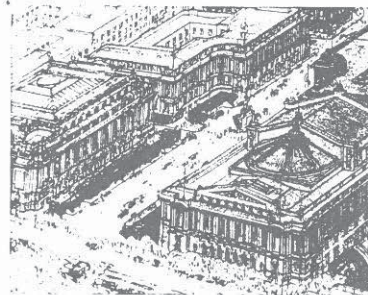
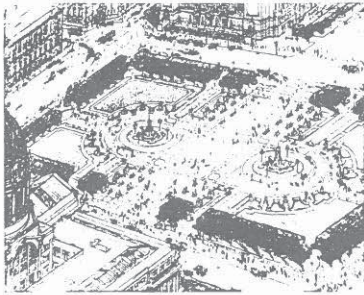
The study addresses not only the historic core but also adjacent areas because it is the belief of the participants that the experience and use of the Civic Center must be viewed within the larger context of the surrounding city.

It is hoped that this study will serve as the basis for consideration of the Civic Center study area described herein as a zoning district, and lead to the preparation of District Guidelines that serve as a mechanism to assist the realization of the vision of a Civic Center that is based on a respect for the past, present consideration of the disparate needs of the city's inhabitants, and an understanding of this area's role in molding the future.



HISTORY

The rich history of the San Francisco's Civic Center grew from the "City Beautiful" movement spawned by the 1893 Chicago World Fair to create an organized center of civic buildings. The 1906 earthquake leveled the newly completed City Hall and created the opportunity to explore a grand plan such as the 1905 Burnham plan. The reform government of James Rolph in 1912 put the development of a civic center at the forefront of city policy, including the Panama-Pacific Exposition. Initial plans by John Galen Howard, Fred Meyer and John Reed Jr. called for the dome of City Hall to be on axis with both Fulton and Eighth Streets placing City Hall on the east side of the plaza. Part way through the competition, the City Hall was interchanged with the Opera House and Library creating a grand entrance to the Civic Center. The original designers recognized that to properly define such a large plaza, great strength and unity of design were required. All fronting buildings were given bold colonnades as were the identical four corner buildings. Constructed in 1915, in time for the Exposition, the plaza became a central ceremonial way following the visual axis along Fulton Street, flanked by the two fountains on the cross axis of the State and the Exposition (Civic Auditorium) Buildings. The Bakewell & Brown designed City Hall opened later that year. The George Kelham designed Library was built in 1917 amid some hint of impropri-



ety due to its resemblance to other public libraries. The State Office Building, by Bliss and Faville, was completed in 1926 after two years of delays resulting from City-State land swaps, World War I, and criticism of the design which departed from the horizontal divisions and characteristics that united the other buildings. The expanse of blank walls along the Fulton and Hyde Street sides of the 1926 Orpheum Theatre directed the city to buy a ten inch setback to construct a proper facade. But, with the 1929 Stock Market Crash and mismanagement of funds set aside for the project, the walls have since remained blank.

Efforts to build an opera house and museum were reactivated, in effect protecting City Hall from inappropriate neighbors to the west. The American Legion was brought in as a partner in the creation of the War Memorial in addition to assisiting with the fund raising. The site provided the needed space for an expanded program and extended the formal frame of the Civic Center. The Health Building, at the corner of Polk and Grove Streets, remains the only corner building built, though it is not as strong as suggested in the master plan. The old Federal Building on Fulton Street, completed in 1935, was the last project within the Civic Center managed by Mayor Rolph. To secure appropriate development, the site was not turned over to the Federal Government until the Mayor was given satisfactory proof that the building would conform to the other Civic Center buildings. The depression, the retirement of Mayor Rolph, and

the demands of WWII brought active work on the Civic Center to a close for a period of almost twenty years.

With the Civic Center Plan of 1953, the formal arrangement along the Fulton axis was partially abandoned in favor of a more open and irregular pattern. Development brought the central freeway across the Fulton axis on the west, blocking views from and towards City Hall and limiting the extension of public services in that direction. Between the 1953 plan proposal and the officially adopted plan of 1958, Brooks Hall and a parking garage were placed under James Rolph Plaza. The Plaza by Douglas Bayliss retained many of the qualities of the original design while adding more trees, hedges and flowers to create more wind protected seating. But eventually, a reflecting pool was added, interrupting the ceremonial pathway.

The 1958 plan, a joint venture by Wurster, Bernardi & Emmons and Skidmore Owings & Merrill, called for the expansion of exposition facilities, the construction of four, nearly block sized, parking garages, and the extension of the complex to the north. Elaborate new open spaces around the 1962 Federal Building, designed by John Carl Warnecke & Associates, became unusable due to the severe wind problems in the area. In the 1960s, the 1953 idea of introducing greater informality in the arrangement of buildings was abandoned. With the construction of BART and the use of Federal funds, the city implemented the proposal to create a one block mall and plaza where Fulton meets Market Street.

Recent additions to the Civic Center include Davies Hall, to the south of the Opera House, and the equally monumental State Office Building, north of the War Memorial Complex. Both buildings, by Skidmore Owings & Merrill, face the reentrant corner of City Hall. The heart of the Civic Center remains incomplete while major public structures have been added to the periphery. The chance of realizing the visual unity of the central composition is still possible today.

EXISTING COMPOSITION

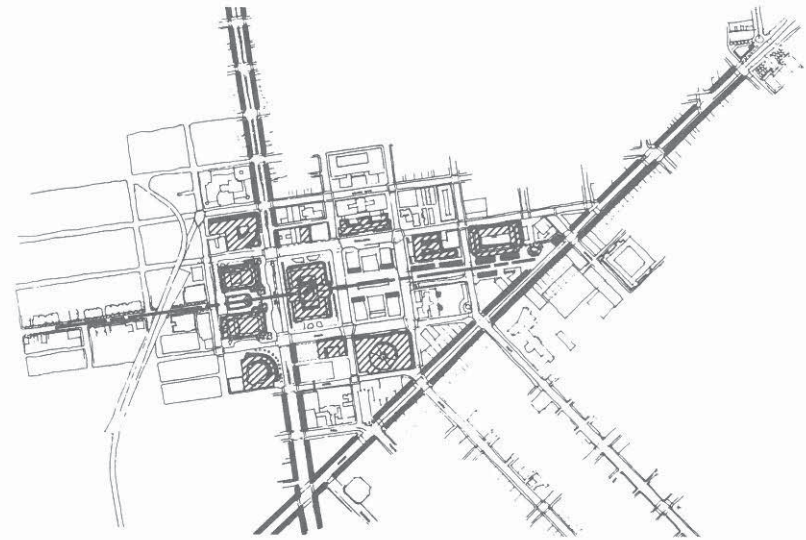
The classical, pre-1930s buildings that surround the Civic Center plaza are the core of the original Beaux Arts plan. It is the collection of buildings that make the Civic Center distinct in San Francisco, the formal bridge between Market Street and Van Ness Avenue. The following points summarize key observations about the existing urban design composition:

- The 1960's plaza and government buildings lack the subtle secondary compositional plan elements of the 1912 plan.
- The international style plaza design does not respond to the existing north-south or diagonal circulation patterns.
- The City Hall axis resolution at Market street is weak. It is too open and without a deliberate street wall. Fulton Street and U.N. Plaza are ill-defined.
- Van Ness Avenue provides a strong formal interface between the district and points north and south.

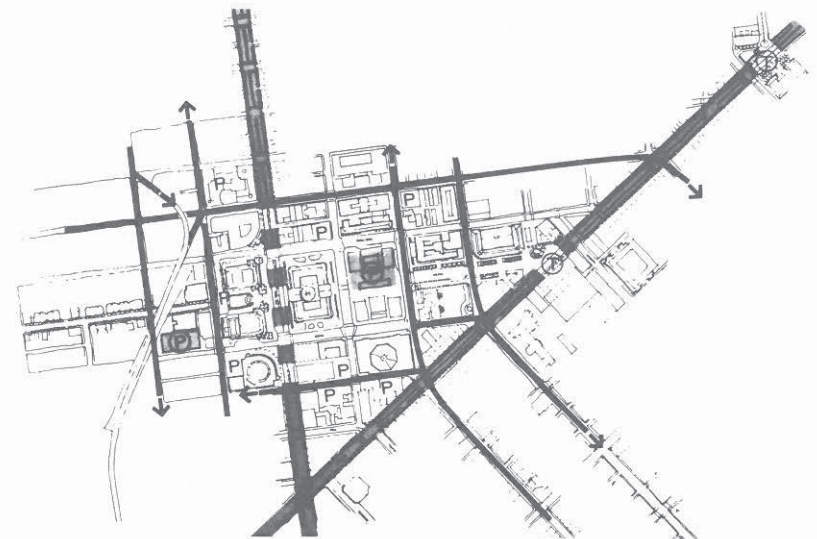
VEHICULAR CIRCULATION

A review of vehicular circulation yielded the following observations:

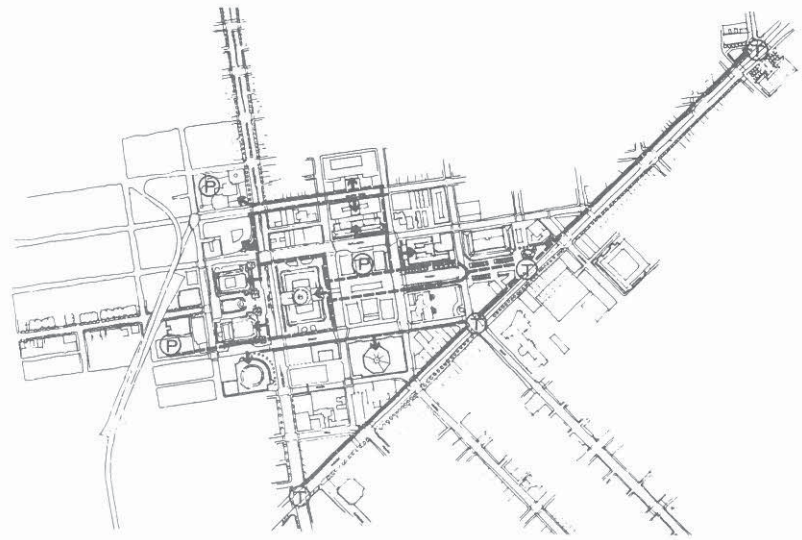
- Most vehicular circulation paths near the Civic Center are oriented to divert traffic around the Center's Core.
- Paths that do penetrate the core are configured to facilitate movement primarily in a north/south direction.
- McAllister provides the only direct east/west path through the core.
- The Fulton Street right-of-way, the central east/west axis through the Civic Center, is closed to through traffic east of Civic Center Plaza.
- Most of the traffic on streets adjacent to the area is routed as a series of one way couples.
- Several of these couples accommodate the transition between the wider South of Market and the tighter North of Market street grids.
- The Eighth/Ninth Street couple fails to enhance the experience of entering the Civic Center Core. North bound traffic enters at the rear of the Civic Auditorium complex, adjacent to the loading dock. South bound traffic exiting is diverted around Pioneer Monument, diminishing its importance as a historic landmark in the area.



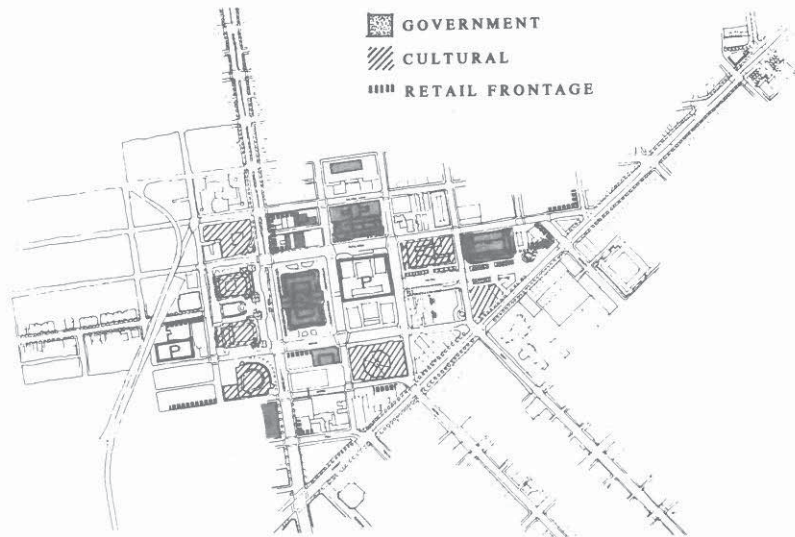
COMPOSITION



VEHICULAR CIRCULATION



PEDESTRIAN CIRCULATION



EXISTING ACTIVITIES

PEDESTRIAN CIRCULATION

An analysis of pedestrian movement within the Civic Center has led to the following conclusions:

- Primary flow occurs in the east/west direction.
- During the day, the heaviest flow is between the Market Street BART/MUNI stations, available parking areas and government facilities surrounding the Civic Center Plaza.
- North/South flow is limited, for the most part, to destinations between facilities within the Civic Center.
- At night, the heaviest flow continues in an east/west direction, though most of it occurs west of Larkin, between Brooks Hall and its parking facilities, the Performing Arts Complex and the Cultural Facilities on the west side of Van Ness.
- Partly due to the lack of activity along the Fulton Street right-of-way between UN Plaza and the Civic Center Plaza, this portion of the pedestrian path is not heavily used at night.
- The configuration of the open space components in the Civic Center, such as crosswalks and the design of the plaza, does not facilitate east/west pedestrian movement

EXISTING ACTIVITIES

The Civic Center is the focal point of government and some cultural activities for the city. This district also provides the backdrop for citywide gatherings, whether political, cultural or civic. Related and support services are located at the district's edges. The Civic Center's areas include:

- The diverse activity core of Van Ness between City Hall, Davies Hall, the War Memorial Complex, and the State Building.
- Government offices are represented in the Civic Center, though not centralized. Workers are not served by retail outlets, typical of other districts in the city.
- The Plaza and other open space provide for city-wide functions, including parades, rallies, and a temporary market. Individual users encounter a social and physical environment that can be controlled by territoriality.
- The eastern portion of the Civic Center, lacks diverse day and evening activities. Other than special events and the market, this area is not utilized by local workers. At night, it is avoided altogether.

EXISTING BUILDING FORM ANALYSIS

As an urban area, the Civic Center Core buildings are different from the rest of the city. The common expression of the buildings strengthens the comprehension of the Civic Center as a **place** rather than a collection of buildings. At the most general level, the heights, widths, massing and distribution of the built volumes in the area are related to one other. These volumes are of three general types, (1) those that stretch the full length of city blocks on the east/west axis, (2) those that define the 'corners' of the principal open space and (3) those buildings that straddle the city's street grid (City Hall). All of these types have comparable heights of between 72-86 feet, including the base portion of City Hall.

More specifically, all the buildings have a uniform architectural style: the 'heroic' or 'civic' Beaux-Arts style, and a uniform palette of building materials. Buildings outside the core area, whether visible from it or not, are dissimilar in either style, material selection or both.

The diagrams on the adjacent page summarize some of the principles that define the treatment of the facades of the existing buildings in this area. They are derived from an overlay of all the primary buildings within the core area. These principles include:

Principles:

- Axial entry at the center of the east/west facades.
- A plinth that accommodates the natural slope of the land.
- A deep, horizontally rusticated base ranging from 19'6" to 31'6" in which openings are recessed a maximum of 1'8", and occupy a maximum of 20% of the surface.
- A shaft between 33'6" and 45'6" in height, with vertically oriented solids and voids at least 2'6" deep, with a maximum of 50% surface in openings.

- A cornice line at about 65'0" in height.
- A 'capital' of about 15'0" in height, with a non-directional pattern and a maximum of 60% in voids, the voids being a maximum of 8" deep.
- A mansard roof, where appropriate, whose slope aligns with the angle from the floor at the midpoint of the entry to the top of the 'capital' band.

Materials:

- Plinths of predominantly gray granite with gray limestone above.
- Terne coated or colored metal work with clear or grey tinted glazing.



STATE OFFICE BUILDING

OVERALL URBAN DESIGN FRAMEWORK

The overall design framework for the Civic Center has to complete the formal plan to enhance its identity as the center for government and the arts. This must be achieved within the context of an evolving setting with a diversity of bordering and support activities.

As the focus for government and cultural activities, it has considerable influence on contiguous areas. Supporting restaurants, retail and galleries have located within this area to take advantage of cultural patrons and lunchtime meals. The Van Ness corridor has new buildings that express "Classical" tendencies to take advantage of the positive market influence of the Civic Center cultural hub. The Civic Center continues to evolve as an area charged with integrating cultural and civic elements.

The Civic Center complex represents one of the strongest Beaux Arts plans and finest collection of neo-classical buildings for a municipality in the United States. The City Hall, State and Federal Office buildings, and cultural facilities constructed prior to 1930 compose the core of this as yet incomplete formal composition. The recommended plan places a high priority on completion of this composition with the first phase building being located on the Marshal Square site. Second priority buildings would be located on the diagonal corner sites.

This formal building group, the ordering axis of the City Hall, and the dome float in between two key civic streets. Van Ness

Avenue and Market Street are bridged by the Civic Center linking 'Commercial' Market Street and 'Cultural/Mixed Use' Van Ness. Not perceived to be a part of the Civic Center, the transit stop at the U. N. Plaza is more of an entry to the district rather than a part of it. The architectural response along Market is one of indifference to the incidental intersection of the City Hall axis. This is contrasted with the aesthetically enhanced and economically invigorated Van Ness Avenue. The recommended concept plan builds on these relationships in physical design terms. It includes increasing the intensities and diversity of activities on the eastern section.

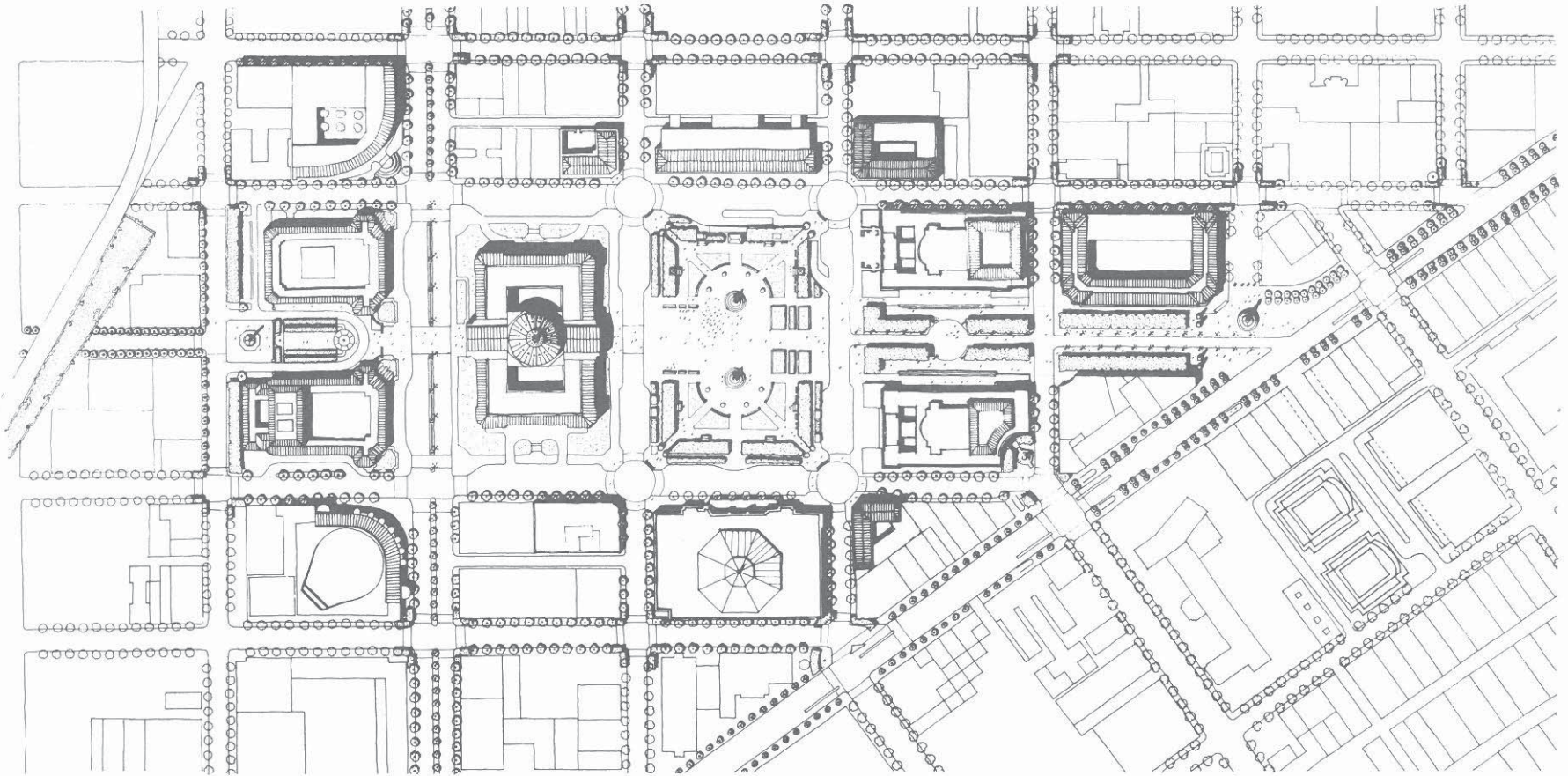
The overall goal guiding the development of the recommended concept envisions the Civic Center as an enhanced setting for cultural and government activities. There must be opportunities for all citizens to utilize this community resource, day or night.

More detailed design framework recommendations fall into five subject areas. They include:

- Defining the limits of the Civic Center
- Composition of the urban design plan
- Circulation
- Activities
- Streetscape

The following pages summarize these overall design framework issues and focus on recommended design criteria for distinct subareas within the Civic Center.

• RECOMMENDATIONS •
Urban Design Concepts



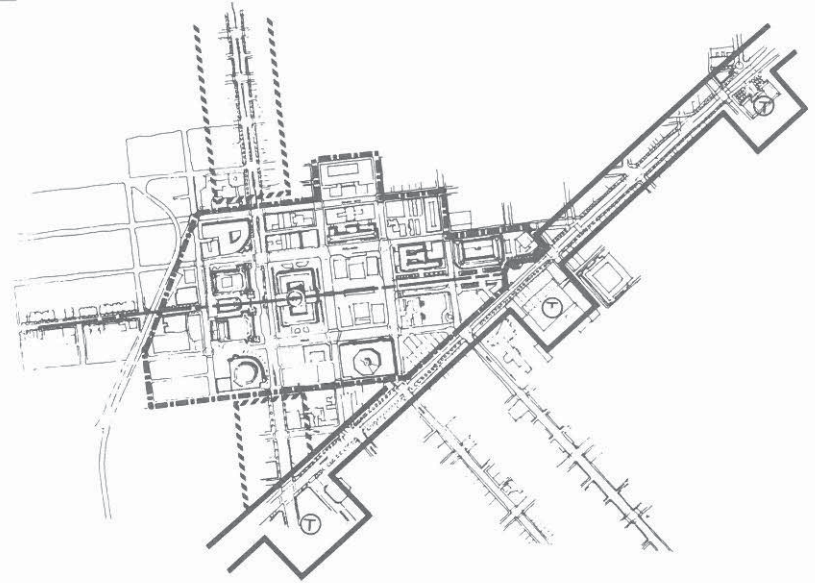
RECOMMENDED PLAN

• RECOMMENDATIONS •
Urban Design Concepts

DEFINING THE LIMITS

Defining the boundaries, entries and edges of the Civic Center area is essential. The limits of the area enhance the perception of special activities and the civic importance. The following recommended policies address this issue:

- Create a strong and distinctive streetscape framework for the district utilizing thematic elements for open space treatment.
- Building massing should establish a base streetwall height within the district. Full block and half-block development patterns and consistent heights enhance perception of the formal importance of the district.
- Building materials should be light in color, have high relief and similar elevation characteristics (i.e. tripartite composition) inside the district while contrasting these characteristics at established edges.

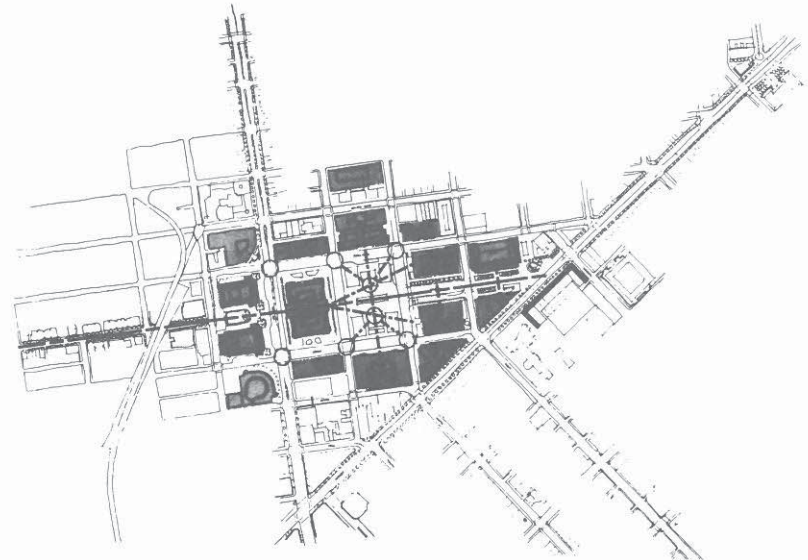


DEFINING THE LIMITS

COMPOSITION OF THE URBAN DESIGN PLAN

The primary recommendation of the urban design composition is the development of the Civic Center area along the lines of the 1912 master plan. The following summarizes specific recommendations regarding future plan composition of development in the Civic Center:

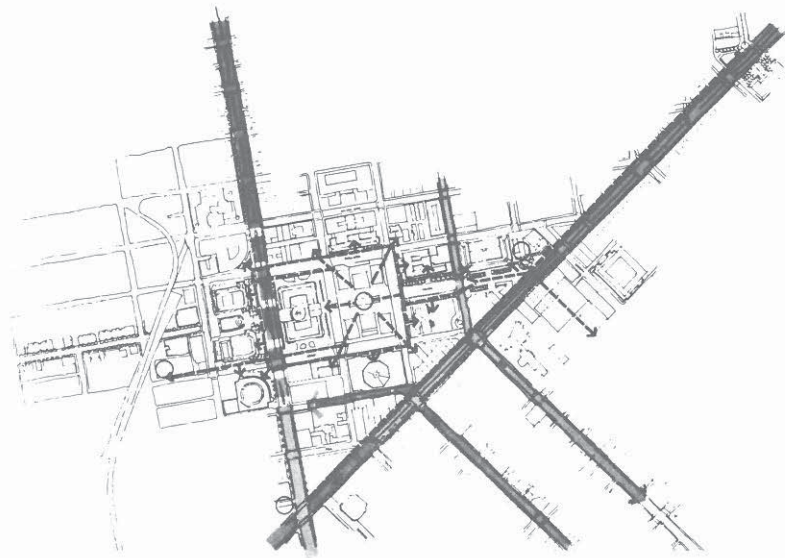
- Development of all future Civic Center projects should be developed as an integral part of the formal plan.
- The Marshall Square site and corner sites facing the plaza are to orient themselves formally toward the Civic Center Plaza.
- Development around UN plaza should fill out the streetwall in order to define the plaza as integral to Market Street, while enhancing it as the entry to the Fulton Street Mall.
- The blocks directly north and south of City Hall should be considered as part of the Civic Center facing Van Ness Avenue and linking McAllister and Grove Streets to the plaza.
- Building entries, lobbies, courtyards and architectural elements should be located and expressed as formal components of the overall composition.



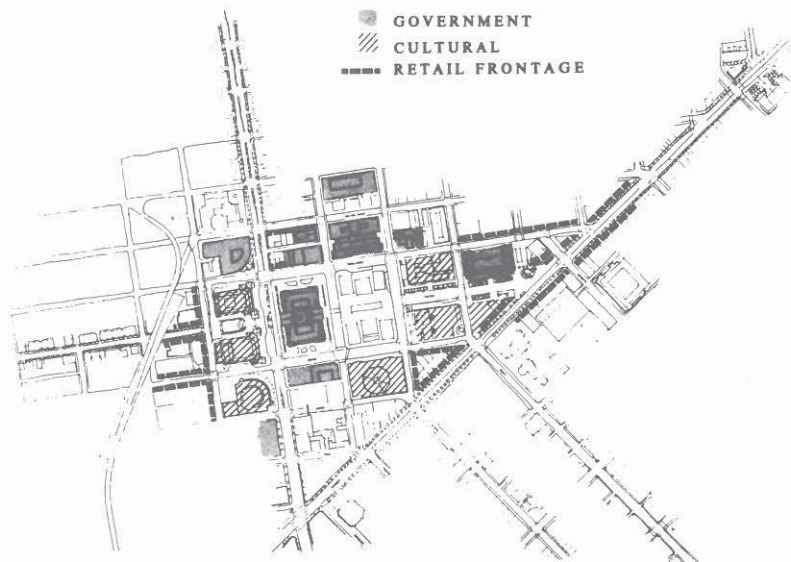
COMPOSITION

• RECOMMENDATIONS •

Urban Design Concepts



CIRCULATION



ACTIVITIES

CIRCULATION

Both vehicular and pedestrian circulation to and through the Civic Center could be greatly improved by the following :

- Strong consideration should be given to reversing the Eighth/Ninth Street couple. This provides more direct access to the area from the Lick Freeway, and permits entry to the area on axis with the Pioneer Monument, enhancing its landmark status.
- Some limited vehicular access in a western direction on Fulton Street Plaza would enhance the accessibility to the proposed Fulton Street Mall activity areas.
- Gracious stoplight controlled crosswalks at Fulton/Larkin Streets, on axis with City Hall entries at Van Ness and Polk Streets would address the differing directions of primary pedestrian and vehicular circulation.
- A redesigned Civic Center Plaza could provide a clearer axial east/west path for pedestrians from UN Plaza to City Hall.
- A redesigned Fulton Street Mall with activities along both sides could enhance use of mass transit elements along Market Street.
- A controlled crosswalk at Market Street and UN Plaza could enhance access to additional evening/night activities on the south side of Market Street.

ACTIVITIES

The activities of the Civic Center should maintain and foster a mixture of government, cultural and related retail activities solidifying the district's image. New facilities should reinforce the governmental center, balanced by day and evening activities through cultural and retail facilities. The civic center should continue to act as a city-wide forum for programmed users and spontaneous assemblies. These activities could include:

- The Marshall Square site should house a cultural activity . The site should be culturally activated, providing day and evening activities.
- UN Plaza should provide for programmed uses such as the open air market. This use should continue westerly on Fulton Street Mall.
- The Civic Center Plaza should be used for special city-wide events with daily use by local workers and visitors, with space for food vendors within 'plaza architecture'.
- Support retail should continue to be encouraged at the fringes, providing balanced services for local workers and visitors.
- New corner buildings, the Library and the Marshall Square site facing the Fulton Mall, should house food outlets and culturally related retail.

• RECOMMENDATIONS •

Urban Design Concepts

STREETSCAPE

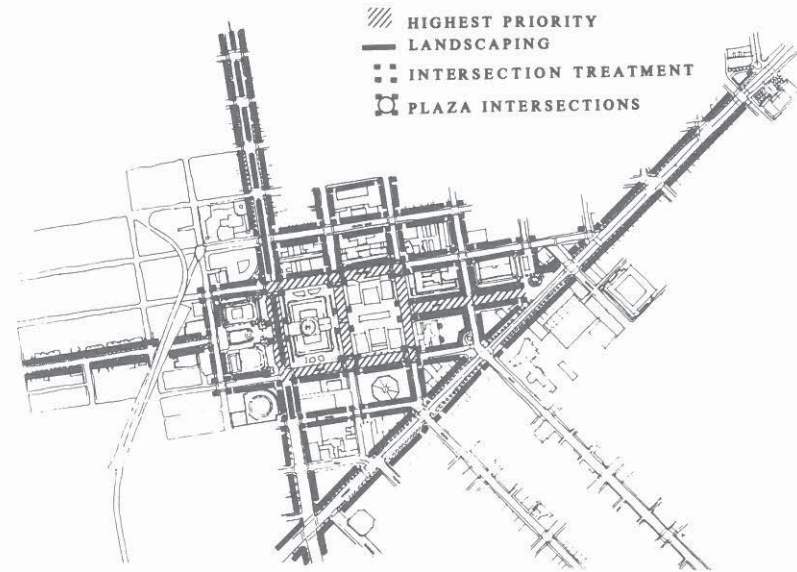
The following are suggestions for streetscape treatment within the study area:

Design:

- The Fulton Mall: The treatment of the Fulton Street Mall should include consideration of framework devices (colonnades, trellises, etc.) that would accommodate a multiplicity of uses between the central circulation path and the adjacent building walls.
- Van Ness Avenue at City Hall: The creation of a pedestrian crosswalk, defined by texture and color, and a median strip enhanced with the introduction of formal vertical elements, would reinforce the special role of this portion of Van Ness and provide for east/west pedestrian circulation throughout the Civic Center.
- Streets bordering Civic Center Plaza: A recollection of Beaux Arts planning principles at these streets could be accomplished through:
 - Treatment of the four corners of the plaza to recall their originally proposed circular design.
 - Treatment of hardscape elements in a style appropriate to the Beaux Arts style of the buildings
 - Provision of allees of street trees that complement, by their form, the architectural style of the surrounding buildings.
- Main View Corridors in the Surrounding Area: The existing character of the adjacent major street corridors, namely Van Ness, Market and Fulton Streets, should be enhanced and not compromised.

Phasing:

- Highest priority should be placed on improving the form of the streets and sidewalks in the following order: (1) The Fulton Mall, (2) the Van Ness corridor between the War Memorial/Cultural complex (3) City Hall and the area surrounding Civic Center Plaza.



STREETSCAPE



• RECOMMENDATIONS •
Urban Design Concepts

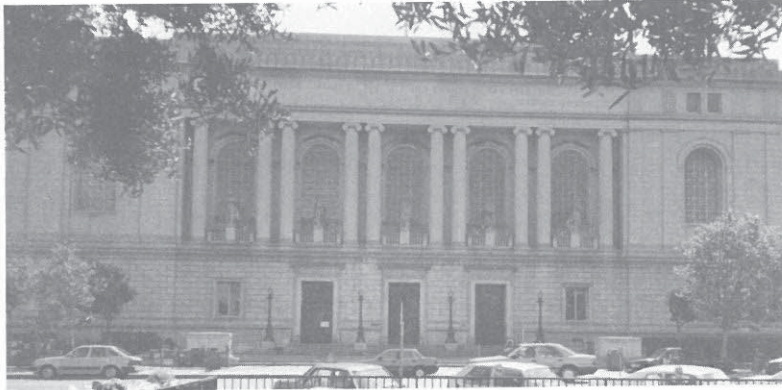
SUB AREA 1: THE CLASSICAL CORE

Definition:

This area is characterized by buildings that radiate from the Civic Center Plaza. The primary buildings (City Hall, the State building, the Library and the Auditorium) are all circa 1920. The Plaza serves as the forecourt to City Hall acting as town hall which is the visual terminus of the east-west axis.

Recommendations:

- Construction of a building on the Marshall Square site with civic/cultural function.
- Redesign of the Civic Center Plaza to serve as a public gathering place with programmed activities that facilitate major congregations.
- Inclusion of garden structures to provide support services for large gatherings.
- Construction of a building at the intersection of McAllister/Polk for governmental functions.
- Definition of the four major intersections around the Civic Center Plaza.



FULTON MALL

SUB AREA 2: THE FULTON MALL

Definition:

This area is the linear promenade bordered by the facades of the Library, Federal building and Market Street commercial development. This space is marked by the ceremonial process which leads to the City Hall forecourt.

Recommendations:

- Increased expansion of transitory market usage.
- Introduction of traffic on a limited basis (this may take the form of automobile or the historic street car line.)
- Acknowledgement of the Pioneer Monument via consideration of redirecting traffic north on 9th street to create a Civic Center gateway from the south. (An alternative would be: the relocation of the monument to an appropriate location, such as United Nations Plaza which would maintain its role as a Market Street element.)

• RECOMMENDATIONS •

Urban Design Concepts

- Definition of Hyde Street as a ceremonial vehicular crossing of the mall.
- Creation of retail along the plinthes of the Library and Marshall Square site.

SUB AREA 3: MARKET STREET

Definition:

This area is the key intersecting node for the Civic Center. United Nations Plaza and Ninth Street are the significant entry points to the Civic Center.

Recommendations:

- Create a built gateway to Fulton Mall as the start of the Civic Center procession.
- Redefinition of United Nations Plaza Fountain composition, sculpture.
- Response of private development on south side of Market Street to Civic Center axis; although this site is an integral element of Market Street, the visual attitude is part of the visual terminus of the east/west civicaxis.
- Reorientation of Pioneer Monument.
- Ghosted profile building or physical build out of the gore site to define gateway.

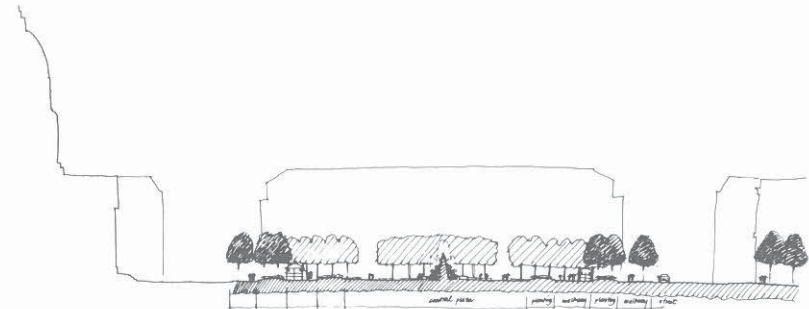
SUB AREA 4: WEST OF OPERA HOUSE AREA

Definition:

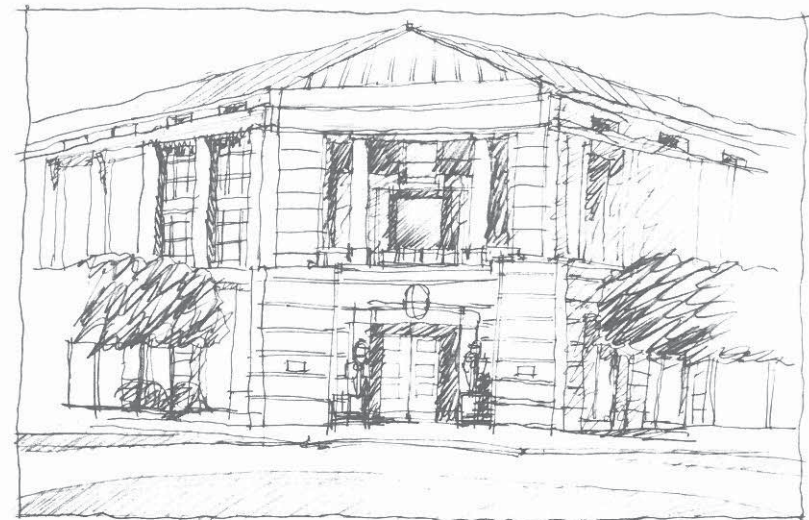
The area west of Franklin Street is characterized by small scale retail and cultural uses. Upscale restaurants, art galleries, the ballet shop, etc. have grown up as “support” around the larger institutional uses. The recent construction of the new San Francisco Ballet building and Performance Arts parking garage are evidence of the vitality of this area.

Recommendations:

- Continue the retail and cultural support activities currently in the area.
- Maintain the small-scale pedestrian character in any future development.
- Consider a storefront retail requirement for this area.
- The small scale facade elements and variety of materials and colors express the non-institutional uses; this character should be encouraged.



PLAZA SECTION



CORNER BUILDING ENTRIES

• RECOMMENDATIONS •
Urban Design Concepts



SUB AREA 5: VAN NESS AVENUE

Definition:

This area, once the edge of the civic center, now functions as a formal space between the Cultural buildings to the west and City Hall. This north/south boulevard is significant as a vehicular experienced corridor.

Recommendations:

- Create formal and generous east/west pedestrian crossings.
- Eliminate high vegetation between Grove and McAllister Streets.
- Create architectural elements and lighting of scale and design consistent with the expression of the War Memorial Complex and City Hall.
- Add a vertical element in the War Memorial Garden at Franklin Street.
- Add a hanging garden from the aerial freeway above Fulton Street.



SUB AREA 6: NORTH CIVIC CENTER

Definition:

This area is defined primarily by the presence of the Federal high-rise office building, Hastings Law school, and small-scale supporting retail. Small restaurants, law bookstores, and copy shops are typical uses.

Recommendations:

- Strengthen the streetscape and crosswalk elements which would clearly include this area as part of the Civic Center.
- Strengthen the framework of landscaping to be consistent with the rest of the Civic Center.
- Maintain the small scale pedestrian and supporting retail uses.

• RECOMMENDATIONS •
Architectural Concepts

ARCHITECTURAL RECOMMENDATIONS

The architectural recommendations are directed at unifying the architectural elements which will complete the Beaux Arts plan while accommodating more intense activities - cultural and "related retail" uses in some of the new buildings.

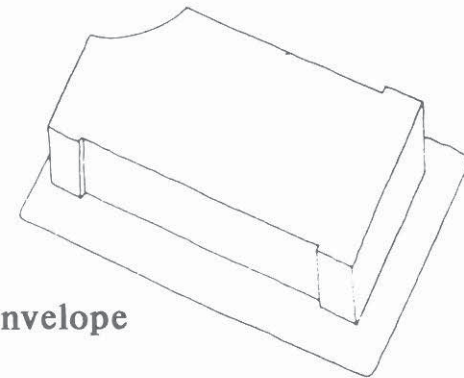
The major recommendations focus on:

- Design guidelines for the primary and secondary buildings which complete the Beaux Arts composition around the Plaza and Fulton Street.
- A new entrance element to the Civic Center promenade at U.N.Plaza
- Additional underground parking
- The garden pavilion character of small service buildings in the plaza.

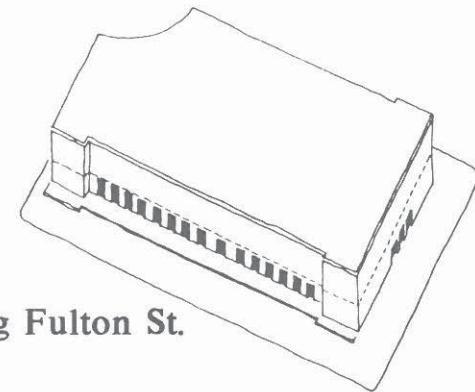
PRIMARY BUILDING DESIGN GUIDELINES:

The Marshall Square site and the Library site are the only unbuilt or incomplete primary building sites. In order to respond to the other Beaux Arts buildings, the Marshall Square Building should have the following characteristics:

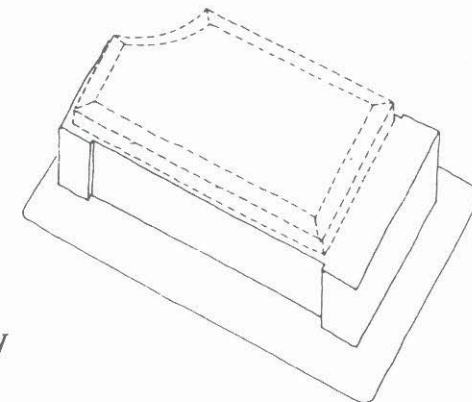
- (1) The building envelope should extend to the property lines on Hyde and Grove streets. Setbacks along Fulton and Larkin streets should be similar to the Library.
- (2) The cornice height should be identical with the Library.
- (3) The major horizontal divisions in the four facades should correspond to those of the library.
- (4) A rusticated base (usually two stories)
- (5) Grand orders or architectural elements similar in scale, proportion, and tripartition (both horizontally and vertically) should be used above the rusticated base.



Building Envelope



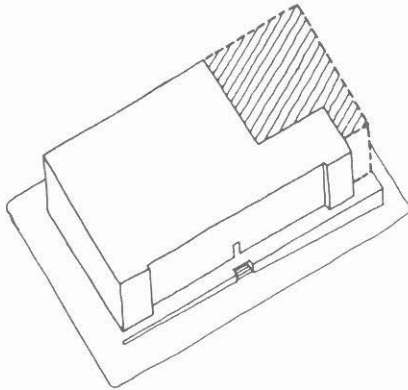
Retail along Fulton St.



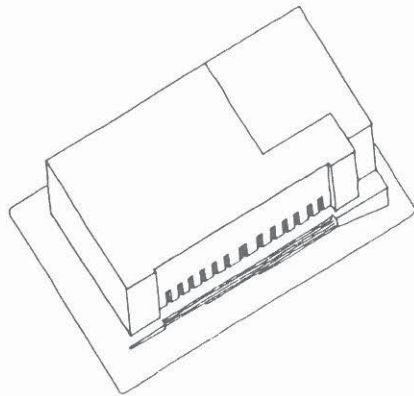
Attic Story

MARSHALL SQUARE

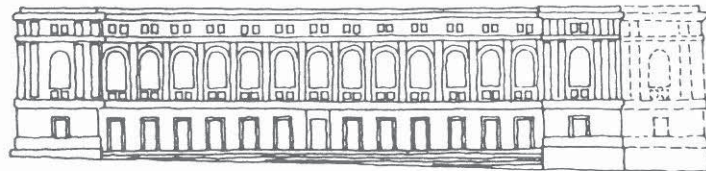
• RECOMMENDATIONS •
Architectural Concepts



Extension to Hyde St.



Special Retail along Fulton St.



Suggested Fulton St. Facade

LIBRARY

(6) A similar scale to that of other primary buildings should be employed in the double height entrances, and double height windows in the facade facing the plaza.

(7) Architectural elements, such as doors, windows, and colonnades should be recessed to similar depth as existing Beaux Arts buildings.

(8) Percentage of solid to void should be similar to the existing Library, with the rusticated base maintaining a lower percentage of openings than in the upper "Grand Order" level.

(9) The profile, angle of roof, and the angle determining the height and setback of one possible additional attic story should be similar to those used in the existing Beaux Arts buildings.

(10) A central major entrance should be off Larkin Street. An additional secondary entrances off Fulton Street are encouraged.

(11) Light colors should be used in the materials.

(12) Noble materials should be used.

(13) "Tern" color should be used on any sloping roofs.

LIBRARY

(1) The library building should be extended east toward Hyde street replacing the office building at 45 Hyde Street. This addition should match the existing Library in height, facade expression and materials.

(2) The ground level, fronting Fulton Street, can be modified to accomodate more active uses, such as specialty retail and cafes.

(3) The main entry to the Library building should remain on Larkin street fronting Civic Center Plaza.

SECONDARY BUILDING DESIGN GUIDELINES

CORNER BUILDINGS

- (1) The building corners facing the plaza should be reentrant corners similar to the Health Building.
- (2) The entrance should be on the corner and should be double height.
- (3) The building envelope should extend to the property lines. Setbacks are not recommended.
- (4) Proportions of facade elements should respond to adjacent buildings.
- (5) Percentage of solid to void should respond to adjacent buildings. Punched windows should be employed, as contrasted with grand orders, ribbon windows, etc.
- (6) Additional embellishment and detailing of the fenestration above the rusticated base level should be encouraged at the corner entry facade.
- (7) All other primary building design guidelines apply, (i.e. light color, noble material, tern color for roof material).

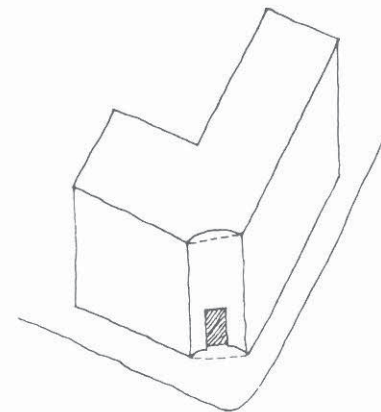
ORPHEUM THEATER

Temporary solutions to the blank walls of the Orpheum Theater should be investigated as a way to integrate this building into the Civic Center district.

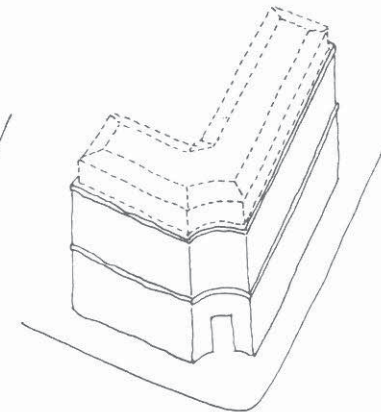
Potential solutions might take the following forms:

- (1) a painted facade (tromp l'oeil) which would reflect the expression of the Federal Building
- (2) a trellis which would recall the Beaux Arts order and window expression common to the Civic Center buildings.

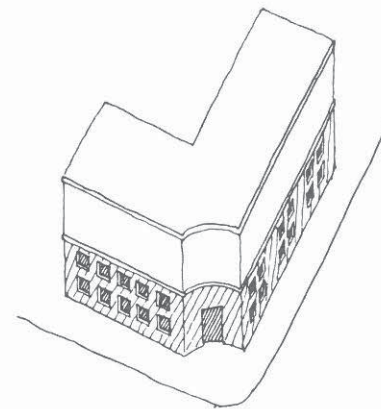
A long term solution to the blank wall is a stone facade following the architectural guidelines for primary buildings.



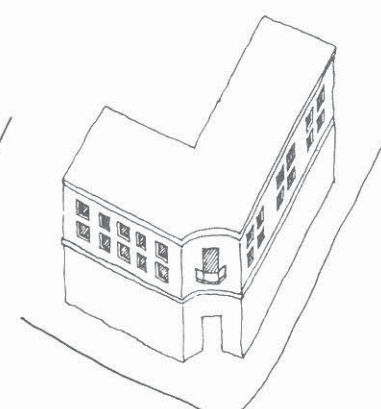
Corner Entry



Attic Story

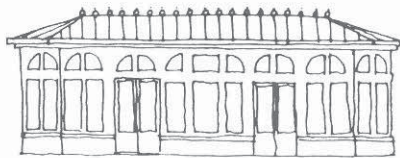


Rusticated Base



Upper Floor Fenestration

CORNER BUILDINGS



PLAZA BUILDINGS

PLAZA ARCHITECTURE

Any food service structures, flower stands or miscellaneous service / maintenance buildings which may locate in the plaza should have the following “garden architecture” characteristics:

- (1) The structures should be of painted metal and glass.
- (2) The building footprint should be round, octagonal or square.
- (3) The building facades should be designed symmetrically with the intention of being approached from all directions.
- (4) The square footage of each building should be as small as possible, housing only the essential functional elements.

CIVIC CENTER GATEWAY AT MARKET STREET

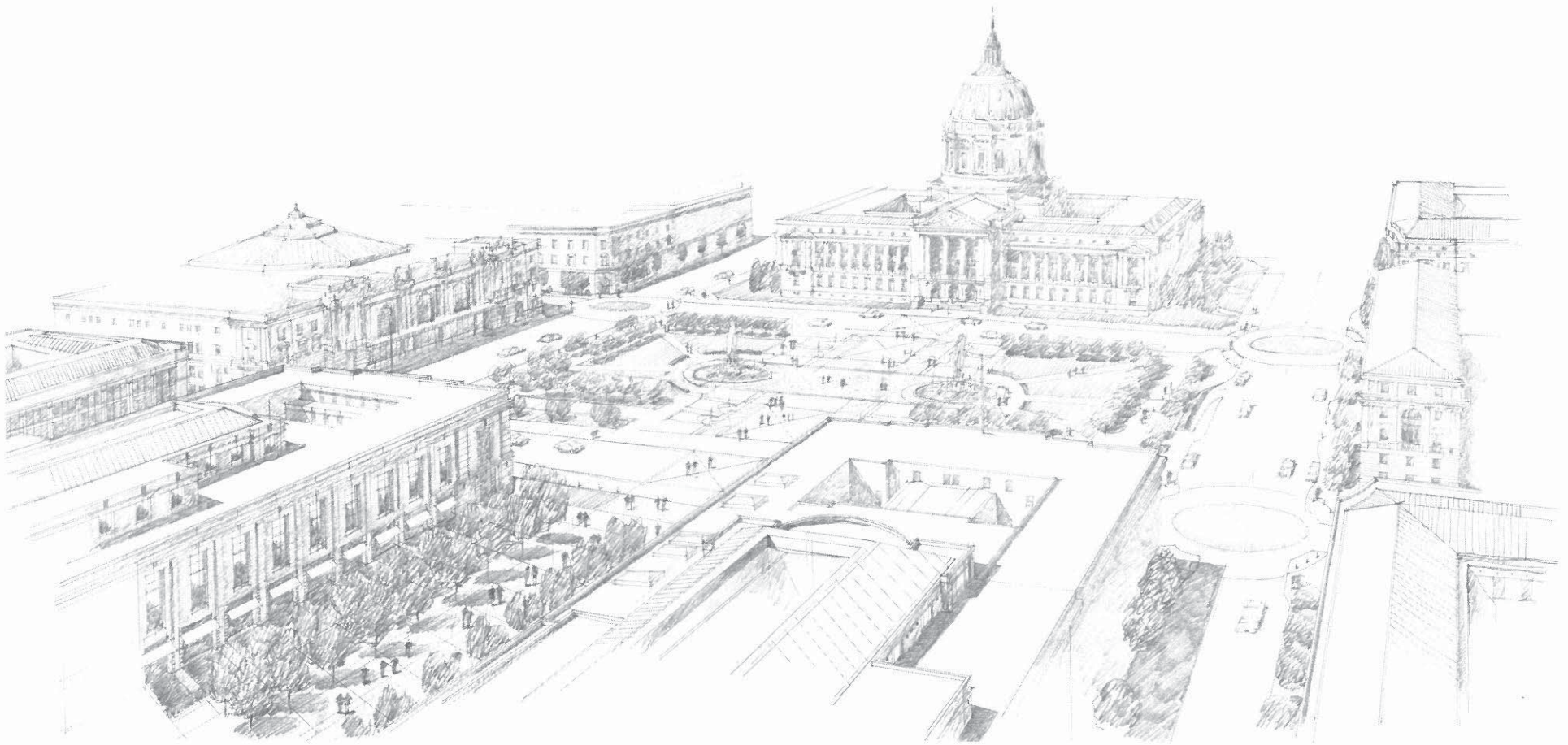
An entrance “gateway” to the Civic Center is desirable at the Market Street- United Nations Plaza entrance. The gateway can be defined as a landscape, architectural or sculptural element.

ADDITIONAL UNDERGROUND PARKING

Building on the Marshall Square site and the unbuilt portions of the existing library site creates the opportunity to add additional parking under these sites and Fulton Street. These could be additional public or staff parking for the city.

Construction on these sites creates the opportunity to consolidate the service elements for both buildings. This would allow the service ramp for Brooks Hall to be moved off Fulton Street. This is an important step in completing the Beaux Arts plan. Entrances and exits should not be located on Larkin or Fulton. Hyde is a preferable location.

• RECOMMENDATIONS •
Architectural Concepts



RECOMMENDED PLAN
AERIAL VIEW OF CIVIC CENTER PLAZA

• RECOMMENDATIONS •
Actions

ACTIONS

What is required to complete the Civic Center? A comprehensive Master Plan that would be codified in the form of Special Zoning District Legislation would further this goal. This would include the following components:

- A government facilities plan.
- A cultural facilities plan.
- A streetscape master plan.
- A public and city government parking plan.
- A coordination of public and institutional master plans.
- Architectural guidelines.

PHASING PRIORITIES - BUILDING

- Marshall Square is the most significant site remaining in the Civic Center and should be addressed first. Construction on this historic site will complete the formal frame of the Plaza and provide the city an opportunity to introduce civic/cultural activities to an underutilized area.
- The corner sites on the Plaza are secondary to the Marshall Square site. And of the three remaining, the corner at McAllister and Polk Streets should be developed first.
- The remaining two corners and other available sites within the Civic Center can be developed by the city as needs arise. The City's offices and civic functions need to be concentrated to create an identifiable government center.
- To complement the Civic Center, surrounding developments should be planned in conjunction with the Master Plan. While these developments are not part of the Civic Center District, the opportunity for future developments (such as the Greyhound site and Hastings) to enhance and benefit from proximity to the Civic Center should not be lost.

PHASING PRIORITIES - OPEN SPACE

- Once the Marshall Square development site is completed, the mall on Fulton Street should be created. Formalizing the main view axis, this open space will provide for increasing use as exists in the portion of the mall to the east.
- The Civic Center Plaza should be re-built following the design guidelines presented herein. The plaza could thereby become the town square for civic events, and also be usable by local workers and residents on a daily basis.
- A new plan for United Nations Plaza and the proposed entrance is necessary to formalize the entrance to the Civic Center and interface with adjacent Market Street development.
- As an ongoing process, the city should prepare a Master Plan for the streetscape, so that in time, the entire Civic Center will be further unified.

CREDITS

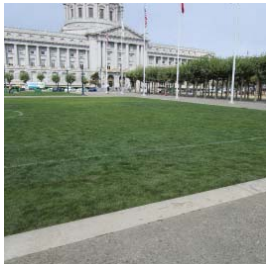
Walker Repro Graphics
Pac Tel Info Systems, Pine Street
Blue Print Service Company
Department of City Planning, Graphics

ATTACHMENT #10:

Civic Center CLI: Existing Conditions and Analysis of Block #0788, Civic Center Plaza



Double allée of pollarded Platanus x acerifolia/London Plane trees



At-grade square-shaped turf area with granite edging



Olea europaea/European Olive trees lining north playground along Larkin St



Processional path of decomposed granite



Elevated display planting bed and small flag poles north of Exposition (Civic) Auditorium



Retaining wall for display planting bed north of Exposition (Civic) Auditorium along Grove St



Commemorative inlaid plaque along Larkin St



Granite curb with brick gutter along Dr. Carlton B. Goodlett Place



Decorative blue pedestrian light pole along Dr. Carlton B Goodlett Place



Double cobra street light along Larkin St



Street light - double pendant painted blue along Dr. Carlton B. Goodlett Place



Concrete paving band and large flagpoles related to US and CA history



Blue painted metal utility cage near south playground



Self-cleaning unisex toilet along Grove St



High pressure auxiliary water supply hydrant at Larkin St



Bronze plaque affixed to large flagpole related to US and CA history



Overview of Civic Center Plaza from corner of Larkin and McAllister Streets*



Brooks Hall ventilation structures near south playground along Larkin St

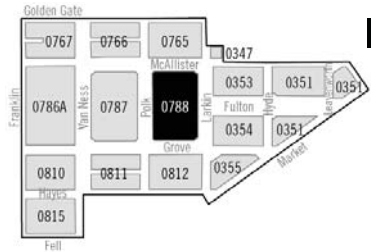


Civic Center Plaza Garage kiosk building and small perimeter flagpoles along McAllister St

San Francisco Civic Center Historic District
Planning Department, San Francisco, California

Cultural Landscape Report

BLOCK #0788



Since it was first built as a formal processional space for the Panama-Pacific International Exposition in 1915, Civic Center Plaza has played an important role in San Francisco's public life. For more than 40 years, the Plaza's design reflected a Beaux Arts aesthetic that helped complement the scale and ornamentation of civic buildings that surrounded it.

As the Civic Center's urban fabric continued to develop at a hurried pace between the 1930s and 1960s, the Plaza would be transformed several times over and even demolished to build underground parking and convention facilities. By 1961, the Plaza was redesigned with a modern aesthetic that reorganized the Plaza's spatial relationships, altered circulation through the site, removed traditional ornamentation, and introduced new planting material. Much of what exists today at the time of writing this report reflects the 1961 Douglas Baylis landscape design.

Features have also been added and/or removed to respond to public demand and safety concerns. These features include new public restrooms, playgrounds, art exhibit space, removal of the Plaza's central water feature, and abandonment of stairwells leading underground to Brooks Hall.

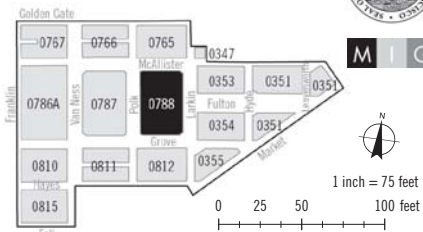
Civic Center Plaza is currently being studied to fully understand how it contributes to the significance of the larger Civic Center district.

EXISTING CONDITIONS & ANALYSIS

San Francisco Civic Center Historic District
Planning Department, San Francisco, California

Cultural Landscape Report

BLOCK #0788



SOURCES:

1. MIG field work, September 10-14, 2012
2. Hand drawn inventory field maps, September 2012
3. Bing aerial imagery online for ArcGIS, 2012
4. San Francisco Utility Commission light pole data, 2012
5. San Francisco publicly available GIS city lot, block and curb data, 2012

DRAWN BY:

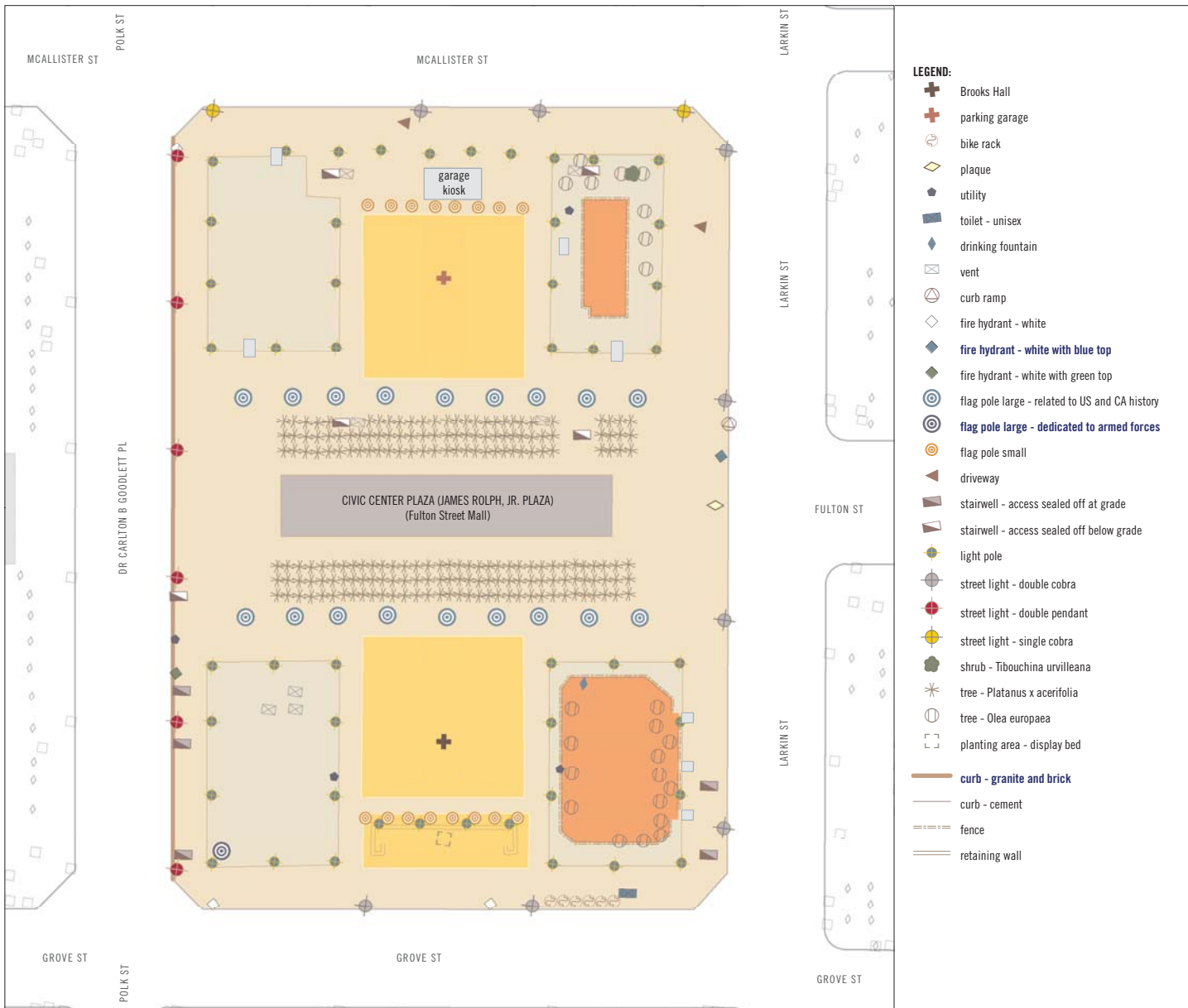
MIG: Rachel Edmonds, Steve Leathers and Heather Buczek using Arc GIS 10.

DRAWN DATE:

March 2013, updated September 2013, updated July 2014

LEGEND FOR SURROUNDING LANDSCAPE FEATURES:

- processional pathway
- Civic Center Plaza
- playground
- planting area - slight modification
- planting area
- vegetation
- small scale feature
- circulation
- circulation - curb
- building or structure



SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT CULTURAL LANDSCAPE INVENTORY

BLOCK #0788 - CIVIC CENTER PLAZA								
CHARACTERISTIC	QTY.	FEATURE	DESCRIPTION	ADDRESS/LOCATION	DATE BUILT	PRIMARY SOURCE	JURISDICTION	CHARACTER DEFINING
buildings & structures	1	Brooks Hall	Brooks Hall - located under south half of Civic Center Plaza	99 Grove	1958	1960 Extg Surface Cond, A2	ADM	U****
buildings & structures	1	garage kiosk	Civic Center Plaza Parking Garage kiosk building	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD	U****
buildings & structures	1	parking garage	Civic Center Plaza Parking Garage - located under north half of Civic Center Plaza	355 McAllister	1958	1960 Extg Surface Cond, A2	RPD	U****
buildings & structures	3	ventilation structure	ventilation structure for Brooks Hall	Block #0788 on Larkin	1958	1960 Extg Surface Cond, A2	RPD	U****
buildings & structures	4	ventilation structure	ventilation structure for Civic Center Plaza Garage	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD	U****
circulation	5	curb	6" cement curb	Block #0788 on Grove, Larkin, McAllister	1961	1960 Site & Paving Plan, A3	DPW	U****
circulation	1	curb	6" granite and brick curb	Block #0788 on Dr. Carlton B. Goodlett Place	1915	1960 Site & Paving Plan, A3	DPW	C
circulation	1	curb ramp	curb ramp	Civic Center Plaza	-	site visit	RPD	NC
circulation	2	driveway	driveway into lower level parking garage	Civic Center Plaza	1958	1960 Site & Paving Plan, A3	RPD	U****
circulation	1	pathway	processional pathway - decomposed granite	Civic Center Plaza	1990	SF Chronicle	RPD	NC
small scale feature	2	fence	fence - metal fence around play area	Block #0788 on Larkin	1993 north, 1998 south	1992 Layout Plan & Construction Details, L-3; SF Chronicle	RPD	NC
small scale feature	1	retaining wall	retaining wall - cement around planting area	Block #0788 on Grove	1961	1960 Site & Paving Plan, A3	RPD	U****
small scale feature	6	bike rack	bike rack - ring and post style	Civic Center Plaza	-	site visit	RPD	NC
small scale feature	1	drinking fountain	drinking fountain - metal	Civic Center Plaza	1993	site visit	RPD	-
small scale feature	3	fire hydrant	fire hydrant - painted white	Civic Center Plaza	-	site visit	SFFD	-
small scale feature	1	fire hydrant	fire hydrant - painted white with blue top; embossed 1909	Civic Center Plaza	1909	site visit	BEWS	C**
small scale feature	1	fire hydrant	fire hydrant - painted white with green top	Civic Center Plaza	-	site visit	SFFD	-
small scale feature	18	flag pole	flag pole large - with flags related to US & CA history	Civic Center Plaza	1961	1960 Site & Paving Plan, A3	RPD	U****
small scale feature	1	flag pole	flag pole large - white metal, plaque on base dedicated to the City's armed forces, dedicated 2007	Civic Center Plaza	1915-1921	Tillman image	RPD	C
small scale feature	16	flag pole	flag pole small - one of eight	Civic Center Plaza	1961	1960 Site & Paving Plan, A3	RPD	U****
small scale feature	1	plaque	plaque - in the walkway "Joseph L. Alioto Performing Arts Plaza"	Civic Center Plaza	1998	SF Chronicle	RPD	-
small scale feature	2	playground	playground in fenced area	Civic Center Plaza	1993, 1998	SF Chronicle	RPD	NC
small scale feature	5	stairwell	stairwell - access sealed off at grade	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD/ADM***	U****
small scale feature	5	stairwell	stairwell - access sealed off below grade	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD/ADM***	U****
small scale feature	1	toilet	toilet - unisex	Civic Center Plaza	1995	SF Chronicle	DPW	NC
small scale feature	3	utility	water utility - protected by metal cage	Civic Center Plaza	1961	1960 Utility Plan, P1	RPD	U****
small scale feature	3	utility	vent - green painted metal - Brooks Hall	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD	U****
small scale feature	4	utility	vent - metal cover with railing - Civic Center Plaza Parking Garage	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD	U****
small scale feature	1	utility	gas meter box - protected by white bollard	Civic Center Plaza	1958	1960 Extg Surface Cond, A2	RPD	U****
small scale feature	48	light pole	light pole - decorative blue painted metal	Civic Center Plaza	2000-2009	Pelosi Press Release, SF Chronicle	RPD	NC
small scale feature	8	street light	street light - double cobra	Block #0788 on McAllister, Larkin, Grove	-	SF PUC	SF PUC	NC
small scale feature	6	street light	street light - double pendant on ornate blue iron post	Block #0788 on Dr. Carlton B. Goodlett Place	2000-2009	Pelosi Press Release, SF Chronicle	SF PUC	NC
small scale feature	2	street light	street light - single cobra	Block #0788 on McAllister	-	SF PUC	SF PUC	NC
spatial organization	1	Civic Center Plaza	Civic Center Plaza (James Rolph, Jr. Plaza); city block, flagpoles, lawn panels, London Plane trees	Civic Center Plaza	1961	1960 Planting Plan, L1; 1960 Site & Paving Plan, A3	RPD	U****
spatial organization	1	Fulton Street Mall	Fulton Street Mall - associated with Blocks #0351, #0353, #0354, #0788	Block #0788	c. 1916	c. 1918 SF Planning image	DPW	C
spatial organization	2	playground	playground area for children	Block #0788 on Larkin	1993, 1998	SF Chronicle	RPD	NC
vegetation	1	planting area	planting area - display bed	Civic Center Plaza	1961	1960 Planting Plan, L1	RPD	U****
vegetation	2	planting area	planting area - lawn around playgrounds	Block #0788 on Larkin	1993, 1998	1992 Planting & Irrigation Plan, L-6; SF Chronicle	RPD	U****
vegetation	2	planting area	planting area - turf along Dr. Carlton B. Goodlett Place	Block #0788 on Dr. Carlton B. Goodlett Place	1998	SF Chronicle	RPD	U****
vegetation	3	planting area	planting area - lawn, concrete coping	Civic Center Plaza	1961	1960 Planting Plan, L1	RPD	U****
vegetation	1	shrub	shrub - Tibouchina urvilleana, Princess Flower	Civic Center Plaza	-	site visit	RPD	NC
vegetation	191	tree	tree in alley - pollarded Platanus x acerifolia, London Plane	Civic Center Plaza	1961	1960 Planting Plan, L1	RPD	U****
vegetation	23	tree	tree in playground - Olea europaea, Olive	Civic Center Plaza	1961	1960 Planting Plan, L1	RPD	U****

*The 1994 San Francisco Landmark District designation recognizes these buildings as contributory/alterd and non-contributing.

**This feature has been determined to be a contributing feature of the Civic Center Historic District. Features similar to this one located outside the district boundaries were not evaluated as part of this project.

***RPD has jurisdiction over below ground features on the north side of Civic Center Plaza (parking garage). ADM has jurisdiction over below ground features on the south side of Civic Center Plaza (Brooks Hall). RPD has jurisdiction over all above ground f

****The Civic Center Plaza will require a future study to fully understand how it contributes to the significance of the larger Civic Center district.

ATTACHMENT #11:

Appendix E to Article 11 – Kearny-Market-Mason-Sutter Conservation District

APPENDIX E TO ARTICLE 11

KEARNY-MARKET-MASON-SUTTER CONSERVATION DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

It is hereby found that the area known and described in this Appendix as the Kearny-Market-Mason-Sutter Street area is a Subarea within the C-3 District that possesses concentrations of buildings that together create a subarea of architectural and environmental quality and importance which contributes to the beauty and attractiveness of the City. It is further found that the area meets the standards for designation of a Conservation District as set forth in Section 1103 of Article 11 and that the designation of said area as a Conservation District will be in furtherance of and in conformance with the purposes of Article 11 of the City Planning Code.

This designation is intended to promote the health, safety, prosperity and welfare of the people of the City through the effectuation of the purposes set forth in Section 1101 of Article 11 and the maintenance of the scale and character of the Kearny-Market-Mason-Sutter area by:

- (a) The protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Conservation District;
- (b) Providing scope for the continuing vitality of the District through private renewal and architectural creativity, within appropriate controls and standards. It is intended to foster a climate in which the Kearny-Market-Mason-Sutter District may continue as the prime Bay Area retail district and a center for tourists from around the country and the world;
- (c) The maintenance of an identity separate from the financial district by maintaining the relatively small scale and sunlit sidewalks and open spaces.

(Added Ord. 414-85, App. 9/17/85)

SEC. 2. DESIGNATION.

Pursuant to Section 1103.1 of Article 11, of the City Planning Code (Part II, Chapter II of the San Francisco Municipal Code), the Kearny-Market-Mason-Sutter area is hereby designated as a Conservation District.

(Added Ord. 414-85, App. 9/17/85)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the Kearny-Market-Mason-Sutter Conservation District shall be as designated on the Kearny-Market-Mason-Sutter Conservation District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 223-84-4, which Map is hereby incorporated herein as though fully set forth and a facsimile of which is reproduced herein below.

(Added Ord. 414-85, App. 9/17/85)

SEC. 4. RELATION TO CITY PLANNING CODE.

- (a) Article 11 of the City Planning Code is the basic law governing preservation of buildings and districts of architectural importance in the C-3 District of the City and County of San Francisco. This

Appendix is subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this Code, nothing in this Appendix shall supersede, impair or modify any City Planning Code provisions applicable to property in the Kearny-Market-Mason-Sutter Conservation District, including, but not limited to, regulations controlling uses, height, bulk, coverage, floor area ratio, required open space, off-street parking, and signs.

(Added Ord. 414-85, App. 9/17/85)

SEC. 5. JUSTIFICATION.

The characteristics of the Conservation District justifying its designation are as follows:

(a) **History of the District.** Since the Kearny-Market-Mason-Sutter District covers a large area, individual streets within the district have had unique histories which have often changed dramatically over time. Maiden Lane (originally called Morton Street) was once the site of numerous houses of prostitution. Yet, after the fire and the opening of nearby department stores the renamed Union Square Avenue became the service entrance for those stores. In time, restaurants and retail stores opened, paving the way for the emergence of Maiden Lane as an exclusive retail address. Similarly, before the earthquake Powell Street, home to many theaters and restaurants, was known as the "uptown tenderloin." In the 1920's, the opening of numerous hotels and retail stores led to a gradual change of character on the street.

These changing land-use patterns were in part determined by the movement of high-quality retail stores. Throughout the years, the closing or movement of larger department stores has often provided new space for smaller stores, and has strongly influenced their locations. The best known stores of the retail district were located on Kearny Street in the 1870's and 1880's. The growth of the City, due in part to the introduction of cable car service, led to the movement of the retail district towards both Market Street and the Grant Avenue/Union Square area. Beginning in the 1880's, department stores such as the Emporium and Hale Brothers opened large stores on Market Street. However, the large width of Market Street and its distance from high income residential neighborhoods on Nob Hill hindered its further development as a high class retail district. By the 1920's, Market Street had become San Francisco's family shopping street.

The prominence of the Grant Avenue/Union Square retail area as an exclusive shopping district was assured when I. Magnin (originally on Third Street) moved from Market Street to the corner of Grant Avenue and Geary Street. The location of the City of Paris at the corner of Geary and Stockton Streets across from Union Square firmly established Union Square as the most desirable location in the retail district. I. Magnin eventually moved to a building across from Union Square and O'Connor Moffat (now Macys) located at the corner of Geary and Stockton Streets. A side effect of the development of Union Square as a retail district was the displacement of many medical and dental offices by beauty parlors and restaurants catering to the new retail trade. Since the 1920's, Lower Grant Avenue and the Union Square area have been the City's premier shopping district.

Concurrent with the development of Grant Avenue/Union Square as a retail district were the relocations of the hotel and theater districts. By the 1890's, the theater district relocated from Bush Street (between Grant and Kearny) to the area west of Union Square. Whereas hotels were once clustered at the intersection of Montgomery and Market Streets, after the 1906 Fire most hotels also moved to the area west of Union Square. The establishment of the St. Francis Hotel on the west side of the square was a major impetus to the hotel relocation. Before the fire, this area had been the site of many household goods establishments.

(b) **Basic Nature of the District.** The pattern of development is one of small-scaled, light-colored buildings predominantly four to eight stories in height. The height and scale provide for a streetscape which is attractive to the pedestrian because of the comfortable scale and sunlit sidewalks. This dense area is the heart of San Francisco's retail and tourist sectors, containing a concentration of fine shops, department stores, theaters, hotels, and restaurants. As such, it is one of the main attractions to tourists from around the country and world, as well as the prime retail district in the Bay Area. The District is further defined by the

location of Union Square in its heart. This square is, in many ways, the premier public open space in the City, as well as a primary public forum.

(c) **Architectural Character.** The character of the area is determined by the many fine quality structures, among the best in the City, and supported by a number of contributory buildings. Since the entire area was built in less than 20 years, and the major portion in less than 10 years, buildings were constructed in similar styles and structural technology. Perhaps even more importantly, architects were of like backgrounds, schooled in the classical Beaux Arts tradition.

In addition to their individual architectural features, the scale and design of buildings in the district related very well with neighboring buildings, streets and open spaces. This effect was achieved in large part by the alignment of cornice and belt course lines. The buildings used compatible detailing, colors, materials, massing, and scale. Ornament was derived from Classical, Renaissance, Gothic and Romanesque sources. In a limited number of examples, ornament was developed from early Spanish Colonial models.

(d) **Uniqueness and Location.** The District's character, although it has many buildings of recent vintage, is largely intact. It is one of the few homogeneous collections of early Twentieth Century commercial architecture of its type in the United States. Of a total of 324 buildings in this District, 114 are architecturally significant and 140 are contributory. Only 98 buildings are not rated. Union Square, an integral part of the District, is a unique resource and ranks with the finest open spaces in the country. The area is centrally located and easily accessible to the Financial District, Nob Hill, the Tenderloin, and the South of Market, as well as outlying districts of the City. The Powell Street Cable Car lines is a unique feature which relates the area to the entire northeastern quadrant of the City and attracts tourists to the area.

(e) **Visual and Functional Unity.** The character of the area is determined by a series of buildings whose compositions and use of materials and ornament are complementary, as well as by the regular street pattern which creates interesting views and vistas down the streets. Within the District, several subareas increase the variety and complexity of the District while retaining its essential architectural character.

(f) **Dynamic Continuity.** The District is the center of San Francisco's retail market and is constantly responding to new trends and needs. The area has seen the recent opening of two major department stores and, in addition, many new small stores. Indeed, much of the pedestrian interest so important to the District is a result of the ever-changing shop windows and stores.

(g) **Benefits to the City and its Residents.** The District provides a wide range of benefits to both the City and its residents. Much of the retailing area's vitality is attributable to its physical character. The mix of shops and unique buildings is not duplicated in suburban shopping malls, and, because of this, the area attracts shoppers from around the Bay Area. The District is a prime destination for tourists and is therefore an important part of San Francisco's image. The prevailing architectural character is an important legacy from the Beaux Arts tradition and contains many fine examples of commercial architecture.

(Added Ord. 414-85, App. 9/17/85)

SEC. 6. FEATURES.

The exterior architectural features of the Kearny-Market-Mason-Sutter Conservation District are as follows:

(a) **Massing and Composition.** The compositions of the building facades reflect the different architectural functions of the building. For the most part, building facades in the district are two- or three-part vertical compositions consisting either of a base and a shaft, or a base, a shaft and a capital. In more elaborate designs, transitional stories create a stacked composition, but the design effect is similar.

In addition, the facade of a building is often divided into bays expressing the structure (commonly steel and reinforced concrete) beneath the facade. This was accomplished through fenestration, structural articulation or other detailing which serves to break the facade into discrete segments. A common compositional device in the District is an emphasis placed upon either the end bays or the central bay.

The massing of the structures is usually a simple vertically oriented rectangle with a ratio of width to height generally from 1:2 to 1:4. This vertically oriented massing is an important characteristic of the District. In addition, continuous streetwall heights are a characteristic of most blockfronts.

Almost without exception, the buildings in the Kearny-Market-Mason-Sutter Conservation District are built to the front property line and occupy the entire site. Where buildings have not followed this rule, they do not adequately enclose the street. The massing of structures often reflects unique or prominent site characteristics. Corner buildings often have rounded corner bays to express the special requirements of the site and to tie its two blockfronts together.

(b) **Scale.** The buildings are of small to medium scale. The bay width is generally from 20 feet to 30 feet. Heights generally range from four to eight stories on lots 40 feet to 80 feet wide, although a number of taller buildings exist. The wider frontages are often broken up by articulation of the facade, making the buildings appear narrower. The base is generally delineated from the rest of the building giving the District an intimate scale at the street.

(c) **Materials and Colors.** Buildings are usually clad in masonry materials over a supporting structure. The cladding materials include terra cotta, brick, stone and stucco. Wood, metal and metal panels are not facade materials, although painted wood and metal are sometimes used for window sash and ornament.

The materials are generally colored light or medium earth tones, including white, cream, buff, yellow, and brown. Individual buildings generally use a few different tones of one color.

To express the mass and weight of the structure, masonry materials are used on multidimensional wall surfaces with texture and depth, which simulates the qualities necessary to support the weight of a load-bearing wall.

(d) **Detailing and Ornamentation.** This area has been the heart of the retail district since it was reconstructed after the fire. Buildings use the expression of texture and depth on masonry material (e.g., rustication, deep window reveals) to simulate the appearance of load-bearing walls. The buildings are not constructed in a single style, but with ornament drawn from a variety of historical sources, primarily Classical and Renaissance. Gothic detailing is also well represented. Popular details include, arches, columns, pilasters, projecting bracketed cornices, multiple belt-courses, elaborate lintels and pediments, and decorated spandrels. Details were used to relate buildings to their neighbors by repeating and varying the ornament used in the surrounding structures.

(Added Ord. 414-85, App. 9/17/85)

SEC. 7. STANDARDS AND GUIDELINES FOR REVIEW OF NEW CONSTRUCTION AND CERTAIN ALTERATIONS.

(a) All construction of new buildings and all major alterations, which are subject to the provisions of Sections 1110, 1111 through 1111.6 and 1113, shall be compatible with the District in general with respect to the building's composition and massing, scale, materials and colors, and detailing and ornamentation, including those features described in Section 6 of this Appendix. Emphasis shall be placed on compatibility with those buildings in the area in which the new or altered building is located. In the case of major alterations, only those building characteristics that are affected by the proposed alteration shall be considered in assessing compatibility. Signs on buildings in conservation districts are subject to the provisions of Section 1111.7.

The foregoing standards do not require, or even encourage, new buildings to imitate the styles of the past. Rather, they require the new to be compatible with the old. The determination of compatibility shall be made in accordance with the provisions of Section 309.

(b) The guidelines in this Subsection are to be used in assessing compatibility.

(1) **Composition and Massing.** Although the District is quite large and contains a wide variety of building forms, new construction should maintain its essential character by relating to the prevailing height, mass, proportions, rhythm and composition of existing Significant and Contributory Buildings. The height and massing of new buildings should not alter the traditional scale of existing buildings, streets and open spaces. In addition to the consideration of sunlight access for the street, an appropriate streetwall height is established by reference to the prevailing height of the buildings on the block and especially that of adjacent buildings. If the adjacent buildings are of a significantly different height than the rest of the buildings on the block, then the prevailing height of buildings on the block should be used as a guide. A setback at the streetwall height can permit additional height above the setback without breaking the continuity of the street wall.

Most existing buildings are built to the property or street line. This pattern, except in the case of carefully selected open spaces, should not be broken since it could damage the continuity of building rhythms and the definitions of streets.

The standard proportions of new buildings should be established by the prevailing streetwall height and width of lots. To ensure that an established set of proportions is maintained, it is necessary to break up the facades of new buildings into smaller sections that relate to those existing proportions. The use of smaller bays and multiple entrances are two ways of relating the rhythm of a new building with those of historic buildings.

The design of a new structure should repeat the prevailing pattern of two- and three-part vertical compositions. A base element is necessary to define the pedestrian environment. This division of a building allows flexibility in the design of the ground story while encouraging a uniform treatment of the upper stories.

(2) **Scale.** A major influence on scale is the degree to which the total facade plane is broken into smaller parts (by detailing, fenestration, bay widths) which relate to human scale. While department stores and hotels are of a medium scale, the traditional pattern for the District has consisted of small scale buildings. The existing scale of the buildings in the vicinity should be maintained. This can be accomplished in a variety of ways, including: a consistent use of size and complexity of detailing in regards to surrounding buildings, continuance of existing bay widths, maintenance of an existing streetwall height, and incorporation of a base element (of similar height) to maintain the pedestrian environment. Large wall surfaces, which increase a building's scale, should be broken up through the use of detailing and textural variation.

Existing fenestration (windows, entrances) rhythms and proportions which have been established by lot width or bay width should be repeated in new structures. The spacing and size of window openings should follow the sequence set by Significant and Contributory structures. Large glass areas should be broken up by mullions so that the scale of glazed areas is compatible with that of neighboring buildings. Casement and double-hung windows should be used where possible.

(3) **Materials and Colors.** The use of like materials can relate two buildings of obviously different eras and styles. Similarly, the use of materials that appear similar (such as substituting concrete for stone) can link two disparate structures, or harmonize the appearance of a new structure with the architectural character of a conservation district. The preferred surface materials for this district are brick, stone, and concrete (simulated to look like terra cotta or stone).

The texture of surfaces can be treated in a manner so as to emphasize the bearing function of the material, as is done in rustication on historic buildings.

Traditional light colors should be used in order to blend in with the character of the district. Dissimilar buildings may be made more compatible by using similar or harmonious colors, and to a lesser extent, by using similar textures.

(4) **Detailing and Ornamentation.** A new building should relate to the surrounding area by picking up elements from surrounding buildings and repeating them or developing them for new purposes. Since

the District has one of the largest collections of finely ornamented buildings in the City, these buildings should serve as references for new buildings. Detailing of a similar shape and placement can be used without directly copying historical ornament. The new structure should incorporate prevailing cornice lines or belt courses and may also use a modern vernacular instead of that of the original model.

(Added Ord. 414-85, App. 9/17/85)

SEC. 8. TDR: ELIGIBILITY OF CATEGORY V BUILDINGS.

Category V Buildings in that portion of the Kearny-Market-Mason-Sutter Conservation District which is in the C-3-0 Use District as shown on Sectional Map 1 of the Zoning Map are eligible for the transfer of TDR as provided in Section 1109(c).

(Added Ord. 414-85, App. 9/17/85)

KEARNY-MARKET-MASON-SUTTER CONSERVATION DISTRICT



0 250 500 1,000 1,500 2,000 Feet



ATTACHMENT #12:

Appendix F to Article 11 – New Montgomery-Mission-Second Street Conservation District

APPENDIX F TO ARTICLE 11

NEW MONTGOMERY-MISSION-SECOND STREET CONSERVATION DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

It is hereby found that the area known and described in this appendix as the New Montgomery-Mission-Second Street area is a subarea within the C-3 District, that possesses concentrations of buildings that together create a subarea of architectural and environmental quality and importance which contributes to the beauty and attractiveness of the City. It is further found that the area meets the standards for designation of a Conservation District as set forth in Section 1103 of Article 11 and that the designation of said area as a Conservation District will be in furtherance of and in conformance with the purposes of Article 11 of the City Planning Code.

This designation is intended to promote the health, safety, prosperity and welfare of the people of the City through the effectuation of the purposes set forth in Section 1101 of Article 11 and the maintenance of the scale and character of the New Montgomery-Mission-Second Street area by:

- (a) The protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Conservation District;
- (b) Providing scope for the continuing vitality of the District through private renewal and architectural creativity within appropriate controls and standards;
- (c) Preservation of the scale and character of the District separate from the prevailing larger scale of the financial district and permitted scale in the new Special Development District.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 2. DESIGNATION.

Pursuant to Section 1103.1 of Article 11 of the City Planning Code (Part II, Chapter XI of the San Francisco Municipal Code), the New Montgomery-Mission-Second Street area is hereby designated as a Conservation District.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the New Montgomery-Mission-Second Street Conservation District shall be as designated on the New Montgomery-Second Street Conservation District Map, the original of which is on file with the Clerk of the Board of Supervisors under File 223-84-4, which Map is hereby incorporated herein as though fully set forth, and a facsimile of which is reproduced hereinbelow.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 4. RELATION TO CITY PLANNING CODE.

(a) Article 11 of the City Planning Code is the basic law governing preservation of buildings and districts of architectural importance in the C-3 District of the City and County of San Francisco. This Appendix is subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary, nothing in this Appendix shall supersede, impair or modify any City Planning Code provisions applicable to property in the New Montgomery-Mission-Second Street Conservation District including, but not limited to, regulations controlling uses, height, bulk, coverage, floor area ratio, required open space, off-street parking and signs.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 5. JUSTIFICATION.

The characteristics of the Conservation District justifying its designation are as follows:

(a) **History of the District.** The core of the New Montgomery-Mission-Second Street Conservation District is a product of the post-1906 reconstruction of downtown San Francisco. Rebuilt between 1906 and 1933 this district represents a collection of masonry commercial loft buildings that exhibit a high level of historic architectural integrity and create a cohesive district of two-to-eight story masonry buildings of similar scale, massing, setback, materials, fenestration pattern, style, and architectural detailing.

This corridor forms one of the earliest attempts to extend the uses of the financial and retail districts to the South of Market area. Since Montgomery Street was the most important commercial street in the 1870's, New Montgomery Street was planned as a southern extension from Market Street to the Bay. Opposition from landowners south of Howard Street, however, prevented the street from reaching its original bayside destination. William Ralston, who was instrumental in the development of the new street, built the Grand Hotel and later the Palace Hotel at its Market Street intersection. A wall of large hotels on Market Street actually hindered the growth of New Montgomery Street and few retail stores and offices ventured south of Market Street. The unusually wide width of Market Street acted as a barrier between areas to the north and south for many years.

A small number of office buildings were built on New Montgomery Street as far south as Atom Alley (now Natoma Street) after the fire. Many buildings were completed in 1907, and most of the street assumed its present character by 1914. At 74 New Montgomery Street, the Call newspaper established its first headquarters. A noteworthy addition to the streetscape was the Pacific Telephone and Telegraph Building. At the time of its completion in 1925, it was the largest building on the West Coast devoted to the exclusive use of one firm. Until the 1960's, the office district on New Montgomery Street was the furthest extension of the financial district into the South of Market area. More characteristic were warehouses and businesses which supported the nearby office district. For example, the Furniture Exchange at the northwest corner of New Montgomery and Howard Streets, completed in 1920, was oriented to other wholesale and showroom uses along Howard Street.

One block to the east, Second Street had a different history from New Montgomery Street. The future of Second Street as an extension of the downtown depended upon the southward extension of the street through the hill south of Howard Street. At one time there was even a proposal to extend Second Street north in order to connect with Montgomery Street. The decision to extend Montgomery Street south rather than Second Street north due to the high cost of the Second Street Cut, however, discouraged retail and office growth on the street. As a result, by the 1880's Second Street was established as a wholesaling rather than retail or office area. In the 1920's, Second Street contained a wide mixture of office support services. These included printers, binderies, a saddlery, a wholesale pharmaceutical outlet, and a variety of other retail stores and smaller offices. Industrial uses were commonly located on the alleyways such as Minna and Natoma and on Second Street, south of Howard Street.

Howard Street between 1st and 3rd Street became a popular and convenient extension for retail and wholesale dealers after 1906. As with Mission Street, the area still contains a number of smaller commercial loft structures that represent some of the best examples within the district, such as the Volker Building at 625 Howard Street, the Crellin Building at 583 Howard Street, and the Sharon Estate Building at 667 Howard Street.

The transformation of much of the area within the boundaries of the New Montgomery-Mission-Second Street Conservation District into a southerly extension of downtown was reflected in the large number of multi-story structures built along both Mission and Market streets. The intersection of 3rd and Mission evolved into the most important intersections in the survey area, bracketed on three corners by important early skyscrapers, including the rebuilt Aronson Building on the northwest corner, the Williams Buildings on the southeast corner, and the Gunst Building (demolished) on the southwest corner.

(b) **Basic Nature of the District.** New Montgomery Street is characterized by large buildings that often occupy an entire section of a block defined by streets and alleys or a major portion of these subblocks. The buildings are of a variety of heights, but the heights of most of the buildings range from five to eight stories. Second Street is characterized by smaller, less architecturally significant buildings, but, because of their continuous streetwall, they form a more coherent streetscape. Without some sort of protection for the less significant buildings, the quality of the district would be lost due to pressure from the expanding office core.

(c) **Architectural Character.** Most of the contributing buildings are designed in the American Commercial Style and feature facades divided into a tripartite arrangement consisting of a base, shaft, and capital. Although the scale and size of the structures on New Montgomery Street are somewhat monumental, the area remains attractive for pedestrians. There are a number of outstanding buildings concentrated on New Montgomery, such as the Palace Hotel, the Pacific Telephone and Telegraph Building tower, and the Sharon Building. Ornamentation of district contributors is most often

Renaissance-Baroque with later examples of Spanish, Colonial, Gothic Revival Styles, and Art Deco. Examples of the styles range from the Gothic skyscraper massing and Art Deco detailing of the Pacific Telephone and Telegraph Building to the Renaissance Palazzo style of the Palace Hotel. The primary building materials are earthtone bricks, stone or terra cotta, with ornamental details executed in a variety of materials including terra cotta, metal, stucco and stone.

With the exceptions of corner buildings, Second Street, Mission and Howard Streets have a smaller, more intimate scale. While on New Montgomery Street, buildings typically occupy an entire subblock, on Second Street, three or four small buildings will occupy the same area. The buildings are generally mixed-use office and retail structures, two-to-seven stories in height, with Renaissance-influenced ornament.

The two streets are unified by several elements, including an architectural vocabulary which draws from similar historical sources, similar materials, scale, fenestration, color, stylistic origins, texture, and ornament.

(d) **Uniqueness and Location.** The District is located close to the central core of the financial district and is adjacent to an area projected for the future expansion. It is one of the few architecturally significant areas remaining largely intact in the South of Market area.

(e) **Visual and Functional Unity.** The District has a varied character ranging from the small and intimate on the alley streets to a more monumental scale on New Montgomery. In spite of this wide range, the district forms a coherent entity due to the buildings' common architectural vocabulary and the rhythm of building masses created by the District's intersecting alleys.

(f) **Dynamic Continuity.** The District is an active part of the downtown area, and after some years of neglect is undergoing reinvestment, which is visible in the rehabilitation of the Pacific Telephone Building, and the repair and rehabilitation of other buildings in the District.

(g) **Benefits to the City and Its Residents.** The District is a microcosm of twentieth century commercial architecture, ranging from low-level speculative office blocks to the City's premier hotels and executive offices of the time. The District now houses a variety of uses from inexpensive restaurants and support commercial uses, such as printers, to executive offices. The area retains a comfortable human scale, which will become increasingly important as neighboring areas of the South of Market become more densely developed.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 6. FEATURES.

The exterior architectural features of the New Montgomery-Mission-Second Street District are as follows:

(a) **Massing and Composition.** Almost without exception, the buildings in the New Montgomery-Mission-Second Conservation District are built to the front property line and occupy the entire site. Most buildings are either square or rectangular in plan, some with interior light courts to allow sunlight and air into the interiors of buildings. Nearly all cover their entire parcels, and their primary facades face the street. Building massings along New Montgomery and Second Streets have different directional orientations. For the most part, the large buildings on New Montgomery Street are horizontally oriented, since they are built on relatively large lots, often occupying an entire blockface. Their horizontal width often exceeds their height. The buildings on Second Street are built on much smaller lots, and hence have a vertical orientation. An exception on New Montgomery is the tower of the Pacific Telephone and Telegraph Building, whose soaring verticality is unique for that street.

To express the mass and weight of the structure, masonry materials are used on multi-dimensional wall surfaces with texture and depth, which simulates the qualities necessary to support the weight of a load-bearing wall.

Despite their differing orientation, almost all buildings share a two or three-part compositional arrangement. In addition, buildings are often divided into bays which establish a steady rhythm along the streets of the District. The rhythm is the result of fenestration, structural articulation or other detailing which breaks the facade into discrete segments. A common compositional device in the District is the emphasis placed upon either the end bays or the central bay.

(b) **Scale.** More than two-thirds of the contributing buildings are three-to-eight story brick or concrete commercial loft buildings constructed during the five years after the 1906 Earthquake and Fire. The scale of the District varies from the small buildings on Howard, Mission, Natoma, and Second Streets, such as the Phoenix Desk Company Building at 666 Mission Street, the Burdette Building at 90 Second Street, and the Emerson Flag Company Building at 161 Natoma Street; to medium-scaled structures on Mission and New Montgomery Streets, such as the Veronica Building at 647 Mission Street, and the Standard Building at 111 New Montgomery Street; to large-scale buildings on New Montgomery Street, such as the Pacific Telephone and Telegraph Building at 140 New Montgomery. On New Montgomery Street, the

large facades are not commonly divided into smaller bays, establishing a medium scale when combined with the five- to eight-story height of the buildings. Similarly, the use of elaborate ornament on many of the buildings breaks their large facades into smaller sections and accordingly reduces their scale. Second Street is characterized by much smaller buildings with more frequent use of vertical piers whose scale is very intimate for the South of Market area.

(c) **Materials and Color.** Various forms of masonry are the predominant building materials in the district. A number of buildings on the northern end of New Montgomery use brown or buff brick. Terra cotta is also used as a facing material, and is frequently glazed to resemble granite or other stones. On Second and Mission Streets, several buildings are faced in stucco. To express the mass and weight of the structure, masonry materials are often rusticated at the ground and second story to increase the textural variation and sense of depth. Several buildings along Howard Street are noteworthy because they are clad in brick in warm earth tones, exhibit fine masonry craftsmanship, and remain unpainted.

The materials are generally colored light or medium earth tones, including white, cream, buff, yellow, and brown. Individual buildings generally use a few different tones of one color.

(d) **Detailing and Ornamentations.** Buildings range from industrial brick and stucco office/warehouses to ornately decorated office buildings. The details on the latter buildings are generally of Classical/Renaissance derivation and include projecting cornices and belt courses, rustication, columns and colonnades, and arches. Industrial commercial buildings are noted by their utilitarian nature, with limited areas of ornament applied at the cornice entablature and around windows.

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 7. STANDARDS AND GUIDELINES FOR REVIEW OF NEW CONSTRUCTION AND CERTAIN ALTERATIONS.

(a) **Standards.** All construction of new buildings and all major alterations, which are subject to the provisions of Sections 1110, 1111 through 1111.6 and 1113, shall be compatible with the District in general with respect to the building's composition and massing, scale, materials and colors, and detailing and ornamentation, including those features described in Section 6 of this Appendix. Emphasis shall be placed on compatibility with those buildings in the area in which the new or altered building is located. In the case of major alterations, only those building characteristics that are affected by the proposed alteration shall be considered in assessing compatibility. Signs on buildings in conservation districts are subject to the provisions of Section 1111.7.

The foregoing standards do not require, or even encourage, new buildings to imitate the styles of the past. Rather, they require the new to be compatible with the old. The determination of compatibility shall be made in accordance with the provisions of Section 309.

(b) **Guidelines.** The guidelines in this subsection shall be used in assessing compatibility.

(1) **Composition and Massing.** New construction should maintain the character of surrounding buildings by relating to their prevailing height, mass, proportions, rhythm and composition.

In addition to the consideration of sunlight access for the street, an appropriate streetwall height is established by reference to the prevailing height of the buildings on the block and especially that of adjacent buildings. The prevailing height of buildings on New Montgomery Street is between five and eight stories while buildings on Second Street commonly range from three to six stories. A setback at the streetwall height can permit additional height above the setback up to the height limit without breaking the continuity of the street wall.

Almost all existing buildings are built to the property or street line. This pattern, except in the case of carefully selected open spaces, should not be broken since it could damage the continuity of building rhythms and the definition of streets.

Proportions for new buildings should be established by the prevailing streetwall height and the width of existing buildings. On New Montgomery Street, the historic pattern of large lot development permits new buildings to have a horizontal orientation. In order to ensure that an established set of proportions is maintained on Second Street, new construction should break up facades into discrete elements that relate to prevailing building masses. The use of smaller bays and multiple building entrances are ways in which to relate the proportions of a new building with those of existing buildings.

The design of a new structure should repeat the prevailing pattern of two- and three-part vertical compositions. One-part buildings without bases do not adequately define the pedestrian streetscape and do not relate well to the

prevailing two- and three-part structures.

(2) **Scale.** The existing scale can be accomplished in a variety of ways, including: a consistent use of size and complexity of detailing with regard to surrounding buildings, continuance of existing bay widths, maintenance of the existing streetwall height, and the use of a base element (of similar height) to maintain the pedestrian environment. Large wall surfaces, which increase a building's scale, should be broken up through the use of vertical piers, detailing and textural variation to reduce the scale of Second Street.

Existing fenestration (windows, entrances) and rhythms which have been established by lot width or bay width should be repeated in new structures. The spacing and size of window openings should follow the sequence set by historic structures. Large glass areas should be broken up by mullions so that the scale of glazed areas is compatible with that of neighboring buildings. Casement and double-hung windows should be used where possible since most existing buildings use these window types.

(3) **Materials and Colors.** The use of masonry and stone materials or materials that appear similar (such as substituting concrete for stone) can link two disparate structures, or harmonize the appearance of a new structure with the architectural character of a Conservation District. The preferred surface materials for this District are brick, stone, terra cotta and concrete (simulated to look like terra cotta or stone).

The texture of surfaces can be treated in a manner so as to emphasize the bearing function of the material, as is done with rustication on the Rialto Building. Traditional light colors should be used in order to blend in with the character of the district. Dissimilar buildings may be made more compatible by using similar or harmonious colors, and to a lesser extent, by using similar textures.

(4) **Detailing and Ornamentation.** A new building should relate to the surrounding area by picking up elements from surrounding buildings and repeating them or developing them for new purposes. The new structure should incorporate prevailing cornice lines or belt courses. A variety of Renaissance/Baroque, Gothic and Moderne ornament in the District provides sources for detailing in new buildings in order to strengthen their relationship. Similarly shaped forms can be used as detailing without directly copying historical ornament.

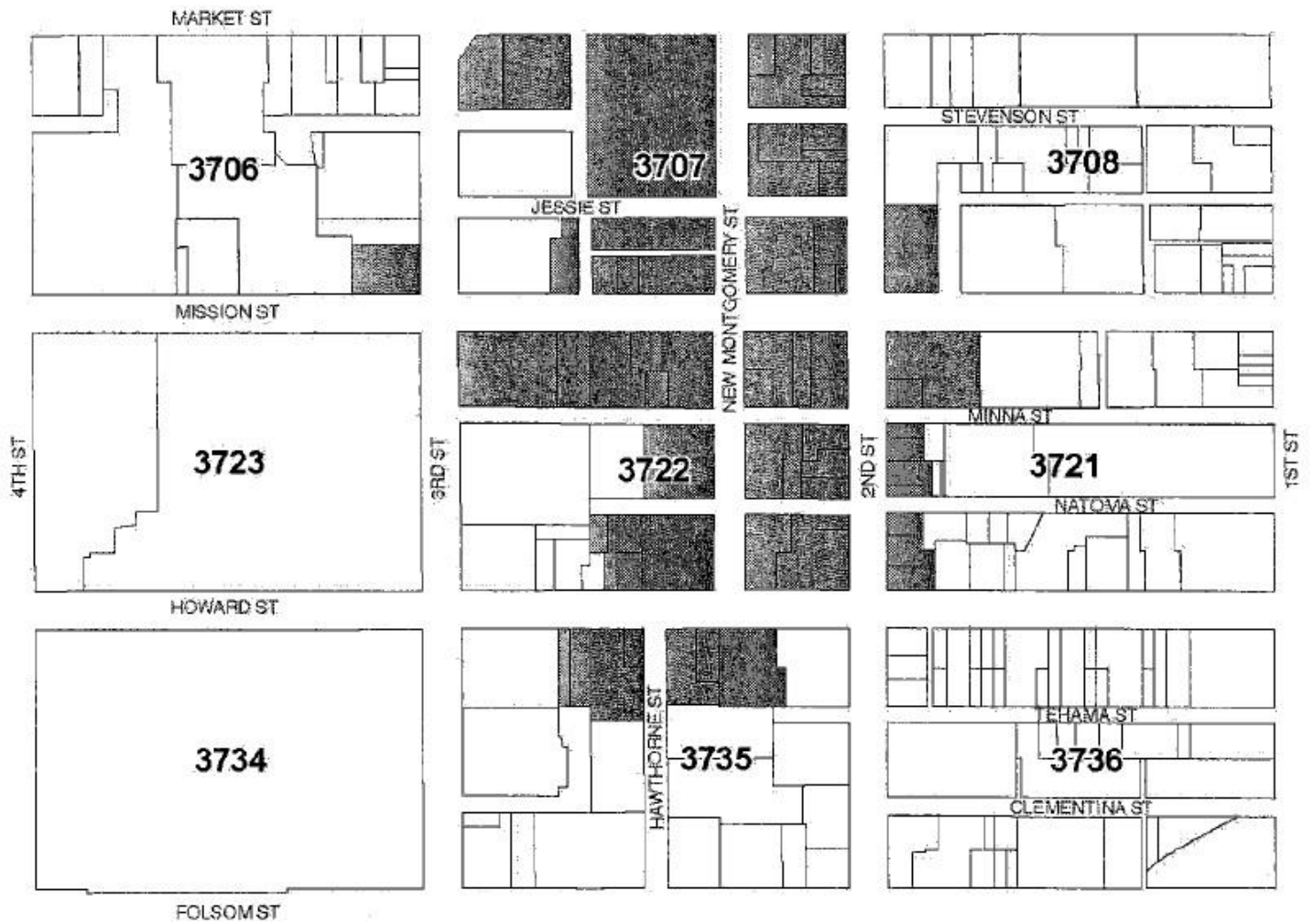
(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

SEC. 8. TDR; ELIGIBILITY OF CATEGORY V BUILDINGS.

Category V Buildings in that portion of the New Montgomery-Mission-Second Street Conservation District which is in the 150-S Height District as shown on Sectional Map 1H of the Zoning Map are eligible for the transfer of TDR as provided in Section 1109(c).

(Added Ord. 414-85, App. 9/17/85; amended by Ord. [182-12](#), File No. 120665, App. 8/8/2012, Eff. 9/7/2012)

New Montgomery-Mission-Second Street Conservation District



0 250 500 1,000 1,500 Feet



ATTACHMENT #13:

Appendix I to Article 11 – Kearny-Belden Conservation District

APPENDIX I TO ARTICLE 11 KEARNY-BELDEN CONSERVATION DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

It is hereby found that the area known and described in this Appendix as the Kearny-Belden Street area is a Subarea within the C-3 District that possesses concentrations of buildings that together create a Subarea of architectural quality and importance which contributes to the beauty and attractiveness of the City. It is further found that the area meets the standards for designation of a Conservation District as set forth in Section 1103 of Section 11 and that the designation of said area as a Conservation District will be in furtherance of and in conformance with the purposes of Article 11 of the City Planning Code.

This Designation is intended to promote the health, safety, prosperity and welfare of the people of the City through the effectuation of the purposes set forth in Section 1101 of Article 11. In addition, this designation is intended to preserve the scale and character of the Kearny-Belden area by:

- (a) The protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Conservation District;
- (b) Providing scope for the continuing vitality of the District through private renewal and architectural creativity, within appropriate controls and standards;
- (c) Encouragement of the continued intensive use of the District by financial district workers during the noon hours.

(Added Ord. 414-85, App. 9/17/85)

SEC. 2. DESIGNATION.

Pursuant to Section 1103.1 of Article 11 of the City Planning Code (Part II, Chapter XI of the San Francisco Municipal Code), the Kearny-Belden area is hereby designated as a Conservation District.

(Added Ord. 414-85, App. 9/17/85)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the Kearny-Belden Conservation District shall be as designated on the Kearny-Belden Conservation District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 223-84-4, which Map is hereby incorporated herein as though fully set forth, and a facsimile of which is reproduced herein below.

(Added Ord. 414-85, App. 9/17/85)

SEC. 4. RELATION TO CITY PLANNING CODE.

(a) Article 11 of the City Planning Code is the basic law governing preservation of buildings and districts of architectural importance in the C-3 District of the City and County of San Francisco. This Appendix is subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this Code, nothing in this Appendix shall supersede, impair or modify any City Planning provisions applicable to property in the Kearny-Belden

Conservation District, including, but not limited to, regulations controlling uses, height, bulk, coverage, floor area ratio, required open space, off-street parking, and signs.

(Added Ord. 414-85, App. 9/17/85)

SEC. 5. JUSTIFICATION.

The characteristics of the Conservation District justifying its designation are as follows:

(a) **History of the District.** In the nineteenth century, private alleys were cut to permit access to the interiors of blocks, allowing more intensive development than would otherwise have been possible. In this immediate area, the blocks were typically cut by one or more alleys. Some of these, like Belden Street and St. George Alley, still exist. Others, such as Lick Alley and Summer Alley, have been incorporated into new developments. Thus, the character of this District was established when Belden Street was cut through between Pine and Bush Streets. Belden Street is one of the best remaining examples of the development pattern of the pre-fire era.

Buildings along Kearny, Bush and Pine Streets were completed several years before the small structures on the interior portion of Belden Alley. Since the District was only a few blocks south of Portsmouth Square, Kearny Street had a large number of businesses serving both nearby residents as well as mercantile and port activities. As the City grew in the 1870's, Kearny Street became the most fashionable retail street in the City. Yet, by the turn of the century, the movement of retail stores to Market Street and the Union Square/Grant Avenue area eclipsed Kearny Street's prominence. After the fire of 1906, Kearny Street found itself located between the financial and retail districts. By 1931, Kearny Street was a low-rent area of small stores and hotels. Some support uses for nearby Montgomery Street found Kearny a convenient location and printers, sign painters and some offices located on the street. While Belden Street was originally a service alley, restaurants located on the small street during the 1920's and 1930's.

(b) **Basic Nature of the District.** The District consists of the east side of the 300 block of Kearny Street and the buildings which front on Belden Street, which runs parallel to Kearny. The depth of the lots is from 40 to 60 feet, which has served as an effective limit on the height and scale of the buildings. The District has become the location for a number of small, moderately priced restaurants and the Belden Street right-of-way is closed down during the lunch hours to create a pedestrian mall which is heavily used. During this time, restaurants move tables out into the street for open-air dining. In addition, street trees have been planted and benches installed.

(c) **Architectural Character.** The District has only a few individual buildings of outstanding quality. Its unique quality is based on its character, rather than its examples of outstanding architecture. The District is also important as an example of historic building and development patterns. The District is expressive of the different requirements of the street frontages. The character of the District is maintained by the small-scale, red brick structures on Belden Street, often utilitarian in character, with minimal ornament. The facades fronting on Kearny Street are more elaborate, with ornament derived from Renaissance sources.

(d) **Uniqueness and Location.** The District is almost entirely intact, except for one unsympathetically remodeled building. Alterations to the lower stories have generally been compatible with the District, and in recent years commercial alterations have been effected more compatible with the character of the District. The area is located on the edges of the Financial and Retail Districts, and at the foot of Nob Hill eastern slope.

(e) **Visual and Functional Unity.** The character of the area is determined by the use of a consistent scale, fenestration, materials, colors, and style.

(f) **Dynamic Continuity.** The District supplies a variety of services to the working population of the downtown area. The shops and restaurants are active and thriving.

(g) **Benefits to the City and Its Residents.** The district provides a variety of retail and commercial uses, including moderately priced restaurants and an attractive setting in which to enjoy lunch. The restaurants

generally locate in small, older structures. The area serves as a respite from the dense financial district to the east.

(Added Ord. 414-85, App. 9/17/85)

SEC. 6. FEATURES.

The exterior architectural features of the Kearny-Belden District are as follows:

(a) **Massing and Composition.** The Kearny Street facades are elaborate designs, while the Belden Street facades are utilitarian in character. The treatment of the facades reflects the differing character of the streets. Kearny Street is a major pedestrian and vehicular corridor, and a prime shopping street. For the most part, the Kearny Street facades are two- or three-part vertical compositions consisting either of a base and a shaft, or a base, a shaft and a capital. Belden Street is a narrow alley, originally created to allow access to the interior of the block. The facades on Belden Street are largely unornamented, perhaps with a corbelled cornice or a decorative tile roof. The compositions are simple one-part structures from one to four stories high. There are a few small stucco buildings, probably built as warehouses. These designs are successful in maintaining the street enclosure, largely because the narrow widths of the streets do not demand a high building or one with multiple parts.

In addition, the Kearny Street facades are often divided into bays expressing the structure. This was accomplished through fenestration, structural articulation or other detailing which serves to break the facade into discrete segments.

Both the scale and height of the buildings in the District are extremely small, a result of the lot and street patterns. The lot depth is generally under 60 feet, and half the lots have frontages on Kearny and Belden Streets. As a consequence of the limited size of lots, most of the buildings are limited to four stories or less. A number of the buildings are only one story high.

Without exception, the buildings in the Kearny-Belden Conservation District are built to the front property line and occupy the entire site.

(b) **Scale.** The buildings are of small scale, created by the buildings' elaborate detailing and low height. A major influence on scale is the degree to which the total facade plane is broken into smaller parts which relate to human scale. Window and door openings are relatively small, creating large wall areas, which are frequently heavily ornamented. The bay width is generally from 15 feet to 20 feet. Heights generally range from one to four stories on lots 20 feet to 30 feet wide, although a few taller and wider buildings exist. As noted above, the wider frontages are often broken up by articulation of the facade, making the buildings appear narrower. On the Kearny Street facades, the base is generally delineated from the rest of the building, giving the district an intimate scale at the street.

(c) **Materials and Colors.** Buildings are either clad in masonry over a supporting structure, or are constructed of masonry with load-bearing walls. The cladding materials include brick, terra cotta, and stucco. Materials have rough surface treatments, especially those located on the alleys, reflecting the building's utilitarian nature. Wood, metal, and metal panels are not commonly used facade materials in the District, although painted wood and metal are sometimes used for window sash and ornament.

The materials are generally colored of light or medium earth tones, including cream, buff, yellow and red. Individual buildings generally use a few different tones of one color, highlighting the ornament. Dark or intense colors are not commonly used.

The Belden Street facades are simply treated wall surfaces, with little expression of weight or mass from wall articulation. The small unit of the brick creates a textured facade, and reduces the scale of the undifferentiated facades.

(d) **Detailing and Ornamentation.** The Kearny Street frontages are not constructed in a single style, but with ornament drawn from a variety of historical, primarily Classical, sources. Popular details include

arches, columns, pilasters, projecting bracketed cornices, multiple belt-courses, elaborate lintels, and pediments. Details were used to relate buildings to their neighbors by repeating and varying the ornament used in the surrounding structures.

The Belden Street frontages are unadorned, except for slight corbelled cornices at the upper levels or false tile roofs on the stucco buildings.

(Added Ord. 414-85, App. 9/17/85)

SEC. 7. STANDARDS AND GUIDELINES FOR REVIEW OF NEW CONSTRUCTION AND CERTAIN ALTERATIONS.

(a) **Standards.** All construction of new buildings and all major alterations, which are subject to the provisions of Sections 1110, 1111 through 1111.6 and 1113, shall be compatible with the District in general with respect to the building's composition and massing, scale, materials and colors, and detailing and ornamentation, including those features described in Section 6 of this Appendix. Emphasis shall be placed on compatibility with those buildings in the area in which the new or altered building is located. In the case of major alterations, only those building characteristics that are affected by the proposed alteration shall be considered in assessing compatibility. Signs on buildings in Conservation Districts are subject to the provisions of Section 1111.7.

The foregoing standards do not require, or even encourage, new buildings to imitate the styles of the past. Rather, they require the new to be compatible with the old. The determination of compatibility shall be made in accordance with the provisions of Section 309.

(b) **Guidelines.** The guidelines in this subsection are to be used in assessing compatibility.

(1) **Composition and Massing.** New construction should maintain the character of the District by relating to the prevailing height, mass, proportions, rhythm and composition of existing historic buildings.

The height and massing of new buildings should not alter the traditional scale of existing buildings, streets and open spaces. On the Kearny Street, the existing streetwall height should be maintained. An appropriate streetwall height is established by reference to the prevailing height of the buildings on the block and especially that of adjacent buildings. If the adjacent buildings are of a significantly different height than the rest of the buildings on the block, then the prevailing height of buildings on the block should be used as a guide. A setback at the streetwall height can permit additional height above the setback without breaking the continuity of the street wall. On Belden Street, where the street wall is less well defined, greater latitude in height may be allowed. The height limit of 50 feet should be used as a guide to the appropriate height.

Existing buildings are built to the property or street line. This pattern should not be broken since it could damage the continuity of building rhythms and the definition of streets.

The standard proportions for new buildings should be established by the prevailing streetwall height and width of lots. Maintenance of the existing lot pattern and building proportions should be encouraged. In cases where lot assembly does occur, the facades of new buildings should be broken into discrete elements that relate to prevailing building proportions. The use of smaller bays can be used to relate the proportions of a new building with those of historic buildings.

The design of the new structure should reflect the characteristics of the blockfront. Kearny Street facades should repeat the prevailing pattern of two- and three-part vertical compositions, although low buildings could use a one-part vertical division. A base element is necessary to define the pedestrian environment. Belden Street facades should be simply treated, with a cornice or other definition at the roof level.

(2) **Scale.** The existing scale of the immediate area and the Conservation District should be maintained. This can be accomplished in a variety of ways, including a consistent use of size and

complexity of detailing with regard to surrounding buildings, continuance of existing bay widths, maintenance of an existing streetwall height, and incorporation of a base element (of similar height) to maintain the pedestrian environment. Large wall surfaces, which increase a building's scale, should be broken up through the use of detailing and textural variation to reduce the scale.

Existing fenestration (windows, entrances) rhythms and proportions which have been established by lot width or bay width should be repeated in new structures. The spacing and size of window openings should follow the sequence set by historic structures. Large glass areas should be broken up by mullions so that the scale of glazed areas is compatible with that of neighboring buildings. Casement and double-hung windows should be used where possible.

(3) **Materials and Colors.** The use of like materials can relate two buildings of obviously different eras and styles. Similarly, the use of materials that appear similar (such as substituting concrete for terra cotta) can link two disparate structures, or harmonize the appearance of a new structure with the architectural character of a Conservation District. The preferred surface materials for this District are brick, or concrete (simulated to look like terra cotta or stucco). The texture of surfaces can be treated in a manner so as to emphasize the bearing function of the material, as is done in rustication on historic buildings. In addition, in some cases it may be appropriate to leave the surface roughly dressed, emphasizing the utilitarian character of the interior frontages.

Traditional light colors should be used in order to blend in with the character of the Kearny Street facades. Dissimilar buildings may be made more compatible by using similar or harmonious colors, and to a lesser extent, by using similar textures. Belden Street facades should use red brick and stucco-like materials.

(4) **Detailing and Ornamentation.** A new building should relate to the surrounding area by picking up elements from surrounding buildings and repeating them or developing them for new purposes. An ornamental detail can be taken from an adjacent building and used in a new building to relate the latter to the surrounding area. Alternately, similarly shaped forms can be used without directly copying historical ornament. The new structure should incorporate prevailing cornice lines or belt courses and may use a modern vernacular instead of that of the original model.

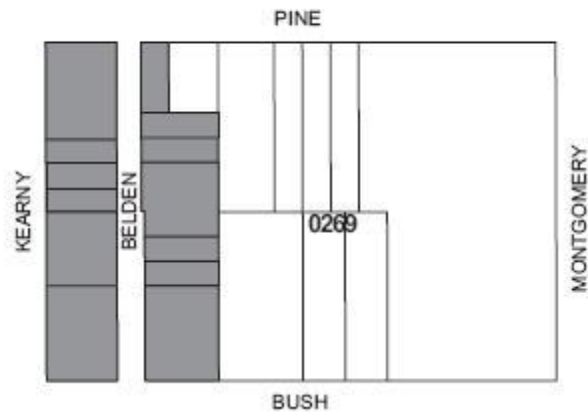
(Added Ord. 414-85, App. 9/17/85)

SEC. 8. TDR; ELIGIBILITY OF CATEGORY V BUILDINGS.

Category V Buildings in the Kearny-Belden District are eligible for the transfer of TDR as provided in Section 1109(c).

(Added Ord. 414-85, App. 9/17/85)

KEARNY-BELDEN CONSERVATION DISTRICT



ATTACHMENT #14:

Appendix J to Article 11 – Pine-Sansome Conservation District

APPENDIX J TO ARTICLE 11

PINE-SANSOME CONSERVATION DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

It is hereby found that the area known and described in this Appendix as the "Pine-Sansome Street area" is a Subarea within the C-3 District that possesses concentrations of buildings that together create a Subarea of architectural quality and importance which contributes to the beauty and attractiveness of the City. It is further found that the area meets the standards for designation of a Conservation District as set forth in Section 1103 of Article 11 and that the designation of said area as a Conservation District will be in furtherance of and in conformance with the purposes of Article 11 of the City Planning Code.

This designation is intended to promote the health, safety, prosperity and welfare of the people of the City through the effectuation of the purposes set forth in Section 1101 of Article 11 and the maintenance of the scale and character of the Pine-Sansome area by:

- (a) The protection and preservation of the basic characteristics and salient architectural details of structures insofar as these characteristics and details are compatible with the Conservation District;
- (b) Providing scope for the continuing vitality of the District through private renewal and architectural creativity, within appropriate controls and standards;
- (c) Encouragement of the continued intensive use of the District for financial and business office activities.

(Added Ord. 414-85, App. 9/17/85)

SEC. 2. DESIGNATION.

Pursuant to Section 1103.1 of Article 11, of the City Planning Code (Part II, Chapter XI of the San Francisco Municipal Code), the Pine-Sansome area is hereby designated as a Conservation District.

(Added Ord. 414-85, App. 9/17/85)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the Pine-Sansome Conservation District shall be as designated on the Pine-Sansome Conservation District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 223-84-4, which Map is hereby incorporated herein as though fully set forth, and a facsimile of which is reproduced hereinbelow.

(Added Ord. 414-85, App. 9/17/85)

SEC. 4. RELATION TO CITY PLANNING CODE.

(a) Article 11 of the City Planning Code is the basic law governing preservation of buildings and districts of architectural importance in the C-3 District of the City and County of San Francisco. This Appendix is subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this Code, nothing in this Appendix shall supercede, impair or modify any City Planning Code provisions applicable to property in the Pine-Sansome

Conservation District, including, but not limited to, regulations controlling uses, height, bulk, coverage, floor area ratio, required open space, off-street parking and signs.

(Added Ord. 414-85, App. 9/17/85)

SEC. 5. JUSTIFICATION.

The characteristics of the Conservation District justifying its designation are as follows:

(a) **History of the District.** The flat land-filled area east of Montgomery Street became an early center of household furnishings on Pine Street and hotels on Sansome Street. The block of Leidesdorff Street near Pine was once known as Pauper's Alley. By 1875, financial offices from nearby Montgomery Street had located in the area. A stock exchange subdistrict, established in the late 1870's, included the Stock and Exchange Board, the Pacific Exchange and the California Stock Exchange. This District remained largely intact until the Earthquake and Fire of 1906 when two of the exchanges located elsewhere. In the 1920's, as banks moved their offices north along Montgomery Street, some banks and more insurance companies located on Pine Street near Sansome.

When the U.S. Subtreasury Building added its 12-story office extension in the late 1920's, the district largely assumed its present architectural character. The replacement of the Subtreasury by the Pacific Coast Stock Exchange in the 1930's, one of the most important financial institutions in the Western United States, was an important factor in solidifying the District's status as a financial center. Ever since then the area has played an important role in the financial life of the City.

(b) **Basic Nature of the District.** The distinguishing characteristic of the District is the relationship between the street and alley network and the series of distinguished office and financial buildings from the early part of the twentieth century. Buildings are defined and set off from each other by an intricate network of public and private alleys. Although most buildings are built to the property lines, in several cases alleys divide their facades. The network of alleys creates open spaces between buildings which distinguishes the District from other parts of the downtown. The rhythm of buildings and street spaces establishes a human scale in the District. Another definitive feature is the Pacific Coast Stock Exchange, set back from the street upon a base of broad steps. Since the building's forecourt provides an intimate open space with adequate sunshine, it is a popular daytime gathering place.

(c) **Architectural Character.** The buildings in the District are of high design quality, executed in a variety of ornamental styles. Examples of Classical Moderne, Skyscraper Gothic, Gothic, Georgian Revival, as well as the more familiar buildings derived from Renaissance sources, create a rich mix of twentieth century styles.

(d) **Uniqueness and Location.** Near the western edge of the financial district, the District is a large intact example of early twentieth century office architecture in the financial district. Aside from other assemblages of historic office buildings on California and Montgomery Streets, the Pine Sansome district is one of the only remaining areas where an entire pre-World War II streetscape is intact.

(e) **Visual and Functional Unity.** The area has a coherent character created by similar small to moderate scale buildings executed in like materials and colors, and situated on interconnected alleys and small lots. The series of buildings on the south side of Pine Street is constructed out of grey granite, or terra cotta fired to resemble granite.

(f) **Dynamic Continuity.** The District has been and continues to be an active part of the financial district. It contains a variety of uses, including offices, banks, services, retail establishments and small restaurants.

(g) **Benefits to the City and its Residents.** The District provides a variety of benefits to the City and its residents. A range of commercial services are located within the District, including the City's stock exchange, and a number of examples of pre-1930 office development.

SEC. 6. FEATURES.

The exterior architectural features of the Pine-Sansome Conservation District are as follows:

(a) **Massing and Composition.** For the most part, the buildings are two- or three-part vertical compositions. In more elaborate designs transitional stories create a stacked composition, but the design effect is similar. In addition, buildings are often divided through fenestration or other detailing into bays to express their internal structure. A common compositional device in the District is the emphasis placed upon the central bays.

The massing of the structures is usually a simple vertically oriented rectangle with a ratio of width to height generally from 1:2 to 1:6, an important characteristic of the District. The building heights range from 45 feet to 200 feet. Building frontages are relatively consistent, generally ranging from 40 feet to 75 feet. In addition, continuous streetwall heights are a characteristic of the west side of Pine Street. The heights of the buildings step down towards the west. With the exception of the Pacific Coast Stock Exchange, the buildings in the Pine-Sansome Conservation District are built to the front property line and occupy the entire site.

(b) **Scale.** The buildings are of small to moderate scale with bay widths generally from 20 feet to 30 feet. Wider frontages are often broken up by articulation of the facade, making the buildings appear narrower. The street frontages are broken up by the aforementioned alleys, further limiting the scale of the District. The base is generally delineated from the rest of the building, giving the District an intimate scale at the street.

(c) **Materials and Colors.** Buildings are constructed of masonry or terra cotta, or various shades of brick. The buildings are light-colored grays or cream colors, with some red brick buildings. Through the use of rich detailing, often executed in deep relief, textural facades are emphasized.

(d) **Detail and Ornamentation.** The buildings in the District are richly detailed in a wide variety of styles for such a small area. Ornamental types include rich sculptural groups in the Moderne style, bas reliefs, rusticated bases, colonades, pointed and round headed arches, bracketed cornices, belt courses, and decorative keystones.

(Added Ord. 414-85, App. 9/17/85)

SEC. 7. STANDARDS AND GUIDELINES FOR REVIEW OF NEW CONSTRUCTION AND CERTAIN ALTERATIONS.

(a) **Standards.** Within Conservation Districts, all construction of new buildings and all major alterations, which are subject to the provisions of Sections 1110, 1111 through 1111.6 and 1113, shall be compatible with the District in general with respect to the building's composition and massing, scale, materials and colors, and detailing and ornamentation, including those features described in Section 6 of this Appendix. Emphasis shall be placed on compatibility with those buildings in the area in which the new or altered building is located. In the case of major alterations, only those building characteristics that are affected by the proposed alteration shall be considered in assessing compatibility. Signs on buildings in Conservation Districts are subject to the provisions of Section 1111.7.

The foregoing standards do not require, or even encourage, new buildings to imitate the styles of the past. Rather, they require the new to be compatible with the old. The determination of compatibility shall be made in accordance with the provisions of Section 309.

(b) **Guidelines.** The guidelines in this Subsection are to be used in assessing compatibility.

(1) **Composition and Massing.** New construction should maintain the character of the District by relating to the prevailing height, mass, proportions, rhythm and composition of existing historic buildings.

The height and massing of new buildings should not alter the traditional scale of existing buildings, streets and open spaces. Existing streetwall heights should be maintained. An appropriate streetwall height is established by reference to the prevailing building height on the block and especially to that of adjacent buildings. If the adjacent buildings are of a significantly different height than the rest of the buildings on the block, then the prevailing height of buildings on the block should be used as a guide. A setback at the streetwall height can permit additional height above the setback without breaking the continuity of the streetwall.

Most existing buildings are built to the street or alley line. This pattern should not be broken since it could damage the continuity of building rhythms and the definition of streets.

The standard proportions for new buildings should be established by the prevailing streetwall height and width of lots. Lot assembly should be discouraged to maintain the existing lot pattern. In cases where lots are combined, facades of new buildings should be broken into discrete elements that relate to prevailing building proportions. The use of smaller bays can be used to relate the proportions of a new building with those of historic buildings.

The design of a new structure should repeat the prevailing pattern of two- and three-part vertical compositions.

(2) **Scale.** A major influence on scale is the degree to which the total facade plane is broken into smaller parts which relate to human scale. The existing scale of the immediate area and the Conservation District should be maintained by a consistent use of size and complexity of detailing with regard to surrounding buildings, and the continuance of existing bay widths. Base elements (of similar height to existing bases) should be used to maintain a sense of human scale on streets and sidewalks. Large wall surfaces, which increase a building's scale, should be broken up through the use of detailing and textural variation to reduce the scale.

Existing fenestration (windows, entrances) rhythms and proportions which have been established by lot width or bay width should be repeated in new structures. The spacing and size of window openings should follow the sequence set by existing structures. Large glass areas should be broken up by mullions so that the scale of glazed areas is compatible with that of neighboring buildings.

(3) **Materials and Colors.** The use of like materials can relate two buildings of obviously different eras and styles. The use of materials that appear similar (such as substituting concrete for terra cotta) can link two disparate structures, or harmonize the appearance of a new structure with the architectural character of a Conservation District.

The preferred surface materials for this District are brick, terra cotta, stone, and concrete (simulated to look like terra cotta or stone). New buildings should use more than one facade material to repeat the pattern prevalent in existing structures. Since the common colors of the District are those of red brick and grey stone, these colors as well as earth tones should be used in new construction.

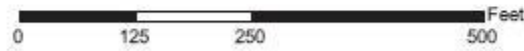
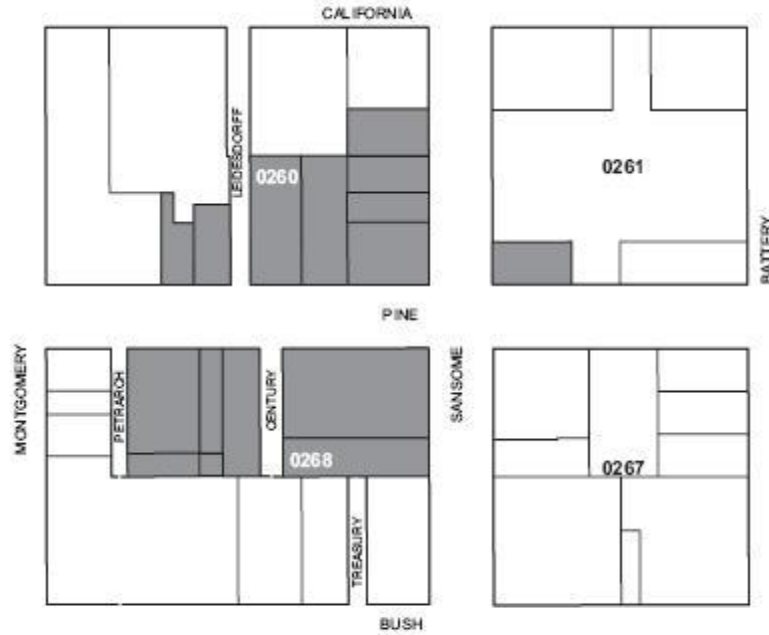
(4) **Detailing and Ornamentation.** A new building should relate to the surrounding area by picking up elements from surrounding buildings and repeating them or developing them for new purposes. Ornamental details, such as columns, lintels and arches, can be taken from an adjacent building and used in a new building to relate the latter to the surrounding area. Similarly shaped forms can be used without directly copying historical ornament. The new structure should incorporate prevailing cornice lines, belt courses or rusticated bases and may use a modern vernacular instead of that of the original model.

(Added Ord. 414-85, App. 9/17/85)

SEC. 8. TDR; ELIGIBILITY OF CATEGORY V BUILDINGS.

Category V Buildings in the Pine-Sansome District are eligible for the transfer of TDR as provided in Section 1109(c).

PINE-SANSOME CONSERVATION DISTRICT



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